



STUDYDADDY

Get Homework Help From Expert Tutor

[Get Help](#)

Backpacks vs. Briefcases: Steps toward Rhetorical Analysis

by Laura Bolin Carroll

This essay is a chapter in *Writing Spaces: Readings on Writing*, Volume 1, a peer-reviewed open textbook series for the writing classroom, and is published through Parlor Press.

The full volume and individual chapter downloads are available for free from the following sites:

- Writing Spaces: <http://writingspaces.org/essays>
- Parlor Press: <http://parlorpress.com/writingspaces>
- WAC Clearinghouse: <http://wac.colostate.edu/books/>

Print versions of the volume are available for purchase directly from Parlor Press and through other booksellers.

To learn about participating in the Writing Spaces project, visit the Writing Spaces website at <http://writingspaces.org/>.

This essay is available under a Creative Commons License subject to the Writing Spaces Terms of Use. More information, such as the specific license being used, is available at the bottom of the first page of the chapter.

© 2010 by the respective author(s). For reprint rights and other permissions, contact the original author(s).

Library of Congress Cataloging-in-Publication Data

Writing spaces : readings on writing. Volume 1 / edited by Charles Lowe and Pavel Zemliansky.

p. cm.

Includes bibliographical references and index.

ISBN 978-1-60235-184-4 (pbk. : alk. paper) -- ISBN 978-1-60235-185-1 (adobe ebook)

1. College readers. 2. English language--Rhetoric. I. Lowe, Charles, 1965- II. Zemliansky, Pavel.

PE1417.W735 2010

808'.0427--dc22

2010019487

Backpacks vs. Briefcases: Steps toward Rhetorical Analysis

Laura Bolin Carroll

FIRST IMPRESSIONS

Imagine the first day of class in first year composition at your university.* The moment your professor walked in the room, you likely began analyzing her and making assumptions about what kind of teacher she will be. You might have noticed what kind of bag she is carrying—a tattered leather satchel? a hot pink polka-dotted backpack? a burgundy brief case? You probably also noticed what she is wearing—trendy slacks and an untucked striped shirt? a skirted suit? jeans and a tee shirt?

It is likely that the above observations were only a few of the observations you made as your professor walked in the room. You might have also noticed her shoes, her jewelry, whether she wears a wedding ring, how her hair is styled, whether she stands tall or slumps, how quickly she walks, or maybe even if her nails are done. If you don't tend to notice any of these things about your professors, you certainly do about the people around you—your roommate, others in your residence hall, students you are assigned to work with in groups, or a

* This work is licensed under the Creative Commons Attribution-Noncommercial-Share Alike 3.0 United States License and is subject to the Writing Spaces Terms of Use. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/3.0/us/> or send a letter to Creative Commons, 171 Second Street, Suite 300, San Francisco, California, 94105, USA. To view the Writing Spaces Terms of Use, visit <http://writingspaces.org/terms-of-use>.

prospective date. For most of us, many of the people we encounter in a given day are subject to this kind of quick analysis.

Now as you performed this kind of analysis, you likely didn't walk through each of these questions one by one, write out the answer, and add up the responses to see what kind of person you are interacting with. Instead, you quickly took in the information and made an informed, and likely somewhat accurate, decision about that person. Over the years, as you have interacted with others, you have built a mental database that you can draw on to make conclusions about what a person's looks tell you about their personality. You have become able to analyze quickly what people are saying about themselves through the way they choose to dress, accessorize, or wear their hair.

We have, of course, heard that you "can't judge a book by its cover," but, in fact, we do it all the time. Daily we find ourselves in situations where we are forced to make snap judgments. Each day we meet different people, encounter unfamiliar situations, and see media that asks us to do, think, buy, and act in all sorts of ways. In fact, our saturation in media and its images is one of the reasons why learning to do rhetorical analysis is so important. The more we know about how to analyze situations and draw informed conclusions, the better we can become about making savvy judgments about the people, situations and media we encounter.

IMPLICATIONS OF RHETORICAL ANALYSIS

Media is one of the most important places where this kind of analysis needs to happen. Rhetoric—the way we use language and images to persuade—is what makes media work. Think of all the media you see and hear every day: Twitter, television shows, web pages, billboards, text messages, podcasts. Even as you read this chapter, more ways to get those messages to you quickly and in a persuasive manner are being developed. Media is constantly asking you to buy something, act in some way, believe something to be true, or interact with others in a specific manner. Understanding rhetorical messages is essential to help us to become informed consumers, but it also helps evaluate the ethics of messages, how they affect us personally, and how they affect society.

