In Chapters 4 and 5 we focused on *logos*—the logical structure of reasons and evidence in argument. Even though we have treated *logos* in its own chapters, an effective arguer’s concern for *logos* is always connected to *ethos* and *pathos* (see the rhetorical triangle introduced in Chapter 3, p. 63). By seeking audience-based reasons—so that an arguer connects her message to the assumptions, values, and beliefs of her audience—she appeals also to *ethos* and *pathos* by enhancing the reader’s trust and by triggering the reader’s sympathies and imagination. In this chapter, we turn specifically to *ethos* and *pathos*. We also introduce you to a related rhetorical concept, *kairos*, which concerns the timeliness, fitness, and appropriateness of an argument for its occasion.

**Ethos and Pathos as Persuasive Appeals: An Overview**

At first, one may be tempted to think of *logos*, *ethos*, and *pathos* as “ingredients” in an essay, like spices you add to a casserole. But a more appropriate metaphor might be that of different lamps and filters used on theater spotlights to vary lighting effects on a stage. Thus if you switch on a *pathos* lamp (possibly through using more concrete language or vivid examples), the resulting image will engage the audience’s sympathy and emotions more deeply. If you overlay an *ethos* filter (perhaps by adopting a different tone toward your audience), the projected image of the writer as a person will be subtly altered. If you switch on a *logos* lamp (by adding, say, more data for evidence), you will draw the reader’s attention to the logical appeal of the argument. Depending on how you modulate the lamps and filters, you shape and color your readers’ perception of you and your argument.

Our metaphor is imperfect, of course, but our point is that *logos*, *ethos*, and *pathos* work together to create an impact on the reader. Consider, for example, the different impacts of the following arguments, all having roughly the same logical appeal.

1. People should adopt a vegetarian diet because doing so will help prevent the cruelty to animals caused by factory farming.
2. If you are planning to eat chicken tonight, please consider how much that chicken suffered so that you could have a tender and juicy meal. Commercial growers cram the chickens so tightly together into cages that
they never walk on their own legs, see sunshine, or flap their wings. In fact, their beaks must be cut off to keep them from pecking each other’s eyes out. One way to prevent such suffering is for more and more people to become vegetarians.

3. People who eat meat are no better than sadists who torture other sentient creatures to enhance their own pleasure. Unless you enjoy sadistic tyranny over others, you have only one choice: become a vegetarian.

4. People committed to justice might consider the extent to which our love of eating meat requires the agony of animals. A visit to a modern chicken factory—where chickens live their entire lives in tiny, darkened coops without room to spread their wings—might raise doubts about our right to inflict such suffering on sentient creatures. Indeed, such a visit might persuade us that vegetarianism is a more just alternative.

Each argument has roughly the same logical core:

**ENTHYMEME**

CLAIM People should adopt a vegetarian diet

REASON because doing so will help prevent the cruelty to animals caused by factory farming.

**GRUNDS**

- Evidence of suffering in commercial chicken farms, where chickens are crammed together and lash out at one another
- Evidence that only widespread adoption of vegetarianism will end factory farming

**WARRANT**

If we have an alternative to making animals suffer, we should use it.

But the impact of each argument varies. The difference between arguments 1 and 2, most of our students report, is the greater emotional power of argument 2. Whereas argument 1 refers only to the abstraction “cruelty to animals,” argument 2 paints a vivid picture of chickens with their beaks cut off to prevent their pecking each other blind. Argument 2 makes a stronger appeal to pathos (not necessarily a stronger argument), stirring feelings by appealing simultaneously to the heart and to the head.

The difference between arguments 1 and 3 concerns both ethos and pathos. Argument 3 appeals to the emotions through highly charged words such as torture, sadist, and tyranny. But argument 3 also draws attention to its writer, and most of our students report not liking that writer very much. His stance is self-righteous and insulting. In contrast,
argument 4's author establishes a more positive ethos. He establishes rapport by assuming his audience is committed to justice and by qualifying his argument with conditional terms such as might and perhaps. He also invites sympathy for his problem—an appeal to pathos—by offering a specific description of chickens crammed into tiny coops. 

