DO NOT TRY TO KID A KIDDER

The ART of PERSUASION
Student Packet

Name: ______________________
The Three Methods of Persuasion

When you consider all of the various actions that someone can take in order to persuade you of something or that you can take to persuade someone else of something, you will probably find that all of these actions can be classified into one of three major groups, which correspond with the three points of the rhetorical triangle. These three groups were first identified by the ancient Greeks; therefore, they are called by Greek names. Fortunately, we have some English equivalents for them.

![Diagram of the three points of the rhetorical triangle: Logos – Logic, Facts, Reason; Ethos – Character, Trust, Ethics; Pathos – Emotion]

**Logos**

The Greek work “logos” means word or language or reason, and it is the root from which our word “logic” came as well as words like geology or biology. Logos corresponds with the topic of the writing, and it is concerned with the facts and the way in which they interact. We can use the English word “logic” to identify logos. The best question to ask regarding this method of persuasion is “What sense does it make?”

When you tell your teacher that you should receive an ‘A’ on the assignment because you do better work than anyone else, you are using logos.

**Ethos**

The Greek work “ethos” is the root for our word “ethics.” Ethos corresponds with the writer, and it is concerned with the way in which the writer is perceived by the audience. The best words to use as synonyms for ethos are probably “character,” or “trust.” The key question to ask when considering ethos is “Do I trust this writer?”

When you carefully practice the words that you will say when you ask the teacher for that ‘A’ on the assignment, and you dress particularly well that day, you are using ethos.
Pathos

“Pathos” in Greek, means suffering, but the best word we can substitute is probably “emotion.” “Pathos” is the root for words such as “pathetic,” “pathologist,” and “psychopath.” *Pathos* corresponds with the audience and is concerned with the emotion responses of the audience to the writing. The key question here is “How is the audience moved by this?”

> When you tell the teacher how difficult it is for you to get along with your parents when you do not get ‘A’s’ on assignments, then you are using pathos.

**PERSUASION, THEN, IS AN ART THAT EXPRESSES A PERSON’S OR INSTITUTIONS’S OPINION AND TRIES TO MAKE ITS AUDIENCE AGREE WITH THE STAND TAKEN, CHANGE OPINION OF OTHERS, AND SOMETIMES TAKE ACTION.**

**AN OPINION CAN BE SUPPORTED WITH TWO KINDS OF DETAIL: APPEALS TO REASON AND APPEALS TO EMOTION. TO APPEAL TO REASON, FACTS, STATISTICS, EXPERT OPINIONS AND EXAMPLES VALIDATE A PARTICULAR POSITION. TO APPEAL TO EMOTION, WORDS THAT GENERATE STRONG POSITIVE OR NEGATIVE RESPONSES ARE USED.**

**OPINION WILL OFTEN BE DESIGNED TO APPEAL TO REASON, ETHICS, AND EMOTION ALL IN THE SAME PIECE OF PERSUASIVE WRITING.**
Notes on the Three Methods of Persuasion

1. Logos (which comes from the Greek word “logos”) means: _____________________________

2. Thus, Logos is an appeal to one’s: ____________________________________________

3. Logos corresponds with the topic of writing in that it is concerned with: ____________________________________________________________

4. Ethos (which comes from the Greek word “ethos”) refers to: ____________________________

5. Thus ethos uses __________________________ to gain the audience’s trust. ____________________________

6. Different types of ethos include: ____________________________________________________________

7. Ethos corresponds with the writer in that it is concerned with: ______________________________________________________________________

8. Pathos (which comes from the Greek word “pathos”) means: ____________________________

9. Thus, pathos intends to create an __________________________ within the audience. ____________________________

10. Different types of pathos include: ____________________________________________________________

11. Pathos corresponds with the audience in that it ______________________________________________________________________

12. In reality, writing is a mixture of __________________________, __________________________, and __________________________

13. Aristotle was an advocate of which method?
   a. Pathos  c. Logos
   b. Ethos d. All of the above

14. What did Aristotle think about pathos in writing?
   a. That there was too much emphasis placed on the method
   b. That writing can never contain too much pathos
   c. That the audience disregards appeals to emotion
   d. All of the above

15. Aristotle believe that establishing ethos with an audience requires an author to have:
   a. Strong opinions
   b. An expansive knowledge of the topic
   c. A great haircut
   d. All of the above
How Persuasive Can You Be?

**Directions:** Assume you have a driver’s license (even if you don’t yet). Write four separate arguments to your parent/guardians explaining why they should let you borrow the car this weekend. The first argument should use logos. The second argument should use ethos. The third argument should use pathos. The fourth argument, your best, should use logos, ethos, and pathos. Each argument should be about two-three sentences long. Remember to be as convincing as possible.

**Argument One-Logos**

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**Argument Two-Ethos**

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**Argument Three-Pathos**

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**Argument Four-Logos, Ethos, and Pathos**

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Persuasive Techniques
Using Fact and Opinions

Being able to differentiate between statements of fact and statements of opinion is important. Making that judgment, though, is often clouded by a consideration of whether a statement is true or false, or of whether an idea is something with which you agree or disagree.

Facts are statements, statistics, observations, and examples that can be verified, or proved true or false. Evaluate a fact by answering these questions: Is it accurate? Is it up to date? Is it relevant?

Opinions are personal judgments. They may be supported by facts, or they may be simply personal preferences. Their value depends upon the qualifications of the person stating them. Evaluate an opinion by answering these questions: Is the opinion-giver qualified, with specific knowledge of the subject? Is the opinion-giver biased, with something to gain from supporting a certain viewpoint?

Both facts and opinion are open to interpretation. Different people draw different conclusion from the same evidence. The key is to decide how valid the evidence is.

Consider these three statements:

A) Michael Jordan holds three NBA records
B) Michael Jordan is a top NBA player.
C) Michael Jordan is the best NBA player.

Statement A is definitely a statement of fact, and the fact can be checked in the record books to verify it or to find out the specifics about which three records: for example, most points in a single game, highest scoring average in playoffs, etc.

Statement B could be fact, depending upon how top is defined and, of course, whether the writer/speaker and reader/hearer agree on the definition. Does top relate to celebrity, pay, playing time, drawing power with fans, statistics per game/per season/career (Career 1 or The Return)? Is it the Top10 players, or the top 1- percent of players?

Statement C is definite opinion. Best is much harder to justify and defend than top. Reaching a shared definition is difficult, if not impossible.