Take, for example, a commercial for men's deodorant that tells you that you'll be irresistible to women if you use their product. This cam-

campaign doesn't just ask you to buy the product, though. It also asks you to trust the company's credibility, or *ethos*, and to believe the messages they send about how men and women interact, about sexuality, and about what constitutes a healthy body. You have to decide whether or not you will choose to buy the product and how you will choose to respond to the messages that the commercial sends.

Or, in another situation, a Facebook group asks you to support health care reform. The rhetoric in this group uses people's stories of their struggles to obtain affordable health care. These stories, which are often heart-wrenching, use emotion to persuade you—also called *pathos*. You are asked to believe that health care reform is necessary and urgent, and you are asked to act on these beliefs by calling your congresspersons and asking them to support the reforms as well.

Because media rhetoric surrounds us, it is important to understand how rhetoric works. If we refuse to stop and think about how and why it persuades us, we can become mindless consumers who buy into arguments about what makes us value ourselves and what makes us happy. For example, research has shown that only 2% of women consider themselves beautiful ("Campaign"), which has been linked to the way that the fashion industry defines beauty. We are also told by the media that buying more stuff can make us happy, but historical surveys show that US happiness peaked in the 1950s, when people saw as many advertisements in their lifetime as the average American sees in one year (Leonard).

Our worlds are full of these kinds of social influences. As we interact with other people and with media, we are continually creating and interpreting rhetoric. In the same way that you decide how to process, analyze or ignore these messages, you create them. You probably think about what your clothing will communicate as you go to a job interview or get ready for a date. You are also using rhetoric when you try to persuade your parents to send you money or your friends to see the movie that interests you. When you post to your blog or tweet you are using rhetoric. In fact, according to rhetorician Kenneth Burke, rhetoric is everywhere: "wherever there is persuasion, there is rhetoric. And wherever there is 'meaning,' there is 'persuasion.' Food eaten and digested is not rhetoric. But in the meaning of food there is much rhetoric, the meaning being persuasive enough for the idea of food to be used, like the ideas of religion, as a rhetorical device of statesmen" (71–72). In other words, most of our actions are persuasive in nature.

What we choose to wear (tennis shoes vs. flip flops), where we shop (Whole Foods Market vs. Wal-Mart), what we eat (organic vs. fast food), or even the way we send information (snail mail vs. text message) can work to persuade others.

Chances are you have grown up learning to interpret and analyze these types of rhetoric. They become so commonplace that we don't realize how often and how quickly we are able to perform this kind of rhetorical analysis. When your teacher walked in on the first day of class, you probably didn't think to yourself, "I think I'll do some rhetorical analysis on her clothing and draw some conclusions about what kind of personality she might have and whether I think I'll like her." And, yet, you probably were able to come up with some conclusions based on the evidence you had.

However, when this same teacher hands you an advertisement, photograph or article and asks you to write a rhetorical analysis of it, you might have been baffled or felt a little overwhelmed. The good news is that many of the analytical processes that you already use to interpret the rhetoric around you are the same ones that you'll use for these assignments.

The Rhetorical Situation, Or Discerning Context

One of the first places to start is context. Rhetorical messages always occur in a specific situation or context. The president's speech might respond to a specific global event, like an economic summit; that's part of the context. You choose your clothing depending on where you are going or what you are doing; that's context. A television commercial comes on during specific programs and at specific points of the day; that's context. A billboard is placed in a specific part of the community; that's context, too.

In an article called "The Rhetorical Situation," Lloyd Bitzer argues that there are three parts to understanding the context of a rhetorical moment: exigence, audience and constraints. Exigence is the circumstance or condition that invites a response; "imperfection marked by urgency; it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be" (Bitzer 304). In other words, rhetorical discourse is usually responding to some kind of problem. You can begin to understand a piece's exigence by asking, "What is

this rhetoric responding to?” “What might have happened to make the rhetor (the person who creates the rhetoric) respond in this way?”

The exigence can be extremely complex, like the need for a new Supreme Court justice, or it can be much simpler, like receiving an email that asks you where you and your friends should go for your road trip this weekend. Understanding the exigence is important because it helps you begin to discover the purpose of the rhetoric. It helps you understand what the discourse is trying to accomplish.