Which of these arguments is best? They all have appropriate uses. Arguments 1 and 4 seem aimed at receptive audiences reasonably open to exploration of the issue, whereas arguments 2 and 3 seem designed to shock complacent audiences or to rally a group of True Believers. Even argument 3, which is too abusive to be effective in most instances, might work as a rallying speech at a convention of animal liberation activists.

Our point thus far is that logos, ethos, and pathos are different aspects of the same whole, different lenses for intensifying or softening the light beam you project onto the screen. Every choice you make as a writer affects in some way each of the three appeals. The rest of this chapter examines these choices in more detail.

How to Create an Effective Ethos: The Appeal to Credibility

The ancient Greek and Roman rhetoricians recognized that an argument would be more persuasive if the audience trusted the speaker. Aristotle argued that such trust resides within the speech itself, not in the prior reputation of the speaker. In the speaker's manner and delivery, tone, word choice, and arrangement of reasons, in the sympathy with which he or she treats alternative views, the speaker creates a trustworthy persona. Aristotle called the impact of the speaker's credibility the appeal from ethos. How does a writer create credibility? We suggest three ways:

- **Be Knowledgeable about Your Issue.** The first way to gain credibility is to be credible—that is, to argue from a strong base of knowledge, to have at hand the examples, personal experiences, statistics, and other empirical data needed to make a sound case. If you have done your homework, you will command the attention of most audiences.

- **Be Fair.** Besides being knowledgeable about your issue, you need to demonstrate fairness and courtesy to alternative views. Because true argument can occur only where people may reasonably disagree with one another, your ethos will be strengthened if you demonstrate that you understand and empathize with other points of view. There are times, of course, when you may appropriately scorn an opposing view. But these times are rare, and they mostly occur when you address audiences predisposed to your view. Demonstrating empathy to alternative views is generally the best strategy.

- **Build a Bridge to Your Audience.** A third means of establishing credibility—building a bridge to your audience—has been treated at length in our earlier discussions of audience-based reasons. By grounding your argument in shared values and assumptions, you demonstrate your goodwill and enhance your image as a trustworthy person respectful of your audience's views. We mention audience-based reasons here to show how this aspect of logos—finding the reasons that are most rooted in the audience's values—also affects your ethos as a person respectful of your readers' views.
How to Create *Pathos*: The Appeal to Beliefs and Emotions

Before the federal government outlawed unsolicited telephone marketing, newspapers published flurries of articles complaining about annoying telemarketers. Within this context, a United Parcel Service worker, Bobbi Buchanan, wanted to create sympathy for telemarketers. She wrote a *New York Times* op-ed piece entitled “Don’t Hang Up, That’s My Mom Calling,” which begins as follows:

The next time an annoying sales call interrupts your dinner, think of my 71-year-old mother, LaVerne, who works as a part-time telemarketer to supplement her social security income. To those Americans who have signed up for the new national do-not-call list, my mother is a pest, a nuisance, an invader of privacy. To others, she’s just another anonymous voice on the other end of the line. But to those who know her, she’s someone struggling to make a buck, to feed herself and pay her utilities—someone who personifies the great American way.

The editorial continues with a heartwarming description of LaVerne. Buchanan’s rhetorical aim is to transform the reader’s anonymous, depersonalized image of telemarketers into the concrete image of her mother: a “hardworking, first generation American; the daughter of a Pittsburgh steelworker; survivor of the Great Depression; the widow of a World War II veteran; a mother of seven, grandmother of eight, great-grandmother of three...” The intended effect is to alter our view of telemarketers through the positive emotions triggered by our identification with LaVerne.

By urging readers to think of “my mother, LaVerne” instead of an anonymous telemarketer, Buchanan illustrates the power of *pathos*, an appeal to the reader’s emotions. Arguers create pathetic appeals whenever they connect their claims to readers’ values, thus triggering positive or negative emotions depending on whether these values are affirmed or transgressed. Pro-life proponents appeal to *pathos* when they graphically describe the dismemberment of a fetus during an abortion. Proponents of improved women’s health and status in Africa do so when they describe the helplessness of wives forced to have unprotected sex with husbands likely infected with HIV. Opponents of oil exploration in the Arctic National Wildlife Refuge (ANWR) do so when they lovingly describe the calving grounds of caribou.