A statement of fact, then, is verifiable or checkable. You can look it up and find out whether it is true or not, or to find out more details about it. A statement of opinion is a conclusion or judgment that is open to dispute. No matter how probably the statement or how strong the evidence and reason given for the point of view presented, it remains one view but not necessarily the only view.

Most media seek many voices and many views. Both fact and opinion are important to society in its pursuit of truth dialogue, and perhaps consensus.
Persuasive Techniques
Fact vs. Opinion: You Be the Judge

Mark each of the following statements with an F for Fact, or with an O for Opinion. Then, go back and try to label the factual statements as either true or false. (You may have to do some research to figure these out. If you don’t actually do the research, at least discuss what source or sources you would use to check the statements’ accuracy.) Then, correct each statement that contains a number written incorrectly. There are a few number errors here where numbers may be written wrongly as numerals or words.

____ 1. Mexico has a population of more than 939 million.
____ 2. A child should have a dog.
____ 3. Dogs are the most popular pets.
____ 4. Next year is the Year of the Dog on the Chinese calendar.
____ 5. The United Nations is the world’s best hope for peace.
____ 7. In Dade County, Florida, 52 percent of the auto accidents last month involved teenagers.
____ 8. The curfew requires that all persons 17 years of age and under be off the streets by 11 p.m.
____ 9. Curfews have reduced youth-related crime over the last six months.
____ 10. Curfews violate the rights of young people.
____ 11. Today’s temperature reached 72 degrees at noon.
____ 12. On average, boys in our school are three inches taller than the girls.
____ 13. The girls in our school are smarter than the boys.
____ 14. Last year girls in our school received higher overall grades than the boys.
____ 15. The boys in our school are more mature than the girls.
____ 16. About 100 families in our community speak German in their homes.
____ 17. The community needs clearly marked bike routes to insure the safety of bike riders.
____ 18. Using designated bike routes reduces risk of accidents for bicyclists.
____ 19. The cafeteria seats 350
____ 20. The cafeteria is crowded and noisy.
____ 21. The recent storm caused $1.5 million in property damage and injured 16 people.
____ 22. Smoking in buildings is hazardous to your health.
____ 23. Ours is a smoke-free campus.
____ 24. Smoking is hazardous to your health.
____ 25. The world’s longest river is the Reallongest.
Persuasive (aka Propaganda) Techniques and the Rhetorical Triangle

Logos: Appeals to logic and reason
- A logical persuasive argument is built on an opinion supported by reason and evidence
- Reasons tell why everyone should accept an opinion as true.
- Evidence should support, or back up, an author’s reasons.
- Examples of evidence
  - **Facts and statistics**—Researched evidence gives credibility to the author’s reasons because they are difficult to argue.
  - **Expert testimony**—Statements made by experts in the field are very convincing.
- Logical fallacies are statements that sound logical and factual, but are not.
- Examples of logical fallacies:
  - **Hasty generalization**—Generalizations occur when the author comes to a conclusion on the basis of insufficient evidence.
  - **Name calling**—This occurs when the author attacks the person holding a view, rather than the view itself.
  - **Either/or**—The author’s describes a situation as having only two choices when there are actually more.
  - **False cause and effect**—The author asserts that because Event B followed Event A, A caused B.
  - **Circular reasoning**—The author’s argument appears to lead to a conclusion, but merely restates point.

Ethos: Author’s character & ethics
- **Expert testimony**—This can fall under both logos and ethos. If the author of a work is an expert in the field, he/she is appealing not only to logic, but he/she is establishing credibility with the audience.

Pathos: Appeals to audience’s emotion
- **Loaded words**—Words carefully selected to elicit a response from the audience.
- **Glittering generalities**—A type of loaded words so positive that they ‘glitter’ and make you feel good—like company slogans.
- **Testimonials**—These are comments by famous person or someone who has used a product or idea to endorse it—not an expert.
- **Bandwagon appeal**—This is the “Don’t miss out” or “Don’t be the last person to have one” appeal often used by advertisers and authors.
- **Fear tactics**—When a person believes something because he/she is afraid NOT to believe it—either knowing the truth is too scary, or the person is cared by others into believing it.

Persuasive techniques to know:
- Facts and statistics
- Name calling
- Circular reasoning
- Testimonials
- Expert testimony
- Either/or
- Loaded words
- Bandwagon appeal
- Hasty generalization
- False cause and effect
- Glittering generalities
- Fear tactics
Identifying Logical Errors

Logical errors are flaws in arguments. Any argument, opinion, or conclusion that contains a logical error is false. Being able to detect logical errors can help you decide which viewpoints or arguments are correct and which are erroneous—and can help you avoid making mistakes.

Cause/effect errors state a conclusion which isn’t backed up by the facts: the cause doesn’t really lead to the effect that takes place. Take the statement “George argued with his sister yesterday, so he fell during basketball practice today.” George’s argument probably had little to do with his fall. An untied shoelace or a shove by another player might have caused George to lose his footing.

Circular reasoning means that an argument appears to lead to a conclusion, but merely restates the point. For example, the statement “Celia makes good cookies because she is a good baker” is circular. Saying that she makes good cookies is merely another way of saying that she is a good baker.

Either/or errors offer limited or false outcomes to a situation. Either/or errors usually describe a situation that hasn’t happened yet. The statement “If Jim doesn’t win the lottery, he’ll never be well-off” includes an either/or error. Not winning the lottery doesn’t necessarily mean Jim will be poor. Jim may have a good job and good saving habits.

Activities
A. Read each sentence or sentence pair below. On the blank provided, write T is the statement is true. If the statement contains a logical error, name the logical error. CE for cause/effect error, CR for circular reasoning, or EO for an either/or error.

