

## Appendix B

### Practicing Rhetorical Problem Solving: Choosing a New Logo for an Animal Shelter

#### 1. The Scenario

Imagine you are part of a group of volunteers at an animal shelter that has been tasked with helping to choose a new logo for the shelter. The design company has already presented several options to the shelter's executive director, and now she wants your group to recommend the design that best captures the shelter's image.

You must submit your written recommendation to the executive director via email.

#### 2. The Request

Dear Volunteer,

We need your help! We've been working with a designer to create a new logo for the Animal Friends Rescue Shelter. We've enjoyed a positive image in our community for many years and feel confident that our "brand" is strong. The animals in our care are adopted quickly, we receive generous support from donors, and our number of volunteers continues to grow—although we'd like to see even more young people get involved.

Our current logo, however, does not match our brand or how the community feels about us. When the logo was created forty years ago, we were a very different organization. The logo we have now is outdated and confusing. We need a logo that represents who we are now and that works with today's technologies, including an app we're developing for the shelter. The new logo will also appear on volunteers' uniforms and in advertisements for pet adoptions.

To help us in selecting the new design, we've identified three key ideas we want the logo to convey: safety, compassion, and dependability. Please keep these words in mind as you review the options. Discuss the different designs as a group, and please submit your recommendation to me via email.

Thank you for all you do for the animals!

Sincerely,

Mataya Whitfield

Executive Director

Animal Friends Rescue Shelter

#### 3. The Specifics

The new logo will be used for all of the following:

- The app for the animal shelter
- Volunteers' uniforms
- Brand merchandise (mugs, pens, T-shirts, etc.)
- The shelter's website
- Advertisements for pet adoptions
- Volunteer recruiting efforts

#### 4. The Audience

What you need to know:

- The executive director of the animal shelter thinks the current logo is confusing and outdated.
- The shelter can only accept cats, dogs, rabbits, and other small household pets. The executive director doesn't like having to turn away people who bring in wild animals or exotic pets.
- The executive director would like to recruit more young people as volunteers.

#### 5. Considering Your Task and Your Rhetorical Situation

- What does the organization want the logo to do?
- What content or message does the logo need to present?
- What are the audience's needs?
- What are the genre features of a business email?
- What makes a recommendation persuasive?

#### 6. Your Role in the Rhetorical Situation

Remember that as a volunteer, you will be wearing the new logo on your uniform. Consider how your role as a volunteer might shape your letter to the executive director of the animal shelter.

#### 7. The Designs: Choose One



#### 8. The Recommendation

In your group, write an email to the executive director recommending the logo design you think best captures the animal shelter's brand and that works best for the shelter's purposes. Keep in mind how the logo will be used by the shelter and the messages the executive director wishes to convey. Support your recommendation with reasons and examples. As you compose your email to the executive director, carefully consider your audience, purpose, and genre.

## Appendix D

### Planning Tool for Taking Rhetorical Action

<p>1. What's the need or problem?</p>          <p>(exigence)</p>	<p>2. What do you want to know about it?</p>          <p>(question)</p>
<p>3. What do you want to do about it?</p>          <p>(purpose)</p>	<p>4. Why is now the right time to act?</p>          <p>(<i>kairos</i>)</p>

## *Appendix E*

### **Planning Tool for Socratic Seminar**

<p>What's the need or problem?</p>          <p>(exigence)</p>	<p>What do you want to know about it?</p>          <p>(questions)</p>
<p>What have others already done to address this need or problem?</p>          <p>(reading selections)</p>	<p>What do the people involved care about?</p>          <p>(pathos)</p>

## Appendix F

### Checklist for Listening to a Socratic Seminar

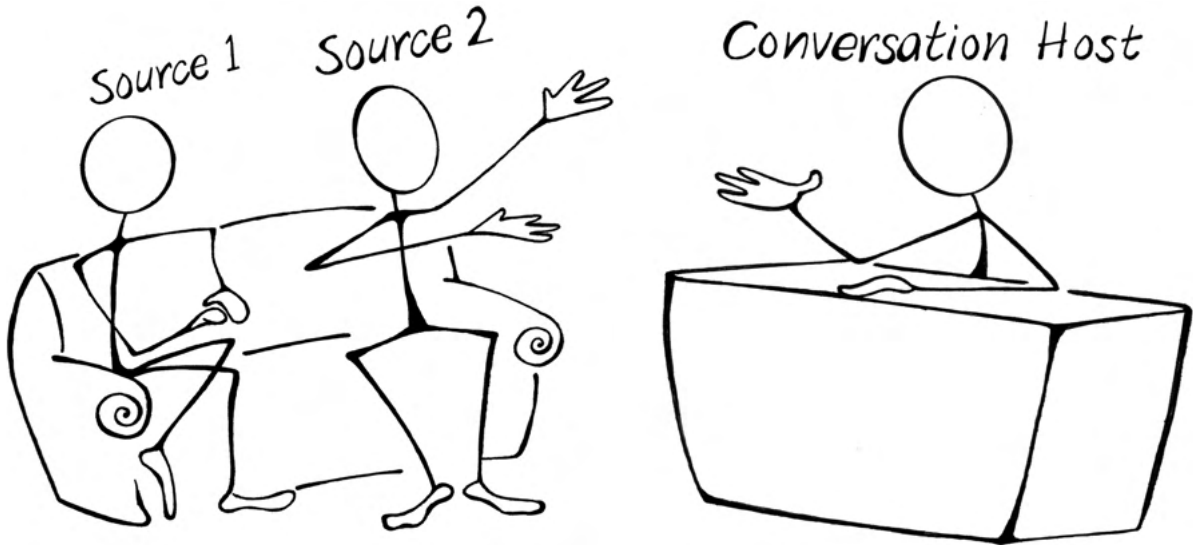
This checklist works for the inner/outer circles model of a Socratic seminar. Students in the outer circle use the checklist to record the communication practices and habits of mind they observe among the discussion participants in the inner circle.