Another part of the rhetorical context is audience, those who are the (intended or unintended) recipients of the rhetorical message. The audience should be able to respond to the exigence. In other words, the audience should be able to help address the problem. You might be very frustrated with your campus’s requirement that all first-year students purchase a meal plan for on-campus dining. You might even send an email to a good friend back home voicing that frustration. However, if you want to address the exigence of the meal plans, the most appropriate audience would be the person/office on campus that oversees meal plans. Your friend back home cannot solve the problem (though she may be able to offer sympathy or give you some good suggestions), but the person who can change the meal plan requirements is probably on campus. Rhetors make all sorts of choices based on their audience. Audience can determine the type of language used, the formality of the discourse, the medium or delivery of the rhetoric, and even the types of reasons used to make the rhetor’s argument. Understanding the audience helps you begin to see and understand the rhetorical moves that the rhetor makes.

The last piece of the rhetorical situation is the constraints. The constraints of the rhetorical situation are those things that have the power to “constrain decision and action needed to modify the exigence” (Bitzer 306). Constraints have a lot to do with how the rhetoric is presented. Constraints can be “beliefs, attitudes, documents, facts, traditions, images, interests, motives” (Bitzer 306). Constraints limit the way the discourse is delivered or communicated. Constraints may be something as simple as your instructor limiting your proposal to one thousand words, or they may be far more complex like the kinds of language you need to use to persuade a certain community.

So how do you apply this to a piece of rhetoric? Let’s say you are flipping through a magazine, and you come across an advertisement that has a large headline that reads “Why Some People Say ‘D’OH’

When You Say ‘Homer’” (“Why”). This ad is an Ad Council public service announcement (PSA) to promote arts education and is sponsored by Americans for the Arts and NAMM, the trade association of the international music products industry.

Since you want to understand more about what this ad means and what it wants you to believe or do, you begin to think about the rhetorical situation. You first might ask, “what is the ad responding to? What problem does it hope to address?” That’s the exigence. In this case, the exigence is the cutting of arts funding and children’s lack of exposure to the arts. According to the Ad Council’s website, “the average kid is provided insufficient time to learn and experience the arts. This PSA campaign was created to increase involvement in championing arts education both in and out of school” (“Arts”). The PSA is responding directly to the fact that kids are not getting enough arts education.

Then you might begin to think about to whom the Ad Council targeted the ad. Unless you’re a parent, you are probably not the primary audience. If you continued reading the text of the ad, you’d notice that there is information to persuade parents that the arts are helpful to their children and to let them know how to help their children become more involved with the arts. The ad tells parents that “the experience will for sure do more than entertain them. It’ll build their capacity to learn more. In fact, the more art kids get, the smarter they become in subjects like math and science. And that’s reason enough to make a parent say, ‘D’oh!’ For Ten Simple Ways to instill art in your kids’ lives visit AmericansForTheArts.org” (“Why”). Throughout the text of the ad, parents are told both what to believe about arts education and how to act in response to the belief.

There also might be a secondary audience for this ad—people who are not the main audience of the ad but might also be able to respond to the exigence. For example, philanthropists who could raise money for arts education or legislators who might pass laws for arts funding or to require arts education in public schools could also be intended audiences for this ad.

Finally, you might want to think about the constraints or the limitations on the ad. Sometimes these are harder to get at, but we can guess a few things. One constraint might be the cost of the ad. Different magazines charge differently for ad space as well as placement within the magazine, so the Ad Council could have been constrained by how much money they wanted to spend to circulate the ad. The ad

is also only one page long, so there might have been a limitation on the amount of space for the ad. Finally, on the Ad Council's webpage, they list the requirements for organizations seeking the funding and support of the Ad Council. There are twelve criteria, but here are a few:

1. The sponsor organization must be a private non-profit 501(c)3 organization, private foundation, government agency or coalition of such groups.
2. The issue must address the Ad Council's focus on Health & Safety, Education, or Community. Applications which benefit children are viewed with favor—as part of the Ad Council's Commitment to Children.
3. The issue must offer a solution through an individual action.
4. The effort must be national in scope, so that the message has relevance to media audiences in communities throughout the nation. ("Become")

Each of these criteria helps to understand the limitations on both who can participate as rhetor and what can be said.

The exigence, audience and constraints are only one way to understand the context of a piece of rhetoric, and, of course, there are other ways to get at context. Some rhetoricians look at subject, purpose, audience and occasion. Others might look at the "rhetorical triangle" of writer, reader, and purpose.