1. Because Greg lost his lucky pen yesterday, he didn’t do well on his math exam this morning. ________________________
2. If Sarah doesn’t drive more slowly, she’ll get into an accident. ________________________________
3. Andy is a football expert who knows the game inside and out. ________________________________
4. Michelle sings well because she has a good voice. ________________________________
5. Jennifer broke her glasses this morning; she won’t be able to see well until she gets new ones. ________________________________
6. After the Lakers won the series, the police went on strike. ________________________________
7. My brother’s wallet was stolen; so he will have to replace his driver’s license and all his credit cards. ________________________________
8. If Sam is late to school one more time this semester, he’ll never go to college. ________________________________

B. On a separate sheet of paper, write six original sentences: two demonstrating cause/effect errors, two demonstrating circular reasoning and two demonstrating either/or errors.
Did you know that a few years ago, a group of Sun City residents were trying to get a proposition on the ballot that would raise the driving age to eighteen? How do you feel about this? For this RN, write a persuasive business letter to the residents of Sun City trying to convince them NOT to push this proposition. Make sure to use logos, ethos, and pathos. On a sheet of paper first brainstorm ideas to include in your body paragraphs; then, write ONE letter. Use the guidelines on the back to assist you—it helps to remember formal business letter format, too!
Mountain Pointe High School  
4201 East Knox Road  
Phoenix, Arizona 85044  
September 7, 2007  

Sun City Representative  
1 Made-up Address  
Sun City, Arizona 85999  

Dear Sun City Representative:  

• Greetings  
• Introduce yourself  
• State your purpose  
• Give your reasons (use logos), make the reader feel the way you want him/her to (use pathos), show that the reader can trust you (use ethos)  
• End with a thank you  
• Write short paragraphs, not one long paragraph—it’s easier to read  
• Be as professional as you can  

Respectfully,  

Sally Sophomore
The Cajoled Consumer

Good advertising gets the attention of the consumer through positive treatment of the product, showing the advantages, creating a need for the product, persuading the people to buy the product and asking for action.

Many ads are designed to appeal to different segments of our society. They must target certain types of consumers to be most effective. Examine ads in newspapers and magazines. Pick one group from below then locate one ad that is designed to appeal primarily to that group.

Choose ONE of the following:
- Men
- Women
- Children
- Teenagers
- Senior citizens
- People with high incomes
- People interested in theater
- Star struck people

Clip this ad out of the magazine or newspaper and mount it on a sheet of unlined paper with glue or tape. Label which group it appeals to.

Next, find the one ad for each of the following types of persuasive appeals. Mount these ads on sheets of unlined paper and label each ad.

One ad for each of the following:
- Facts and statistics
- Expert testimony
- Hasty generalization
- Name calling
- Either/or
- False cause and effect
- Loaded words
- Glittering generalities
- Bandwagon appeal
- Testimonials
- Fear tactics

WHEN YOU ARE DONE WITH THESE RNS, YOU SHOULD HAVE 12 TOTAL ADS!
Choose the one persuasive technique from the list below that is being used in each of the following statements. Then write that technique on the blank line before each statement. You may use each type only once.

**False cause/effect** – falsely thinking that one thing leads to another

**Circular reasoning**—using different words that have the same meaning in an argument (talking is circles)

**Hasty generalization**—making an assumption about everyone/thing based on a little information

**Testimonial**—having a famous person or someone who has used a product endorse it—this person is NOT usually an expert on the product.

**Bandwagon**—doing something because everyone else is doing it.

**Glittering generalities**—using very positive words that become associated with something like company slogans.

**Name calling**—attacking the person/company and NOT the product he/she makes

**Either/or**—saying you only have two choices when, in fact, there are many others.

**Loaded words**—using very emotional words that make the audience feel something.

**Facts/statistics**—using numbers or words that can be proven true or false.

**Expert testimony**—using an expert in a field as part of a persuasive argument.

**Fear tactics**—believing something because you are afraid not to believe it—either knowing the truth is too scary, or you are scared by others into believing it.

1. I’m sorry our poodle attacked you. All poodles are vicious.
2. Our pizza is tasty because it’s delicious.
3. If you raise the speed limit, then there will be more accidents.
4. For fun we can go fishing, or we can go to the mall.
5. Students with good grades study, so I will too.
6. Noted physician Clifford Goodman states that a daily vitamin supplement will help keep you healthy.
7. Burger King is way better than Wendy’s.
8. Chevy Trucks—Like a Rock!
9. I admire Tiger Woods. He advertises Nike sportswear, so I’m going to buy some.
10. Vote for the dependable, clever, caring person. Vote for Jan Mellow.
11. Ninety-five percent of all automakers think cars should have air bags.
12. You better buy the Sharper Image air purifier to clean out your dirty home and make you feel better.
Expelled from school or from life?

Question: If you expel five high school students for dealing drugs, what will become of them?
This is not a hypothetical; I truly want to know.

Last week, the board of Scottsdale Unified School District expelled five teens from Desert Mountain High School for selling hallucinogenic drugs on campus. I guess that’s good for the district. But what happens now?

Scottsdale doesn’t appear to have the appropriate measures in place to help ensure that those teens won’t trip more quickly down the lousy path they’ve chosen. The district’s alternative education setup for high-schoolers is practically nil—one small facility run by a charter school and a county run program at a Boys and girls Club.

Scottsdale board member Tom Carey believes that society has a responsibility to see that kids get the counseling and education they need. But he says the board has no authority to impose requirements for counseling or treatment.

“Now I’m faced with that dilemma,” he said. “We need to get the scourge out of our schools. What do we do with them now?”

What indeed?

Those five kids—I guess you can no longer call them students—will have a hard time getting into any other regular district school. Without a school to attend, how will they become educated? How will they hand off enough social ties to keep them from deciding that hallucinogenic drugs are the best way to spend all their time?

Judy Crider, program manager for Scottsdale Prevention Institute, which runs a chemical-awareness program for Scottsdale schools, voiced mixed feelings.

“There’s got to be consequences for those choices, with more than a slap on the hand,” she said. “But if you’re cutting them out of the process, you’re already putting them at greater risk for substance abuse.

“There have to be educational opportunities for these kids.”

We spoke this week as I was calling around trying to find someone to assure me that kids who are expelled will not just disappear into the ether; that someone will keep track of them.

Sandra Dowling, superintendent of Maricopa County Schools, says districts are at a disadvantage in handling such students.

“Scottsdale, like many large districts, finds addressing alternative education a major challenge,” Dowling said. “In the meantime, the students suffer.”

The county runs alternative schools targeted for kids who don’t thrive in district schools.

“In the past, Scottsdale hasn’t been receptive to providing for alternative education. In the future, they’re going to have to deal with the situation, because it’s not going to get any better,” Dowling said.

“If those students want help, then we’ll make sure that they have that opportunity, as long as they’re willing to make a commitment to get their act together.”

Board member Sandra Zapien-Ferrero intends to address the issue of alternative education plans at a January meeting.

“I would think it would be in everyone’s best interest if we could develop a program,” said Zapien-Ferrero, a former director of an alternative program in the Isaac District.

“Children learn in different ways; they’re going to do things at times that they don’t realize…could cost them from getting their education completed at their school.”

Lest one mistake my concern for coddling, don’t. In a world too full of recreational drugs, LSD has to rank among the worst. Students thinking it’s cool to buy, sell, or use acid are at such a large risk that it truly frightens me.