Are such appeals legitimate? Our answer is yes, if they intensify and deepen our response to an issue rather than divert our attention from it. Because understanding is a matter of feeling as well as perceiving, *pathos* can give access to nonlogical, but not necessarily nonrational, ways of knowing. *Pathos* helps us see what is deeply at stake in an issue, what matters to the whole person. Appeals to *pathos* help readers walk in the writer’s shoes. That is why arguments are often improved through the use of stories that make issues come alive or sensory details that allow us to see, feel, and taste the reality of a problem.

Appeals to *pathos* become illegitimate, we believe, when they confuse an issue rather than clarify it. Consider the case of a student who argues that Professor Jones ought to raise his grade from a D to a C, lest he lose his scholarship and leave college, shattering the dreams of his dear old grandmother. To the extent that students’ grades
should be based on performance or effort, the student's image of the dear old grandmother is an illegitimate appeal to *pathos* because it diverts the reader from rational to irrational criteria. The weeping grandmother may provide a legitimate motive for the student to study harder but not for the professor to change a grade.

Although it is difficult to classify all the ways that writers can create appeals from *pathos*, we will focus on four strategies: concrete language; specific examples and illustrations; narratives; and connotations of words, metaphors, and analogies. Each of these strategies lends "presence" to an argument by creating immediacy and emotional impact.

**Use Concrete Language**

Concrete language—one of the chief ways that writers achieve voice—can increase the liveliness, interest level, and personality of a writer's prose. When used in argument, concrete language typically heightens *pathos*. For example, consider the differences between the first and second drafts of the following student argument:

**First Draft**

People who prefer driving a car to taking a bus think that taking the bus will increase the stress of the daily commute. Just the opposite is true. Not being able to find a parking spot when in a hurry to be at work or school can cause a person stress. Taking the bus gives a person time to read or sleep, etc. It could be used as a mental break.

**Second Draft (Concrete Language Added)**

Taking the bus can be more relaxing than driving a car. Having someone else behind the wheel gives people time to chat with friends or cram for an exam. They can balance their checkbooks, do homework, doze off, read the daily newspaper, or get lost in a novel rather than foam at the mouth looking for a parking space.

In this revision, specific details enliven the prose by creating images that trigger positive feelings. Who wouldn't want some free time to doze off or to get lost in a novel?

**Use Specific Examples and Illustrations**

Specific examples and illustrations serve two purposes in an argument. They provide evidence that supports your reasons; simultaneously, they give your argument presence and emotional resonance. Note the flatness of the following draft arguing for the value of multicultural studies in a university core curriculum:

**First Draft**

Another advantage of a multicultural education is that it will help us see our own culture in a broader perspective. If all we know is our own heritage, we might not be inclined to see anything bad about this heritage because we won't know anything else. But if we study other heritages, we can see the costs and benefits of our own heritage.

Now note the increase in "presence" when the writer adds a specific example:
Another advantage of multicultural education is that it raises questions about traditional Western values. For example, owning private property (such as buying your own home) is part of the American dream. However, in studying the beliefs of American Indians, students are confronted with a very different view of private property. When the U.S. government sought to buy land in the Pacific Northwest from Chief Sealth, he is alleged to have replied:

The president in Washington sends words that he wishes to buy our land. But how can you buy or sell the sky? The land? The idea is strange to us. If we do not own the freshness of the air and the sparkle of the water, how can you buy them? [...] We are part of the earth and it is part of us. [...] This we know: The earth does not belong to man, man belongs to the earth.

Our class was shocked by the contrast between traditional Western views of property and Chief Sealth's views. One of our best class discussions was initiated by this quotation from Chief Sealth. Had we not been exposed to a view from another culture, we would have never been led to question the "rightness" of Western values.

The writer begins his revision by evoking a traditional Western view of private property, which he then questions by shifting to Chief Sealth's vision of land as open, endless, and unobtainable as the sky. Through the use of a specific example, the writer brings to life his previously abstract point about the benefit of multicultural education.