An analysis using the rhetorical triangle would ask similar questions about audience as one using the rhetorical situation, but it would also ask questions about the writer and the purpose of the document. Asking questions about the writer helps the reader determine whether she or he is credible and knowledgeable. For example, the Ad Council has been creating public service announcements since 1942 ("Loose Lips Sink Ships," anyone?) and is a non-profit agency. They also document their credibility by showing the impact of their campaigns in several ways: "Destruction of our forests by wildfires has been reduced from 22 million acres to less than 8.4 million acres per year, since our Forest Fire Prevention campaign began" and "6,000 Children were paired with a mentor in just the first 18 months of our mentoring campaign" ("About"). Based on this information, we can assume that the Ad Council is a credible rhetor, and whether or not we agree with the rhetoric they produce, we can probably assume it contains reliable

information. Asking questions about the next part of the rhetorical triangle, the purpose of a piece of rhetoric, helps you understand what the rhetor is trying to achieve through the discourse. We can discern the purpose by asking questions like “what does the rhetor want me to believe after seeing this message?” or “what does the rhetor want me to do?” In some ways, the purpose takes the exigence to the next step. If the exigence frames the problem, the purpose frames the response to that problem.

The rhetorical situation and rhetorical triangle are two ways to begin to understand how the rhetoric functions within the context you find it. The key idea is to understand that no rhetorical performance takes place in a vacuum. One of the first steps to understanding a piece of rhetoric is to look at the context in which it takes place. Whatever terminology you (or your instructor) choose, it is a good idea to start by locating your analysis within a rhetorical situation.

The Heart of the Matter—The Argument

The rhetorical situation is just the beginning of your analysis, though. What you really want to understand is the argument—what the rhetor wants you to believe or do and how he or she goes about that persuasion. Effective argumentation has been talked about for centuries. In the fourth century BCE, Aristotle was teaching the men of Athens how to persuade different kinds of audiences in different kinds of rhetorical situations. Aristotle articulated three “artistic appeals” that a rhetor could draw on to make a case—logos, pathos, and ethos.

Logos is commonly defined as argument from reason, and it usually appeals to an audience’s intellectual side. As audiences we want to know the “facts of the matter,” and logos helps present these—statistics, data, and logical statements. For example, on our Homer ad for the arts, the text tells parents that the arts will “build their capacity to learn more. In fact, the more art kids get, the smarter they become in subjects like math and science” (“Why”). You might notice that there aren’t numbers or charts here, but giving this information appeals to the audience’s intellectual side.

That audience can see a continuation of the argument on the Ad Council’s webpage, and again much of the argument appeals to logos and draws on extensive research that shows that the arts do these things:

- Allow kids to express themselves creatively and bolster their self-confidence.
- Teach kids to be more tolerant and open.
- Improve kids' overall academic performance.
- Show that kids actively engaged in arts education are likely to have higher SAT scores than those with little to no arts involvement.
- Develop skills needed by the 21st century workforce: critical thinking, creative problem solving, effective communication, teamwork and more.
- Keep students engaged in school and less likely to drop out. ("Arts")

Each bullet above is meant to intellectually persuade parents that they need to be more intentional in providing arts education for their children.

Few of us are persuaded only with our mind, though. Even if we intellectually agree with something, it is difficult to get us to act unless we are also persuaded in our heart. This kind of appeal to emotion is called *pathos*. Pathetic appeals (as rhetoric that draws on *pathos* is called) used alone without *logos* and *ethos* can come across as emotionally manipulative or overly sentimental, but are very powerful when used in conjunction with the other two appeals.

Emotional appeals can come in many forms—an anecdote or narrative, an image such as a photograph, or even humor. For example, on their web campaign, People for the Ethical Treatment of Animals (PETA) uses an image of a baby chick and of Ronald McDonald wielding a knife to draw attention to their Chicken McCruely Un-Happy Meal. These images are meant to evoke an emotional response in the viewer and, along with a *logos* appeal with the statistics about how cruelly chickens are treated, persuade the viewer to boycott McDonalds.

Pathos can also be a very effective appeal if the rhetor has to persuade the audience in a very short amount of time, which is why it is used heavily in print advertisements, billboards, or television commercials. An investment company will fill a 30-second commercial with images of families and couples enjoying each other, seeming happy, and surrounded by wealth to persuade you to do business with them.