But let’s be pragmatic: Expelling these kids doesn’t get rid of them. It just moves them around. Worse, it places them at risk of remaining uneducated, which means they won’t have much hope of making a decent living.

Unless, that is, they keep dealing.

Patricia Biggs at 8:35 a.m. Thursday on Radio Phoenix 1280 AM

Letter to Editor

Education a privilege

As a parent of two students at Desert Mountain High School, I bristled at Patricia Biggs’ column (“Expelled from school or from life,” Wednesday). The Zero Tolerance policy in our school system is one that should not only be publicized by enforced consequences. Consequences are a natural part of life, and selling or buying LSD at school comes, thankfully, with severe ones. To my way of thinking, what happens to those expelled students now is purely and simply the responsibility of their families. Education is a privilege. If we have to worry about providing a “Plan B” as Ms. Biggs is suggesting, we are in essence continuing to hand out a solution to a generation that already tends to shirk accountability for its own actions.

I truly sympathize with the students and their families, but I resent being asked to come up with a safety net.

-May Bell Scottsdale
Title of Selection: Expelled from School or From Life? – Editorial

Author: Patricia Biggs

**Persuasion** is an act of influencing the mind, emotions, and will of Others in an effort to cause them to do or believe something.

Analysis Questions

<table>
<thead>
<tr>
<th>What is the author attempting to persuade the reader to believe?</th>
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<tbody>
<tr>
<td>What appeals to logic does the selection contain, such as facts and statistics, reasons, or expert testimony?</td>
</tr>
<tr>
<td>What emotional appeals does the selection contain, such as loaded words, bandwagon appeal, or testimonials?</td>
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<tr>
<td>What fallacies does the selection contain, such as hasty generalizations, circular reasoning, either/or reasoning, or false cause and effect?</td>
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<tr>
<td>How persuasive is the selection?</td>
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</table>

R * Did you restate the question in your answer?  
E * Did you use a quote from the article as support?  
S * Did you write in complete sentences?
Persuasion is an act of influencing the mind, emotions, and will of Others in an effort to cause them to do or believe something.

Analysis Questions

What is the author attempting to persuade the reader to believe?

What appeals to logic does the selection contain, such as facts and statistics, reasons, or expert testimony?

What emotional appeals does the selection contain, such as loaded words, bandwagon appeal, or testimonials?

What fallacies does the selection contain, such as hasty generalizations, circular reasoning, either/or reasoning, or false cause and effect?

How persuasive is the selection?

R * Did you restate the question in your answer?
E * Did you use a quote from the article as support?
S * Did you write in complete sentences?
Your “Two-Cents”: Letter to the Editor Activity

**Directions:** Using the “Expelled from school or from life?” editorial and the “Education a privilege” letter, write your own letter to the editor in response. Use the lines provided below to assert your opinion on the topic. The letter should be no less than two paragraphs, but feel free to write more. Remember to be persuasive and keep in mind the persuasive techniques we have addressed in class to craft your letter.

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Harry Potter and the Order of the Phoenix / July 10, 2007/ by Roger Ebert

Whatever happened to the delight and, if you'll excuse the term, the magic in the "Harry Potter" series? As the characters grow up, the stories grow, too, leaving the innocence behind and confusing us with plots so labyrinthine that it takes a Ph.D from Hogwarts to figure them out. "Harry Potter and the Order of the Phoenix" still has much of the enchantment of the earlier films, but Harry no longer has as much joy. His face is lacking the gosh-wow-this-is-really-neat grin. He has internalized the secrets and delights of the world of wizards, and is now instinctively using them to save his life.

An early scene illustrates this change. Harry and his cousin Dudley are attacked by Dementors, and in desperation he uses a secret spell to defeat them. But that earns the disapproval of his superiors at Hogwarts, and he is threatened with expulsion, because the spell is not to be used in public around Muggles. What is it, like a secret Masonic grip? When you're about to get your clock stopped by Dementors and you know the spell, what are you expected to do? Fall over passively and get Demented?

There will come a time, I fear, as we approach the end of the series (one book and two films to go), that Harry and his friends will grow up and smell the coffee. They weren't trained as magicians for fun. When they eventually arrive at some apocalyptic crossroads, as I fear they will, can the series continue to live in PG-13 land? The archvillain Voldemort is shaping up as the star of nightmares.

Harry (Daniel Radcliffe) has reason to fear that playtime is long behind. As a wizard chosen in childhood for his special powers, he has reason to believe Voldemort has returned and will have to be dealt with. The Ministry of Magic, like many a government agency, is hidebound in outdated convictions and considers Harry's warning to be heresy; at Hogwarts, a fierce new professor of the dark arts, Dolores Umbridge (Imelda Staunton), has been installed to whip Harry into line.

Her enemies include Harry's protector Dumbledore (Michael Gambon, looking as shabby as a homeless headmaster). Hermione (Emma Watson) and Ron (Rupert Grint) join Harry in fomenting resistance to Umbridge (sounds like "umbrage"), and soon they are mapping clandestine schemes to defend Dumbledore. Their plots, alas, seem more serious than the mischief Harry and friends would have thought up in earlier days. Yes, I know time passes, and the actors are eight years older than when they started filming. But if a kid starts watching "Potter" movies with this film, would he guess they used to be a little more whimsical?

By now, if we know anything at all about the "Potter" series, it's that nothing is as it seems, and the most unlikely characters have occult connections. Yes, but so many surprises have popped out of the hat that a veteran "Potter" watcher can almost, by a process of elimination, figure out who will surprise us next. For Harry, like many another leader before him, it is time to leave the nest and begin to work in the world. For the first time since we saw platform 9 3/4 at King's Cross, the city of London has a major role now, as Harry and sidekicks fly down the Thames and swoop past Big Ben.

That causes me to wonder, what is the practical connection between the world of magic and the world of Muggles? Will Harry, or should Harry, become a world leader? Can wands and spells be of use in today's geopolitical turmoil? Or are Hogwarts grads living in a dimension of their own? All will be told, I guess, in the final book in J.K. Rowling's series, and then the retail book industry will be back on its own again.

These things said, there is no denying that "Order of the Phoenix" is a well-crafted entry in the "Potter" series. The British have a way of keeping up production values in a series, even when the stories occasionally stumble. There have been lesser James Bond movies, but never a badly made one. And the necessary use of CGI here is justifiable, because what does magic create, anyway, other than real-life CGI without the computers?