*Directions to Students in the Outer Circle:* As you listen to the Socratic seminar, keep track of what students do during the discussion. Place a check mark by the communication practices and habits of mind you observe. Consider the extent to which each one can help you make informed and responsive contributions to academic conversations.

- |   |  |
|---|--|
| <input type="checkbox"/> Assume the best intentions                       | <input type="checkbox"/> Consider the evidence                       |
| <input type="checkbox"/> Postpone judgment                                | <input type="checkbox"/> Respond to the cares and concerns of others |
| <input type="checkbox"/> Ask questions that move the conversation forward | <input type="checkbox"/> Demonstrate curiosity                       |
| <input type="checkbox"/> Build on others' ideas                           | <input type="checkbox"/> Clarify definitions                         |
| <input type="checkbox"/> Identify needs and opportunities                 | <input type="checkbox"/> Find common ground                          |
| <input type="checkbox"/> Make connections to the readings                 | <input type="checkbox"/> Offer a personal response                   |
| <input type="checkbox"/> Explain the urgency of an issue                  | <input type="checkbox"/> Bring assumptions into the open             |
| <input type="checkbox"/> Explore the context                              | <input type="checkbox"/> Be open to new ideas                        |
| <input type="checkbox"/> Paraphrase or summarize others' viewpoints       | <input type="checkbox"/> Promote equality and inclusion              |
| <input type="checkbox"/> Listen empathically                              | <input type="checkbox"/> Allow time for others to respond            |

*Appendix I*

**Conversation Planning Notes**



*Talking Points*

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*Talking Points*

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*Interview Questions*

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## Appendix F

### Charting Claims Across Multiple Texts

Adapted from the California State University's Expository Reading and Writing Curriculum.

*Directions to Students:* As you read about the issue, keep track of the claims different writers make and how these claims relate to the views of other writers. Annotate each text, noting the author, genre, main ideas, and key examples. Then use the chart below to compare the texts.

TITLE AND AUTHOR	GENRE	QUESTION AT ISSUE	KEY CLAIMS	EXAMPLES AND/OR QUOTATIONS

## Appendix L

### Four Square Reasoning

<p><b>Data:</b> What is your evidence?</p>	<p><b>Claim:</b> What does the evidence suggest?</p>
<p><b>Warrant:</b> Why do you think this?</p> <p>A key premise of this claim is _____.</p> <p>This claim relies on the foundational assumption that _____.</p>	<p><b>Backing:</b> Where does this way of thinking come from?</p>

Quick-write: How do you expect your audience to react to your claim? Will they accept it? Challenge it? Explain your response.



## Appendix M

### Claim Analysis and Evaluation

<b>Writer's Claim:</b> What does the writer say?		
<b>Genre/Audience:</b>		
<b>Evidence:</b> List the data provided that informs the claim.	<b>Justification:</b> Describe the writer's reasoning (e.g., assumptions, principles, elaboration, clarification).	<b>Backing:</b> Describe the source of this way of thinking (e.g., academic discipline, life experience, philosophy).
<b>Degree of Certainty:</b> Rate the degree of "truth" or certainty the writer establishes for the claim on a scale of 1–5. 1                      2                      3                      4                      5 highly doubtful                      possible                      highly certain		
<b>Quick-write:</b> How convincing is this claim? To what extent does the writer draw on reasonable and sufficient support for the claim? To what extent is the claim warranted or justified? Is the line of reasoning appropriate to the genre and audience? Explain.		

## Appendix N

### What I Know I Really Know, What I Sort of Know, What I Know I Need to Know

*Directions to Students:* Use the three-column chart below to assess the degree of confidence you have in the argument you are making. Which claims do you strongly believe to be valid (what you really know)? Which claims are a little fuzzy or doubtful (what you sort of know)? What gaps do you see in your knowledge (what you need to know)? Consider views, sources, or perspectives you haven't yet engaged for this last column.