**Use Narratives**

A particularly powerful way to evoke *pathos* is to tell a story that either leads into your claim or embodies it implicitly and that appeals to your readers' feelings and imagination. Brief narratives—whether true or hypothetical—are particularly effective as opening attention grabbers for an argument. To illustrate how an introductory narrative (either a story or a brief scene) can create pathetic appeals, consider the following first paragraph to an argument opposing jet skis:

I dove off the dock into the lake, and as I approached the surface I could see the sun shining through the water. As my head popped out, I located my cousin a few feet away in a rowboat waiting to escort me as I, a twelve-year-old girl, attempted to swim across the mile-wide, pristine lake and back to our dock. I made it, and that glorious summer day is one of my most precious memories. Today, however, no one would dare attempt that swim. Jet skis have taken over this small lake where I spent many summers with my grandparents. Dozens of whining jet skis crisscross the lake, ruining it for swimming, fishing, canoeing, rowboating, and even waterskiing. More stringent state laws are needed to control jet skiing because it interferes with other uses of lakes and is currently very dangerous.

This narrative makes a case for a particular point of view toward jet skis by winning our identification with the writer's experience. She invites us to relive that experience with her while she also taps into our own treasured memories of summer experiences that have been destroyed by change.

Opening narratives to evoke *pathos* can be powerfully effective, but they are also risky. If they are too private, too self-indulgent, too sentimental, or even too dramatic
and forceful, they can backfire on you. If you have doubts about an opening narrative, read it to a sample audience before using it in your final draft.

**Use Words, Metaphors, and Analogies with Appropriate Connotations**

Another way of appealing to *pathos* is to select words, metaphors, or analogies with connotations that match your aim. We have already described this strategy in our discussion of the “framing” of evidence (Chapter 5, pages 94–96). By using words with particular connotations, a writer guides readers to see the issue through the writer’s angle of vision. Thus if you want to create positive feelings about a recent city council decision, you can call it “bold and decisive”; if you want to create negative feelings, you can call it “haughty and autocratic.” Similarly, writers can use favorable or unfavorable metaphors and analogies to evoke different imaginative or emotional responses. A tax bill might be viewed as a “potentially fatal poison pill” or as “unpleasant but necessary economic medicine.” In each of these cases, the words create an emotional as well as intellectual response.

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**FOR CLASS DISCUSSION  Incorporating Appeals to Pathos**

Outside class, rewrite the introduction to one of your previous papers (or a current draft) to include more appeals to *pathos*. Use any of the strategies for giving your argument presence: concrete language, specific examples, narratives, metaphors, analogies, and connotative words. Bring both your original and your rewritten introductions to class. In pairs or in groups, discuss the comparative effectiveness of these introductions in trying to reach your intended audience.

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**Using Images for Emotional Appeal**

One of the most powerful ways to engage an audience emotionally is to use photos or other images. (Chapter 9 focuses exclusively on visual rhetoric—the persuasive power of images.) Although many written arguments do not lend themselves to visual illustrations, we suggest that when you construct arguments you consider the potential of visual support. Imagine that your argument were to appear in a newspaper, in a magazine, or on a Web site where space would be provided for one or two visuals. What photographs or drawings might help persuade your audience toward your perspective?

When images work well, they are analogous to the verbal strategies of concrete language, specific illustrations, narratives, and connotative words. The challenge in using visuals is to find material that is straightforward enough to be understood without elaborate explanations, that is timely and relevant, and that clearly adds impact to a specific part of your argument. As an example, suppose you are writing an argument supporting fund-raising efforts to help third-world countries. To add a powerful appeal to *pathos*, you might consider incorporating into your argument the photograph shown in Figure 6.1, a Haitian woman walking on a rickety bridge over a vast garbage heap in a Haitian slum. A photograph such as this one can create an almost immediate emotional and imaginative response.
FOR CLASS DISCUSSION  Analyzing images as Appeals to Pathos

Working in small groups or as a whole class, share your responses to the following questions:

1. How would you describe the emotional/imaginative impact of Figure 6.1?
2. Many appeals for helping third-world countries show pictures of big-bellied, starving children during a famine, often in Africa. How is your response to Figure 6.1 similar to or different from the commonly encountered pictures of starving children? How is Figure 6.1's story about the ravages of poverty different from the stories of starving children?