My hope, as we plow onward through "Potters" Nos. 6-7, is that the series will not grow darker still. Yet I suppose even at the beginning, with those cute little mail-owls, we knew the whimsy was too good to last. Now that Harry has experienced his first kiss, with Cho Chang (Katie Leung), we can only imagine what new opportunities lie ahead. Agent 009.75?
By A. O. SCOTT
Published: May 18, 2007

For all I know, there may be an endless supply of “Shrek” sequels in the pipeline. That DreamWorks ogre’s skin is the color of money after all. But there is nonetheless a feeling of finality about “Shrek the Third,” a sense that the tale has at last reached a state of completion. In the first movie Shrek (voiced by Mike Myers) met and wooed his lady love, Fiona (Cameron Diaz); in the second he got to know the in-laws. The current installment finds him faced with impending fatherhood and something of a career crisis. Will he take over his father-in-law’s business or remain true to his vocation of bellowing and smashing things?

Shrek and Company
Unless the Shrek team wants to follow its hero into the dangerous swamps of mid-life, thus shifting his literary pedigree away from William Steig and in the direction of John Updike or Philip Roth, it may want to leave him in a condition of more-or-less happily ever after. Which is only to say that “Shrek the Third,” directed by Chris Miller and Raman Hui from a script with a half-dozen credited begetters, already feels less like a children’s movie than either of its predecessors. (This may be why I liked it better than the others. But then again, so did my kids.)

It isn’t that there’s anything inappropriate — no smoking or swearing and only the sex implied by Fiona’s pregnancy and the brood of Donkey-Dragon offspring — but rather that the movie’s liveliest humor and sharpest drama take root in decidedly grown-up situations. Shrek’s anxious, less-than-overjoyed reaction to the prospect of becoming a parent is not something most youngsters will relate to. (In one brilliantly executed sequence he has a nightmare of being besieged by hundreds of gurgling, saucer-eyed ogre babies.) And the depiction of Cinderella (Amy Sedaris), Rapunzel (Maya Rudolph) and Snow White (Amy Poehler) as bored, catty moms is likely to tickle fans of “Little Children,” a group that I hope doesn’t include any actual little children.

Whether these bits would seem as fresh or incisive if they were not embedded in a noisy cartoon remotely based on a beloved picture book is an open question. The strategy of the “Shrek” movies has always been to appeal to the easy, smirky cynicism of the parents while whetting their children’s appetite for crude humor and plush merchandise. “Shrek 2” pulled off the trick in a way that struck me as coarse and overdone, turning travestied fairy tales into the stuff of hackneyed Hollywood satire. But “Shrek the Third” seems at once more energetic and more relaxed, less
desperate to prove its cleverness and therefore to some extent smarter. It helps that the animation looks better than ever. Practice, along with advances in technology, has made the faces of the characters more expressive and their movements more graceful. The drawn-out death of Fiona’s father, a royal frog voiced by John Cleese, is a minor tour de force of pathos and slapstick, and there are some angry trees that do justice to the venerable cinematic tradition of angry trees. Another high point is when Puss in Boots (Antonio Banderas) gets wet.

As for plot, there are several, and also the usual complement of celebrity voices and peppy pop songs. The death of the king leaves Shrek as the reluctant heir to the throne, and the ogre sails off to find a replacement in the person of Artie, a prep-school bully magnet with the voice of Justin Timberlake. Meanwhile the disgraced Prince Charming (Rupert Everett), exiled to a career in dinner theater, organizes a rebellion of fairy-tale villains. Eric Idle plays Merlin as a hippy druid, and Larry King and Regis Philbin do fine work as ugly stepsisters. And of course Eddie Murphy is the indispensable Donkey.

If I sound a bit disenchanted, that may be because disenchantment has been the point of the “Shrek” movies all along. Expressing a sometimes explicit animus against the Disney versions of well-known European folk tales, the franchise set out from the start to scramble the traditional polarities of good and evil, setting itself up as a more sophisticated, knowing brand of pop-culture magic. But those old stories — and those classic Disney movies — were almost more complicated than the parodies allowed. Their eerie subtexts and haunting ambiguities have always been more crucial to their power and appeal than the overt lessons they teach. “Shrek,” “Shrek 2” and “Shrek the Third,” by contrast, are flat and simple, hectic and amusing without being especially thrilling or complex. Their naughty insouciance makes their inevitable lapses into sentimental moralism all the more glaring. In this movie we hear some speeches about how it’s important not to care about what other people think of you, and to be yourself above all. Yeah, fine, whatever. This doesn’t strike me as necessarily good advice, and in any case today’s wised-up kids don’t need life lessons from an ogre. But then again, the kids are not the ones who identify with Shrek as he makes his grouchy way through the life cycle.
'Pirates': More Is Less

By John Hartl, Film critic, MSNBC

Cliffhangers aren't what they used to be. Did anyone really consider that Johnny Depp's Capt. Jack Sparrow might NOT survive his battle with a ferocious sea monster at the end of last summer's "Pirates of the Caribbean: Dead Man's Chest"?

Did we really have to wait a year to find out if the next "Pirates" film would be Depp-less? Could the many-tentacled villain, Davy Jones, played by Bill Nighy, be triumphant, kick Depp out and take over the franchise? (That's actually a pretty cool idea but . . . nah.)

The low-budget, Saturday-matinee serials that inspired those last scenes in "Dead Man's Chest" were often more suspenseful and worrying because the B-movie actors who appeared in them were more expendable than Depp. They weren't top box-office draws appearing in blockbusters expected to hit the $1 billion mark.

For that reason, there was never much question that Depp would rise again, if somewhat worse for wear, in "Pirates of the Caribbean: At World's End," the third installment in the franchise that began four years ago with Disney's surprise smash, "Pirates of the Caribbean: The Curse of the Black Pearl."

No "spoiler alert" is needed before acknowledging that Sparrow survives the battle with the squid-style kraken. Or, that he goes on to star in the longest (168 minutes), most convoluted, most experimental and probably the most expensive entry in the series.

Whether it's the best or worst will be a matter of heated debate over the next few weeks, though even the most enthusiastic Depp fans may be put off by the length and the emphasis on action and special effects over story. It begins to feel like punishment, especially in the final reels, when the narrative appears to wrap up half a dozen times.

While Sparrow is definitely back, the movie begins not with him, but with a brutal mass hanging. This is accompanied by the announcement that habeas corpus has been suspended and apparently no one has any rights at all. Could this be producer Jerry Bruckheimer's attempt to introduce contemporary politics to the franchise? If so, he doesn't follow through, though there's a suggestion that the chief heavy has a New World Order in mind.