The 30-second time spot does not allow them to give the 15-year growth of each of their funds, and pathetic appeals will often hold our interest much longer than intellectual appeals.

The ad promoting the importance of art uses humor to appeal to the audience's emotional side. By comparing the epic poet Homer to Homer Simpson and his classic "d'oh!" the ad uses humor to draw people into their argument about the arts. The humor continues as they ask parents if their kids know the difference between the Homers, "The only Homer some kids know is the one who can't write his own last name" ("Why"). The ad also appeals to emotion through its language use (diction), describing Homer as "one very ancient dude," and describing *The Odyssey* as "the sequel" to *The Iliad*. In this case, the humor of the ad, which occurs in the first few lines, is meant to draw the reader in and help them become interested in the argument before the ad gets to the logos, which is in the last few lines of the ad.

The humor also makes the organization seem real and approachable, contributing to the ethos. The humor might lead you to think that Americans for the Arts is not a stuffy bunch of suits, but an organization you can relate to or one that has a realistic understanding of the world. Ethos refers to the credibility of the rhetor—which can be a person or an organization. A rhetor can develop credibility in many ways. The tone of the writing and whether that tone is appropriate for the context helps build a writer's ethos, as does the accuracy of the information or the visual presentation of the rhetoric.

In the Homer ad, the ethos is built in several ways. The simple, humorous and engaging language, such as "Greek Gods. Achilles Heel. Trojan Horse. All of these icons are brought to us by one very ancient dude—Homer. In *The Iliad* and its sequel, *The Odyssey*, he presented Greek mythology in everyday language" ("Why") draws the audience in and helps the tone of the ad seem very approachable. Also, the knowledge of Greek mythology and the information about how the arts help children—which also contribute to the logos appeal—make the ad seem credible and authoritative. However, the fact that the ad does not use too many statistics or overly technical language also contributes to the ethos of the ad because often sounding too intellectual can come across as pompous or stuffy.

Aristotle's artistic appeals are not the only way to understand the argument of rhetoric. You might choose to look at the claim or the unstated assumptions of a piece; someone else might consider the vi-

sual appeal of the rhetoric, like the font, page layout, types of paper, or images; another person might focus on the language use and the specific word choice and sentence structure of a piece. Logos, pathos, and ethos can provide a nice framework for analysis, but there are numerous ways to understand how a piece of rhetoric persuades (or fails to persuade).

Looking at the context and components of a piece of rhetoric often isn't enough, though, because it is important to draw conclusions about the rhetoric—does it successfully respond to the exigence? Is it an ethical approach? Is it persuasive? These kinds of questions let you begin to create your own claims, your own rhetoric, as you take a stand on what other people say, do, or write.

Beginning to Analyze

Once you have established the context for the rhetoric you are analyzing, you can begin to think about how well it fits into that context. You've probably been in a situation where you arrived way underdressed for an occasion. You thought that the dinner was just a casual get together with friends; it turned out to be a far more formal affair, and you felt very out of place. There are also times when discourse fails to respond to the situation well—it doesn't fit. On the other hand, successful discourses often respond very well to the context. They address the problem, consider the audience's needs, provide accurate information, and have a compelling claim. One of the reasons you work to determine the rhetorical situation for a piece of discourse is to consider whether it works within that context. You can begin this process by asking questions like:

- Does the rhetoric address the problem it claims to address?
- Is the rhetoric targeted at an audience who has the power to make change?
- Are the appeals appropriate to the audience?
- Does the rhetor give enough information to make an informed decision?
- Does the rhetoric attempt to manipulate in any way (by giving incomplete/inaccurate information or abusing the audience's emotions)?

- What other sub-claims do you have to accept to understand the rhetor's main claim? (For example, in order to accept the Ad Council's claim that the arts boost math and science scores, you first have to value the boosting of those scores.)
- What possible negative effects might come from this rhetoric?

Rhetorical analysis asks how discourse functions in the setting in which it is found. In the same way that a commercial for denture cream seems very out of place when aired during a reality television show aimed at teenagers, rhetoric that does not respond well to its context often fails to persuade. In order to perform analysis, you must understand the context and then you must carefully study the ways that the discourse does and does not respond appropriately to that context.