WHAT I KNOW I REALLY KNOW	WHAT I SORT OF KNOW	WHAT I KNOW I NEED TO KNOW

## Appendix O

### Claim and Backing T-Chart

*Directions to Students:* In the left column, write a claim from your essay draft. Then back up your claim in the right column, explaining how you know what you know. In other words, what life experience, academic training, or belief system informs your way of thinking?

CLAIM	I KNOW THIS BECAUSE . . .

## Appendix P

### Making Choices About Genre and Structure: Self-Assessment

*Directions to Students:* Some of the choices writers must make about form and style involve specific features of genre and text structure. Take a look at the following table and think about how often you get to make your own decisions about these options. Choose the frequency rate that best describes your experience.

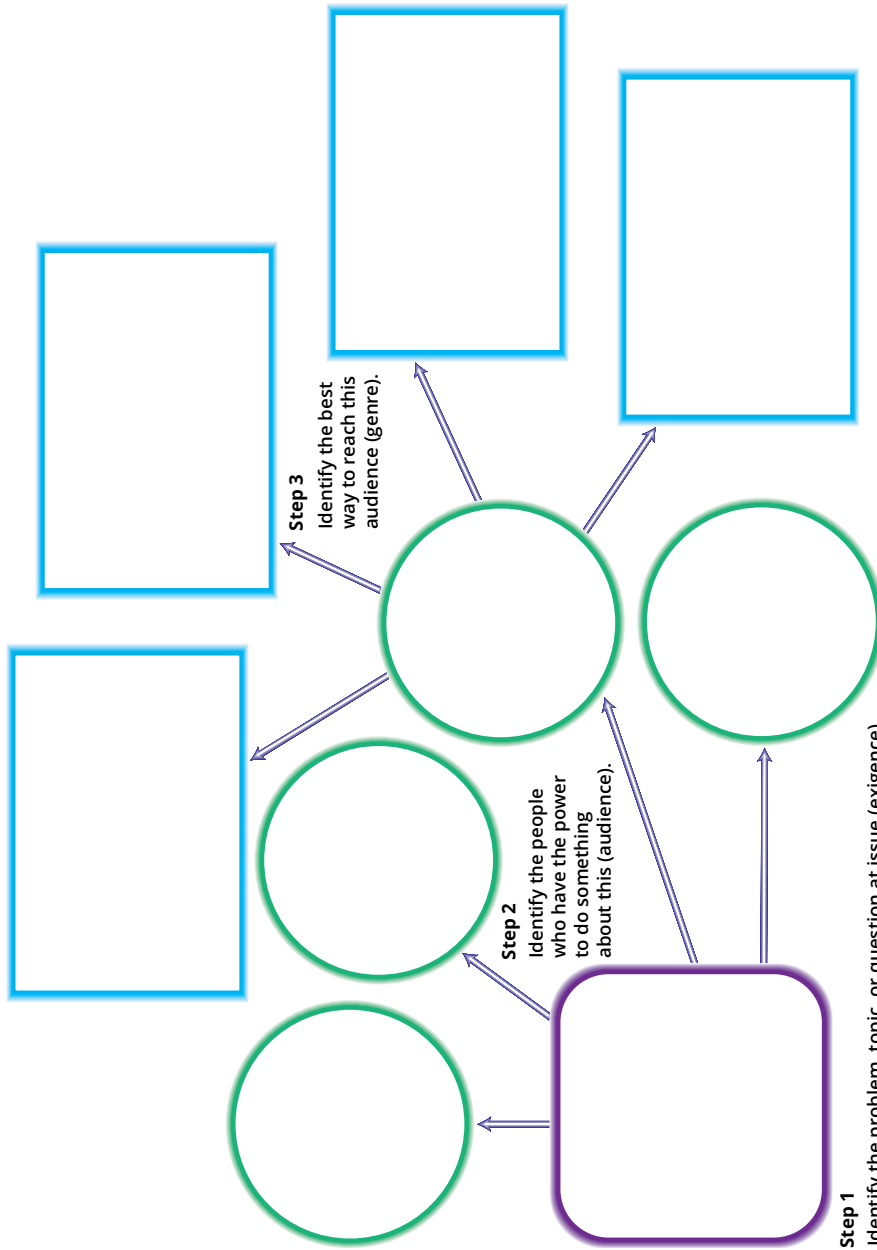
Frequently = F

Sometimes = S

Rarely = R

GENRE CHOICES		STRUCTURE CHOICES	
Genre or form		Text structure (e.g., cause and effect, frame)	
Types of sentences		Beginnings/introductions	
Use or avoidance of figurative language		Inductive or deductive reasoning	
Formatting conventions		Transitions	
Documentation style (if required)		Twists or shifts	
Types of evidence/examples		Use or avoidance of narrative	
Medium		Endings/conclusions	
Level of diction		Repetition	
Other stylistic devices		Organization	

## Making Decisions About Audience and Genre



*Appendix W*

**Making Choices About Focus: Foreground and Background**