**FIGURE 6.1** La Saline, a slum in Port-au-Prince, Haiti

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*Kairos: The Timeliness and Fitness of Arguments*

To increase your argument’s effectiveness, you need to consider not only its appeals to *logos*, *ethos*, and *pathos*, but also its *kairos*—that is, its timing, its appropriateness for the occasion. *Kairos* is one of those wonderful words, adopted from another language (in this case ancient Greek), that is impossible to define, yet powerful in what it represents. In Greek, *kairos* means “right time,” “season,” or “opportunity.” It differs subtly from the ordinary Greek word for time, *chronos*, the root of our words “chronology” and “chronometer.” You can measure *chronos* by looking at your watch, but you measure *kairos* by sensing the opportune time through psychological attentiveness to situation
EXAMINING VISUAL ARGUMENTS

Increasing sales of Toyota’s Prius, a hybrid car that runs on both electricity and gasoline, confirm that American consumers are willing to switch from SUVs to more energy-efficient cars. As this advertisement for the Prius shows, energy efficient cars are connected to a constellation of issues, including the need to decrease carbon emissions because of pollution-caused health problems and environmental concern for cleaner energy.

How does this ad attempt to move its audience? Analyze the ad’s visual and verbal appeals to logos, ethos, pathos and kairos.

Logos, Ethos, Pathos, and Kairos

Increasing sales of Toyota’s Prius, a hybrid car that runs on both electricity and gasoline, confirm that American consumers are willing to switch from SUVs to more energy-efficient cars. As this advertisement for the Prius shows, energy efficient cars are connected to a constellation of issues, including the need to decrease carbon emissions because of pollution-caused health problems and environmental concern for cleaner energy.

How does this ad attempt to move its audience? Analyze the ad’s visual and verbal appeals to logos, ethos, pathos and kairos.
and meaning. To think kairotically is to be attuned to the total context of a situation in order to act in the right way at the right moment. By analogy, consider a skilled base runner who senses the right moment to steal second, a wise teacher who senses the right moment to praise or critique a student’s performance, or a successful psychotherapist who senses the right moment to talk rather than listen in a counseling session. _Kairos_ reminds us that a rhetorical situation is not stable and fixed, but evolves as events unfold or as audiences experience the psychological ebbs and flows of attention and care. Here are some examples that illustrate the range of insights contained by the term _kairos_:

- If you write a letter to the editor of a newspaper, you usually have a one- or two-day window before a current event becomes “old news” and is no longer interesting. An out-of-date letter will be rejected, not because it is poorly written or argued but because it misses its _kairotic_ moment. (Similar instances of lost timeliness occur in class discussions: On how many occasions have you wanted to contribute an idea to class discussion, but the professor doesn’t acknowledge your raised hand? When you finally are called on, the _kairotic_ moment has passed.)

- Bobbi Buchanan’s “Don’t Hang Up, That’s My Mom Calling,” which we used to illustrate pathos (page 112), could have been written only during a brief historical period when telemarketing was being publicly debated. Moreover, it could have been written only late in that period after numerous writers had attacked telemarketers. The piece was published in the _New York Times_ because the editor received it at the right _kairotic_ moment.

- A sociology major is writing a senior capstone paper for graduation. The due date for the paper is fixed, so the timing of the paper isn’t at issue. But _kairos_ is still relevant. It urges the student to consider what is appropriate for such a paper. What is the “right way” to produce a sociology paper at this moment in the history of the discipline? Currently, what are leading-edge versus trailing-edge questions in sociology? What theorists are now in vogue? What research methods would most impress a judging committee? How would a good capstone paper written in 2010 differ from one written a decade earlier?

As you can see from these examples, _kairos_ concerns a whole range of questions connected to the timing, fitness, appropriateness, and proportions of a message within an evolving rhetorical context. There are no rules to help you determine the _kairotic_ moment for your argument, but being attuned to _kairos_ will help you “read” your audience and rhetorical situation in a dynamic way.

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**FOR CLASS DISCUSSION**  
**Analyzing An Argument from the Perspective of Kairos, Logos, Ethos, and Pathos**

Your instructor will select an argument for analysis. Working in small groups or as a whole class, analyze the assigned argument first from the perspective of _kairos_ and then from the perspectives of _logos_, _ethos_, and _pathos_.