Sparrow's old enemy, Lord Cutler Beckett (Tom Hollander) of the East India Trading Co., is up to his usual tricks, abusing his authority by indiscriminately stringing people up. He also means to do away with all pirates, including Sparrow. As in the second film, however, allegiances can shift and motivations may be fuzzy.

"Pretend it's all a bad dream," advises Sparrow. "That's how I survive." Maybe that's the best way to get through "At World's End."

Opposed to Beckett's plans are Will Turner (Orlando Bloom), his girlfriend Elizabeth Swann (Keira Knightley) and the vampirish Capt. Barbosa (Geoffrey Rush). Stellan Skarsgård turns up again as Turner's father, and Naomie Harris makes the most of a key role as the ambiguous Tia Dalma.

The freshest touch here is the introduction of Keith Richards (the acknowledged inspiration for Depp's performance) as Sparrow's father, Capt. Teague. He drops by for a few minutes to give Sparrow advice about survival, and he has a memorably eloquent response to his son's question, "How's Mum?" If you take a bathroom break, you may miss his big scene entirely, but he turns up later for a curtain call.

Also new to the franchise is Chow Yun-Fat, playing a Singapore pirate, Sao Feng, who paws at Swann but otherwise has shockingly little to do. The original director, Gore Verbinski, teams again with screenwriters Ted Elliott and Terry Rosio but fails to develop the characters or encourage the relationships to grow and count. At worst, they risk sentimental.

Fortunately, Verbinski has not lost his gift for gallows humor. The makeup effects are as ghoulish as ever, and an episode about frostbitten toes is delightfully squirm-worthy. Computer-generated special effects make possible several
cartoonish episodes, including one with a monkey blown out of a cannon and another with a tiny pirate who finds himself launched with his own gun.

Of the actors from the first two films, Bloom has improved most by avoiding self-consciousness and relaxing into his role. Richards, leathery and self-mocking at 63, is such a natural that you can't help wishing he had more to do.

This time around, Verbinski seems more interested in creating stunning visuals and playing games. A nighttime sequence in which the stars merge with the sea, while a ship stirs up the mirror-like water, is especially beautiful. Just as gorgeous is Verbinski's dramatic use of the "green ray" (celebrated in such movies as "Summer" and "A Flash of Green") that takes place under certain conditions at sunset.

Depp co-stars with several versions of himself in a couple of hallucinatory episodes, much like John Malkovich in "Being John Malkovich," but these are show-off moments. Just because Verbinski can do it doesn't mean he's found a good reason for doing it. And, there's already too much of Depp camping it up as Sparrow. This may be the third time, but the charm's worn off. No. 4 would really be pushing it.

Creating a successful sequel can be like trying to make lightning strike more than once in the same spot. It can be done, but it's especially hard to pull off a "threequel." Neither the new "Spider-Man" nor the new "Shrek" quite managed to do it, and the latest "Pirates" is even less successful.

In the summer of 2006, "Dead Man's Chest" set a new opening-weekend box-office record that has since been eclipsed by "Spider-Man 3." No doubt "At World's End" will give the latter a run for its money in the opening-weekend category as well.

Still, that doesn't necessarily mean audiences or critics were satisfied with what finally made it to the screen. "Pirates" No. 2 was a good sales job, and "Pirates" No. 3 is expected to duplicate it. No. 1 may trail both films in total box-office receipts, but it's the one most people will remember.
“The Lowest Animal” by Mark Twain

I have been studying the traits and dispositions of the lower animals (so-called), and contrasting them with the traits and dispositions of man. I find the result humiliating to me. For it obliges me to renounce my allegiance to the Darwinian theory of the Ascent of Man from the Lower Animals; since it now seems plain to me that the theory ought to be vacated in favor of a new and truer one, this new and truer one to be named the Descent of Man from the Higher Animals.

In proceeding toward this unpleasant conclusion I have not guessed or speculated or conjectured, but have used what is commonly called the scientific method. That is to say, I have subjected every postulate that presented itself to the crucial test of actual experiment, and have adopted it or rejected it according to the result. Thus I verified and established each step of my course in its turn before advancing to the next. These experiments were made in the London Zoological Gardens, and covered many months of painstaking and fatiguing work.

Before particularizing any of the experiments, I wish to state one or two things which seem to more properly belong in this place than further along. This, in the interest of clearness. The massed experiments established to my satisfaction certain generalizations, to wit:

1. That the human race is of one distinct species. It exhibits slight variations (in color, stature, mental caliber, and so on) due to climate, environment, and so forth; but it is a species by itself, and not to be confounded with any other.

2. That the quadrupeds are a distinct family, also. This family exhibits variations (in color, size, food preferences, and so on; but it is a family by itself).

3. That the other families (the birds, the fishes, the insects, the reptiles, etc.) are more or less distinct, also. They are in the procession. They are links in the chain which stretches down from the higher animals to man at the bottom.

Some of my experiments were quite curious. In the course of my reading I had come across a case where, many years ago, some hunters on our Great Plains organized a buffalo hunt for the entertainment of an English earl. They had charming sport. They killed seventy-two of those great animals; and ate part of one of them and left the seventy-one to rot. In order to determine the difference between an anaconda and an earl (if any) I caused seven young calves to be turned into the anacondas cage. The grateful reptile immediately crushed one of them and swallowed it, then lay back satisfied. It showed no further interest in the calves, and no disposition to harm them. I tried this experiment with other ancondas; always with the same result. The fact stood proven that the difference between an earl and an anaconda is that the earl is cruel and the anaconda isn’t; and that the earl wantonly destroys what he has no use for, but the anaconda doesn’t. This seemed to suggest that the anaconda was not descended from the earl. It also seemed to suggest that the earl was descended from the anaconda, and had lost a good deal in the transition.
I was aware that many men who have accumulated more millions of money than they can ever use have shown a rabid hunger for more, and have not scrupled to cheat the ignorant and the helpless out of their poor servings in order to partially appease that appetite. I furnished a hundred different kinds of wild and tame animals the opportunity to accumulate vast stores of food, but none of them would do it. The squirrels and bees and certain birds made accumulations, but stopped when they had gathered a winter's supply, and could not be persuaded to add to it either honestly or by chicane. In order to bolster up a tottering reputation the ant pretended to store up supplies, but I was not deceived. I know the ant. These experiments convinced me that there is this difference between man and the higher animals: he is avaricious and miserly; they are not.

In the course of my experiments I convinced myself that among the animals man is the only one that harbors insults and injuries, broods over them, waits till a chance offers, then takes revenge. The passion of revenge is unknown to the higher animals.