The bottom line is that the same basic principles apply when you look at any piece of rhetoric (your instructor's clothing, an advertisement, the president's speech): you need to consider the context and the argument. As you begin to analyze rhetoric, there are lots of different types of rhetoric you might encounter in a college classroom, such as

- Political cartoon
- Wikipedia entry
- Scholarly article
- Bar Graph
- Op-Ed piece in the newspaper
- Speech
- YouTube video
- Book chapter
- Photograph
- PowerPoint Presentation

All of the above types of discourse try to persuade you. They may ask you to accept a certain kind of knowledge as valid, they may ask you to believe a certain way, or they may ask you to act. It is important to understand what a piece of rhetoric is asking of you, how it tries to persuade you, and whether that persuasion fits within the context you encounter it in. Rhetorical analysis helps you answer those questions.

Implications of Rhetorical Analysis, Or Why Do This Stuff Anyway?

So you might be wondering if you know how to do this analysis already—you can tell what kind of person someone is by their clothing, or what a commercial wants you to buy without carefully listening to it—why do you need to know how to do more formal analysis? How does this matter outside a college classroom?

Well, first of all, much of the reading and learning in college requires some level of rhetorical analysis: as you read a textbook chapter to prepare for a quiz, it is helpful to be able to distill the main points quickly; when you read a journal article for a research paper, it is necessary to understand the scholar's thesis; when you watch a video in class, it is useful to be able to understand how the creator is trying to persuade you. But college is not the only place where an understanding of how rhetoric works is important. You will find yourself in many situations—from boardrooms to your children's classrooms or churches to city council meetings where you need to understand the heart of the arguments being presented.

One final example: in November 2000, Campbell's Soup Company launched a campaign to show that many of their soups were low in calories and showed pre-pubescent girls refusing to eat because they were "watching their weight." A very small organization called Dads and Daughters, a group that fights advertising that targets girls with negative body images, contacted Campbell's explaining the problems they saw in an ad that encouraged young girls to be self-conscious about their weight, and asked Campbell's to pull the ad. A few days later, Campbell's Vice President for Marketing and Corporate Communications called. One of the dads says, "the Vice President acknowledged he had received their letter, reviewed the ad again, saw their point, and was pulling the ad," responding to a "couple of guys writing a letter" ("Media"). Individuals who understand rhetorical analysis and act to make change can have a tremendous influence on their world.

DISCUSSION

1. What are examples of rhetoric that you see or hear on a daily basis?
2. What are some ways that you create rhetoric? What kinds of messages are you trying to communicate?

3. What is an example of a rhetorical situation that you have found yourself in? Discuss exigence, audience, and constraints.

WORKS CITED

- "About Ad Council" *Ad Council*. Ad Council. n.d. Web. 11 March 2010. <<http://www.adcouncil.org/default.aspx?id=68>>.
- "Arts Education." *Ad Council: Arts Education*. Ad Council. n.d. Web. 27 July 2009. <<http://www.adcouncil.org/default.aspx?id=31>>.
- "Become an Ad Council Campaign." *Ad Council*. Ad Council. n.d. Web. 27 July 2009. <<http://www.adcouncil.org/default.aspx?id=319>>.
- Bitzer, Lloyd. "The Rhetorical Situation." *Philosophy and Rhetoric* 1 (1968): 1–14. Rpt. in Martin J. Medhurst and Thomas W. Benson, eds. *Rhetorical Dimensions in Media*. Dubuque, IA: Kendall/Hunt, 1991. 300–10. Print.
- Burke, Kenneth. *A Rhetoric of Motives*. Berkeley: U of California P, 1969. Print.
- "Campaign for Real Beauty Mission." *Dove Campaign for Real Beauty*. 2008. Web. 27 July 2009. <[http://www.dove.us/#/CFRB/arti_cfrb.aspx\[cp-documentid=7049726\]](http://www.dove.us/#/CFRB/arti_cfrb.aspx[cp-documentid=7049726])>.
- Leonard, Annie. "Fact Sheet." *The Story of Stuff with Annie Leonard*. n.d. Web. 27 July 2009. <<http://storyofstuff.com/resources.html>>.
- "The Media's Influence." *Perfect Illusions: Eating Disorders and the Family*. PBS. 2003. Web. 27 July 2009. <http://www.pbs.org/perfectillusions/eatingdisorders/preventing_media.html>.
- "Why Some People Say 'D'oh' When You Say 'Homer.'" *Ad Council: Arts Education*. Ad Council. n.d. Web. 27 July 2009. <http://www.adcouncil.org/files/arts_home_mag.jpg>.



STUDYDADDY

Get Homework Help From Expert Tutor

[Get Help](#)