1. As you analyze the argument from the perspective of _kairos_, consider the following questions:
   a. What is the motivating occasion for this argument? That is, what causes this writer to put pen to paper or fingers to keyboard?
b. What conversation is the writer joining? Who are the other voices in this conversation? What are these voices saying that compels the writer to add his or her own voice? How was the stage set to create the *kairotic* moment for this argument?

c. Who is the writer's intended audience and why?

d. What is the writer's purpose? Toward what view or action is the writer trying to persuade his or her audience?

e. To what extent can various features of the argument be explained by your understanding of its *kairotic* moment?

2. Now analyze the same argument for its appeals to *logos*, *ethos*, and *pathos*. How successful is this argument in achieving its writer's purpose?

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**How Audience-Based Reasons Enhance Logos, Ethos, and Pathos**

We conclude this chapter by returning to the concept of audience-based reasons that we introduced in Chapter 4. Audience-based reasons enhance *logos* because they are built on underlying assumptions (warrants) that the audience is likely to accept. But they also enhance *ethos* and *pathos* by helping the writer identify with the audience, entering into their beliefs and values. To consider the needs of your audience, you can ask yourself the following questions:

### Questions for Analyzing Your Audience

<table>
<thead>
<tr>
<th>What to Ask</th>
<th>Why to Ask It</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Who is your audience?</strong></td>
<td>Your answer will help you think about audience-based reasons.</td>
</tr>
<tr>
<td>Are you writing to a single person, a committee, or the general readership of a newspaper, magazine, blog site, and so forth?</td>
<td></td>
</tr>
<tr>
<td>Are your readers academics, professionals, fellow students, general citizens, or people with specialized background and interests?</td>
<td></td>
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<tr>
<td>Can you expect your audience to be politically and culturally liberal, middle of the road, conservative, or all over the map? What about their religious views?</td>
<td></td>
</tr>
<tr>
<td>How do you picture your audience in terms of social class, ethnicity, gender, sexual orientation, age, and cultural identity?</td>
<td></td>
</tr>
<tr>
<td>To what extent does your audience share your own interests and cultural position? Are you writing to insiders or outsiders with regard to your own values and beliefs?</td>
<td></td>
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(Continued)
2. *What to Ask*  

2. How much does your audience know or care about your issue?  

*Why to Ask It*  

Your answer can especially affect your introduction and conclusion:  

- Do your readers need background on your issue or are they already in the conversation?  
- If you are writing to specific decision makers, are they currently aware of the problem you are addressing? If not, how can you get their attention?  
- Does your audience care about your issue? If not, how can you get them to care?  

3. What is your audience’s current attitude toward your issue?  

*Why to Ask It*  

Your answer will help you decide the structure and tone of your argument:  

- Are your readers already supportive of your position? Undecided? Skeptical? Strongly opposed?  
- What other points of view besides your own will your audience be weighing?  

4. What will be your audience’s likely objections to your argument?  

*Why to Ask It*  

Your answer will help determine the content of your argument and will alert you to extra research you may need:  

- What weaknesses will audience members find?  
- What aspects of your position will be most threatening to them and why?  
- How are your basic assumptions, values, or beliefs different from your audience’s?  

5. What values, beliefs, or assumptions about the world do you and your audience share?  

*Why to Ask It*  

Your answer will help you find common ground with your audience:  

- Despite different points of view on this issue, where can you find common links with your audience?  
- How might you use these links to build bridges to your audience?  

To see how a concern for audience-based reasons can enhance *ethos* and *pathos*, suppose that you support racial profiling (rather than random selection) for determining which people receive intensive screening at airports. Suppose further that you are writing a guest op-ed column for a liberal campus newspaper and imagine readers repulsed by the notion of racial profiling (as indeed you are repulsed too in most cases). It’s important from the start that you understand and acknowledge the interests of those opposed to your position. Middle Eastern men, the most likely candidates for racial profiling, will object to your racial stereotyping, which lumps all people of Arabic or Semitic appearance into the category “potential terrorists.” African Americans and Hispanics, frequent victims of racial profiling by police in U.S. cities, may object to further extension of this hated practice. Also, most political liberals, as well as many moderates and conservatives, may object to the racism inherent in selecting people for airport screening on the basis of ethnicity.
What shared values might you use to build bridges to those opposed to racial profiling at airports? You need to develop a strategy to reduce your audience’s fears and to link your reasons to their values. Your thinking might go something like this:

**Problem:** How can I create an argument rooted in shared values? How can I reduce fear that racial profiling in this situation endorses racism or will lead to further erosion of civil liberties?