Roosters keep harems, but it is by consent of their concubines; therefore no wrong is done. Men keep harems but it is by brute force, privileged by atrocious laws which the other sex were allowed no hand in making. In this matter man occupies a far lower place than the rooster.

Cats are loose in their morals, but not consciously so. Man, in his descent from the cat, has brought the cats looseness with him but has left the unconsciousness behind (the saving grace which excuses the cat). The cat is innocent, man is not.

Indecency, vulgarity, obscenity (these are strictly confined to man); he invented them. Among the higher animals there is no trace of them. They hide nothing; they are not ashamed. Man, with his soiled mind, covers himself. He will not even enter a drawing room with his breast and back naked, so alive are he and his mates to indecent suggestion. Man is The Animal that Laughs. But so does the monkey, as Mr. Darwin pointed out; and so does the Australian bird that is called the laughing jackass. No! Man is the Animal that Blushes. He is the only one that does it or has occasion to.

At the head of this article we see how three monks were burnt to death a few days ago, and a prior put to death with atrocious cruelty. Do we inquire into the details? No; or we should find out that the prior was subjected to unprintable mutilations. Man (when he is a North American Indian) gouges out his prisoners eyes; when he is King John, with a nephew to render untroublesome, he uses a red-hot iron; when he is a religious zealot dealing with heretics in the Middle Ages, he skins his captive alive and scatters salt on his back; in the first Richards time he shuts up a multitude of Jew families in a tower and sets fire to it; in Columbus's time he captures a family of Spanish Jews and (but that is not printable; in our day in England a man is fined ten shillings for beating his mother nearly to death with a chair, and another man is fined forty shillings for having four pheasant eggs in his possession without being able to satisfactorily explain how he got them). Of all the animals, man is the only one that is cruel. He is the only one that inflicts pain for the pleasure of doing it. It is a trait that is not known to the higher animals. The cat plays with the frightened mouse; but she has this excuse, that she does not know that the mouse is suffering. The cat is moderate
(unhumanly moderate: she only scares the mouse, she does not hurt it; she
doesn’t dig out its eyes, or tear off its skin, or drive splinters under its nails) man-
fashion; when she is done playing with it she makes a sudden meal of it and puts
it out of its trouble. Man is the Cruel Animal. He is alone in that distinction.

The higher animals engage in individual fights, but never in organized
masses. Man is the only animal that deals in that atrocity of atrocities, War. He is
the only one that gathers his brethren about him and goes forth in cold blood and
with calm pulse to exterminate his kind. He is the only animal that for sordid
wages will march out, as the Hessians did in our Revolution, and as the boyish
Prince Napoleon did in the Zulu war, and help to slaughter strangers of his own
species who have done him no harm and with whom he has no quarrel.

Man is the only animal that robs his helpless fellow of his country takes
possession of it and drives him out of it or destroys him. Man has done this in all
the ages. There is not an acre of ground on the globe that is in possession of its
rightful owner, or that has not been taken away from owner after owner, cycle
after cycle, by force and bloodshed.

Man is the only Slave. And he is the only animal who enslaves. He has
always been a slave in one form or another, and has always held other slaves in
bondage under him in one way or another. In our day he is always some mans
slave for wages, and does that mans work; and this slave has other slaves under
him for minor wages, and they do his work. The higher animals are the only ones
who exclusively do their own work and provide their own living.

Man is the only Patriot. He sets himself apart in his own country, under his
own flag, and sneers at the other nations, and keeps multitudinous uniformed
assassins on hand at heavy expense to grab slices of other peoples countries,
and keep them from grabbing slices of his. And in the intervals between cam-
paigns, he washes the blood off his hands and works for the universal
brotherhood of man, with his mouth.

Man is the only Religious Animal. He is the only Religious Animal. He is the only
animal that has the True Religion, several of them. He is the only animal that
loves his neighbor as himself, and cuts his throat if his theology isn’t straight. He
has made a graveyard of the globe in trying his honest best to smooth his
brothers path to happiness and heaven. He was at it in the time of the Caesars,
he was at it in Mahomet’s time, he was at it in the time of the Inquisition, he was
at it in France a couple of centuries, he was at it in England in Marys day, he has
been at it ever since he first saw the light, he is at it today in Crete (as per the
telegrams quoted above) he will be at it somewhere else tomorrow. The higher
animals have no religion. And we are told that they are going to be left out, in the

Man is the Reasoning Animal. Such is the claim. I think it is open to dispute.
Indeed, my experiments have proven to me that he is the Unreasoning Animal.
Note his history, as sketched above. It seems plain to me that whatever he is he
is not a reasoning animal. His record is the fantastic record of a maniac. I
consider that the strongest count against his intelligence is the fact that with that
record back of him he blandly sets himself up as the head animal of the lot:
whereas by his own standards he is the bottom one.
In truth, man is incurably foolish. Simple things which the other animals easily learn, he is incapable of learning. Among my experiments was this. In an hour I taught a cat and a dog to be friends. I put them in a cage. In another hour I taught them to be friends with a rabbit. In the course of two days I was able to add a fox, a goose, a squirrel and some doves. Finally a monkey. They lived together in peace; even affectionately.

Next, in another cage I confined an Irish Catholic from Tipperary, and as soon as he seemed tame I added a Scotch Presbyterian from Aberdeen. Next a Turk from Constantinople; a Greek Christian from Crete; an Armenian; a Methodist from the wilds of Arkansas; a Buddhist from China; a Brahman from Benares. Finally, a Salvation Army Colonel from Wapping. Then I stayed away two whole days. When I came back to note results, the cage of Higher Animals was all right, but in the other there was but a chaos of gory odds and ends of turbans and fezzes and plaid and bones and fleshnot a specimen left alive. These Reasoning Animals had disagreed on a theological detail and carried the matter to a Higher Court.

One is obliged to concede that in true loftiness of character, Man cannot claim to approach even the meanest of the Higher Animals. It is plain that he is constitutionally incapable of approaching that altitude; that he is constitutionally afflicted with a Defect which must make such approach forever impossible, for it is manifest that this defect is permanent in him, indestructible, ineradicable.

I find this Defect to be the Moral Sense. He is the only animal that has it. It is the secret of his degradation. It is the quality which enables him to do wrong. It has no other office. It is in capable of performing any other function. It could never hate been intended to perform any other. Without it, man could do no wrong. He would rise at once to the level of the Higher Animals.