**Bridge-building goals:** I must try to show that my argument’s goal is to increase airline safety by preventing terrorism like that of 9/11/01. My argument must show my respect for Islam and for Arabic and Semitic peoples. I must also show my rejection of racial profiling as normal police practice.

**Possible strategies:**
- Stress the shared value of protecting innocent people from terrorism.
- Show how racial profiling significantly increases the efficiency of secondary searches. (If searches are performed at random, then we waste time and resources searching people who are statistically unlikely to be terrorists.)
- Argue that airport screeners must also use indicators other than race to select people for searches (for example, traits that might indicate a domestic terrorist).
- Show my respect for Islam.
- Show sympathy for people selected for searching via racial profiling and acknowledge that this practice would normally be despicable except for the extreme importance of airline security, which overrides personal liberties in this case.
- Show my rejection of racial profiling in situations other than airport screening—for example, stopping African Americans for traffic violations more often than whites and then searching their cars for drugs or stolen goods.
- Perhaps show my support of affirmative action, which is a kind of racial profiling in reverse.

These thinking notes allow you to develop the following plan for your argument.

- Airport screeners should use racial profiling rather than random selection to determine which people undergo intensive screening
- because doing so will make more efficient use of airport screeners’ time, increase the odds of finding terrorists, and thus lead to greater airline safety (WARRANT: increased airline safety is good; or, at a deeper level, The positive consequences of increasing airline safety through racial profiling outweigh the negative consequences)
- because racial profiling in this specific case does not mean allowing it in everyday police activities nor does it imply disrespect for Islam or for Middle Eastern males (WARRANT: Racial profiling is unacceptable in everyday police practices. It is wrong to show disrespect for Islam or Middle Eastern males.)
As this plan shows, your strategy is to seek reasons whose warrants your audience will accept. First, you will argue that racial profiling will lead to greater airline safety, allowing you to stress that safe airlines benefit all passengers. Your concern is the lives of hundreds of passengers as well as others who might be killed in a terrorist attack. Second, you plan to reduce adversaries' resistance to your proposal by showing that the consequences aren't as severe as they might fear: Using racial profiling in airports would not justify using it in urban police work (a practice you find despicable) and it would not imply disrespect for Islam or Middle Eastern males. As this example shows, your focus on audience—on the search for audience-based reasons—shapes the actual invention of your argument from the start.

FOR CLASS DISCUSSION Planning an Audience-Based Argumentative Strategy

1. How does the preceding plan for an argument supporting racial profiling make appeal to ethos and pathos as well as to logos?

2. Working individually or in small groups, plan an audience-based argumentative strategy for one or more of the following cases. Follow the thinking process used by the writer of the racial-profiling argument: (1) state several problems that the writer must solve to reach the audience, and (2) develop possible solutions to those problems.
   a. An argument for the right of software companies to continue making and selling violent video games: aim the argument at parents who oppose their children's playing these games.
   b. An argument to reverse grade inflation by limiting the number of As and Bs a professor can give in a course: aim the argument at students who fear getting lower grades.
   c. An argument supporting the legalization of cocaine: aim the argument at readers of Reader's Digest, a conservative magazine that supports the current war on drugs.

Conclusion

In this chapter, we have explored ways that writers can strengthen the persuasiveness of their arguments by creating appeals to ethos and pathos, by being attentive to kairos, and by building bridges to their readers through audience-based reasons. Arguments are more persuasive if readers trust the credibility of the writer and if the argument appeals to readers' hearts and imaginations as well as to their intellects. Sometimes images such as drawings or photographs may reinforce the argument by evoking strong emotional responses, thus enhancing pathos. Additionally, attentiveness to kairos keeps the writer attuned to the dynamics of a rhetorical situation in order to create the right message at the right time. Finally, all these appeals come together when the writer explicitly focuses on finding audience-based reasons.