Since the Moral Sense has but the one office, the one capacity (to enable man to do wrong) it is plainly without value to him. It is as valueless to him as is disease. In fact, it manifestly is a disease. Rabies is bad, but it is not so bad as this disease. Rabies enables a man to do a thing, which he could not do when in a healthy state: kill his neighbor with a poisonous bite. NC) one is the better man for having rabies: The Moral Sense enables a man to do wrong. It enables him to do wrong in a thousand ways. Rabies is an innocent disease, compared to the Moral Sense. No one, then, can be the better man for having the Moral Sense. What now, do we find the Primal Curse to have been? Plainly what it was in the beginning: the infliction upon man of the Moral Sense; the ability to distinguish good from evil; and with it, necessarily, the ability to do evil; for there can be no evil act without the presence of consciousness of it in the doer of it.

And so I find that we have descended and degenerated, from some far ancestor (some microscopic atom wandering at its pleasure between the mighty horizons of a drop of water perchance) insect by insect, animal by animal, reptile by reptile, down the long highway of smirch less innocence, till we have reached the bottom stage of development (namable as the Human Being). Below us, nothing.
Literary Terms to know for “The Lowest Animal”

1. Satire:

2. Allusion:

3. Metaphor:

4. Simile:

5. Personification:

6. Tone:

7. Hyperbole (exaggeration):

8. Irony:
“The Lowest Animal” Review Questions

1. “I have subjected every postulate that presented itself to the crucial test of actual experiments and have adopted it or rejected it according to the result” (16)
   This line appeals to the audience’s”
   a. emotion
   b. logic
   c. credibility
   d. all of the above

2. “Of all the animals, man is the only one that is cruel” (17)
   The type of persuasive technique that best describe this quotation is:
   a. glittering generality
   b. testimonial
   c. false cause and effect
   d. hasty generalization

3. “Indecency, vulgarity, obscenity—these are strictly confined to man; he invented them” (17)
   This quote attempts to:
   a. appeal to the audience’s emotions by making them feel ashamed.
   b. Dehumanize men by placing them lower than animals.
   c. Draw a line of distinction between animal behavior and the behavior of humans.
   d. All of the above.

4. “In proceeding over toward this unpleasant conclusion, I have not guessed or speculated or conjectured, but have used what is commonly called the scientific method” (15)
   By this line, Twain intends to:
   a. impress the audience with big words
   b. establish his work’s credibility with his audience.
   c. Appeal to the audience’s emotions.
   d. None of the above.

5. “And in the intervals between campaigns, he washes the blood off his hands and works for ‘the universal brotherhood of man’—with his hands” (17-18)
   The literary device found in this quotation is:
   a. personification
   b. simile
   c. irony
   d. metaphor
6. Satire can be best described as:
   a. A serious and somber tone in a work
   b. A scientific and logical method of argumentation
   c. A humorous critique of a topic
   d. A vicious editorial

7. Which of these quotations includes circular reasoning:
   a. “That the human race is of one distinct species. It exhibits slight variations…but is a species by itself and not to be confused with any other”
   b. “I have been studying the traits and dispositions of the ‘lower animals’ (so-called) and contrasting them with the traits and dispositions of man.”
   c. “I was aware that many men who have accumulated more millions of money than they can ever use have shown a rabid hunger for more…”
   d. none of the above

8. “[Man] is the only one that gathers his brethren about him and gone forth in cold blood and with calm pulse to exterminate his kind”
   In this sentence of loaded words, Twain is most likely trying to convey:
   a. that men are not like animals at all
   b. that men are able to kill others without second thought or remorse
   c. that men only kill bad people
   d. that men only kill animals

9. “He is the only animal that loves his neighbor as himself, and cuts his throat if his theology isn’t straight”
   Using irony in this quote, Twain critiques:
   a. humans that believe their set of beliefs is the only set.
   b. Humans who are violent against those of differing beliefs.
   c. Humans who kill in the name of religion.
   d. All of the above.

10. Overall, which of these terms adequately describes the tone of Twain’s essay?
    a. Hostile
    b. Mocking
    c. Pitying
    d. Nonchalant

11. Describe, in two or three sentences, what point(s) Twain was trying to make in “The Lowest Animal”. ______________________________________________________
    __________________________________________________________________
    __________________________________________________________________
    __________________________________________________________________
    __________________________________________________________________
Musical Extra Credit

Directions: find the lyrics to three songs. Handwrite or type the lyrics, being sure to cite your reference, on a separate sheet of paper. Then, find examples of the three parts of the rhetorical triangle and two persuasive techniques in each song. You must highlight the lines you are referring to and give a brief explanation (on the sheet of lyrics) of how the lines serve as an example of persuasion. The songs must be school-appropriate in references and language, or they will not count for extra credit. Your sheet of lyrics must include highlighted and explained examples of the following.

- Example of logos (logic) and brief explanation
- Example of pathos (emotion) and brief explanation of how it would impact the audience.
- Example of ethos (morals, trust) and brief explanation of how the musicians establish their authority
- Two examples of persuasive techniques, such as
  - Name calling
  - Hasty generalizations
  - Bandwagon
  - False cause and effect
  - Either/or
  - Expert testimony
  - Facts and statistics
  - Circular reasoning
  - Testimonials
  - Glittering generalities
  - Fear tactics
“Mr. Wendel” by Arrested Development

Here, have a dollar,
In fact no brotherman here, have two
Two dollars means a snack for me,
But it means a big deal to you
Be strong, serve God only,
Know that if you do, beautiful heaven awaits
That’s the poem I wrote for the first time
I saw a man with no clothes, no money, no plate
Mr. Wendel, that’s his name.
No one ever knew his name cause he’s a no-one
Never though twice about speaking on a ol’ bum,
Until I had the chance to really get to know one
Now that I know him,
To give him money isn’t charity
He gives me some knowledge,
I buy him some shoes
And to think blacks spend all that money on big colleges,
Still most of y’all come out confused

Mr. Wendel has freedom,
A free that you and I think is dumb
Free to be without the worries of a quick to diss society
For Mr. Wendel’s a bum
His only worries are sickness and an occasional harassment
By the police and their chase
Uncivilized we call him,
But I just saw him eat off the food we waste
Civilization, are we really civilized, yes or no?
Who are we to judge? When thousands of innocent men
Could be brutally enslaved and killed over a racist grudge
Mr. Wendel has tried to warn us about out ways
But we don’t hear him talk
Is it his fault when we’ve gone too far,
And we got too far, cause on him we walk
Mr. Wendel, a man, a human in flesh,
But not by law I feed you dignity to stand with pride,
Realize that all in all you stand tall