

Rapport between Composition and Rhetoric: Literary Criticism

BY

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Abstract

Through the work of writers, this study assessed the caliber of rhetoric and composition in literary criticism and their relationships. James (2008) elaborates that composition, in general, refers to the technicalities of a literary piece and how they are put together to create a text that is readable and coherent. Through an analysis of composition, critics can ascertain the artistry and craftsmanship of the author and how the text delivers its message and themes. Rhetoric, on the other hand, is interested in the communicative and the persuasion qualities of a literary work. It involves examining how language is used to persuade and influence readers, and how the text causes a particular effect or response. Hence, the present study aims to develop writers' skills and to support their writings by using and choosing appropriate styles and techniques. It has a strong basis in helping writers build their critical thinking skills so they can learn various writing approaches using the three major categories. The rules of good writing are immediately followed by writers once they learn how to compose. Their ability to compose a well-supported, cohesive composition is crucial. It is offering writing instruction a fresh perspective. The findings demonstrated that the relationship between composition and rhetoric is relevant and useful for enhancing writers' composition writing skills.

Keyword: *Composition, Rhetoric, Literary Criticism, writer, Rapport*

1. Introduction

In the past, composition and rhetoric have been inherently linked within the English department, but sometimes they have been viewed as distinct disciplines. Nevertheless, this intimate relationship between them is increasingly recognized since both of them are interested in making and interpreting meaning using language. For example, knowledge borrowed from composition theory, such as knowledge of convention in genre, can be employed in literary analysis to learn about how authors use and adapt earlier forms of literature. Literary criticism is a field that encompasses many methods of interpreting and evaluating literature, with the focus on how literature transmits meaning to readers.

It is the overall term for research with the intention of defining, classifying, analyzing, interpreting, and judging literature. Theory criticism provides an expressed theory of literature, in the form of broad principles, and a catalog of terms, distinctions, and categories, to be employed in discovery and analysis of literature, and criteria (the standards, or norms) on which such works and their authors are to be evaluated. The initial, and most enduring, treatise of theoretical criticism was Aristotle's *Poetics* (fourth century B.C.) (Abrams and Harpham, 2012). Of the most powerful theoretical critics in the following centuries were Longinus in Greece; Horace in Rome; Boileau and Sainte-Beuve in France; Baumgarten and Goethe in Germany; Samuel Johnson, Coleridge, and Matthew Arnold in England; and Poe and Emerson in America. Landmarks of critical theory during the first half of the twentieth century are I. A. Richards, *Principles of Literary Criticism* (1924); Kenneth Burke, *The Philosophy of Literary Form* (1941, rev. 1957); Eric Auerbach, *Mimesis* (1946); R. S.

Crane, ed., *Critics and Criticism* (1952); and Northrop Frye, *Anatomy of Criticism* (1957) (Abrams and Harpham, 2012).

Traditionally, rhetoric and composition were closely associated within the English department, but they have occasionally been considered separate fields. But increasingly there is acknowledgment of the strong connection between the two fields because they both are concerned with constructing and interpreting meaning through language. For example, familiarity with composition theory, such as the understanding of genre conventions, can be applied in literary analysis to understand how authors employ and reconfigure conventional forms of literature. Literary criticism is a field that has many distinct approaches to reading and critiquing literature with an eye for how texts are making readers mean (James, 2008).

However, two fundamental components of literary criticism are composition and rhetoric. Composition refers to the way a text is put together and arranged, whereas rhetoric refers to the craft of persuasion and the methods writers employ in order to persuade their readers. Although rhetoric provides the model to which language functions in order to persuade, inform, and control, composition focuses on the technical aspects of creating effective communication. This implies that rhetorical analysis can be used to explain the way one can comprehend what decisions writers make within their writing and how well these decisions work in getting what they aimed for. Thus, this research examines the relationship between composition and rhetoric in terms of literary criticism and how they blend together to enhance the appreciation of literary texts.

1.1 Composition: An Overview

According to Weih (2005), composition is the process of organizing concepts and components in a text. It describes how a writer arranges themes, characters, and narrative components to produce a coherent piece of writing. Classical rhetoric has historically served as the foundation for composition, with works like Aristotle's "Rhetoric" highlighting the significance of structure in clear communication. Coon (1989) states that composition theorists emphasize how crucial it is to see the writing process as a sequence of the writer's actions. When creating and evaluating discourse, these rhetoricians advise paying close attention to the reader, just like reader-response critics do. The match between composition theory and contemporary literary criticism (mostly reader-response approaches) will be further demonstrated by a straightforward perspective of the writing process based on the conventional rhetorical categories of invention, organization, and style.

Giving the writer options at each step of the writing process is the aim of the composition instructor. For instance, the researcher has at least two options in the field of innovation (the creation of subject matter): heuristics and brainstorming. According to Winterowd (1975), heuristics are methodical approaches to questioning, whereas brainstorming is an ad hoc method. When analyzing literary texts, literary critics frequently employ heuristics. The method used by Fish (1973) "is simply the rigorous and disinterested asking of the question, what does this word, phrase, sentence, paragraph, chapter, novel, play, poem do?" The writer may use this question to elicit feedback on any topic, including his own essays. An even more powerful heuristic can be seen in the critical method of Burke (1953) whose writings have found an admiring audience among recent literary critics.

Writers can quickly come up with questions about any human action by using Burke's Pentad terms—*act, agent, agency, scene, and purpose* (ibid). Thus, it is evident that literary criticism can offer the writing instructor resources throughout the creative stage. What form options are accessible to the learner once the subject matter is created? Once more, composition teachers can find some helpful models in literary theory. Form is "the psychology of the audience" and "an arousing and fulfillment of desires," Burke (1953, p. 142). A work is considered to have form when one aspect of it makes the reader eagerly anticipate another and enjoy the progression. Fish (1973)'s "structure of the reader's experience" in terms of its focus on the reader and temporal sequence is comparable to the concerned theory.

The reader "is doing, what assumptions he is making, what conclusions he is reaching, what expectations he is forming, what attitudes he is entertaining, in short, what acts he is being moved to perform," according to Fish (1973) description of the response's structure. Therefore, Fish and Burke's approach advises the composition teacher to

emphasize the structure of the reader's response at the arrangement level.

Another area of interaction between composition theory and literary theory is at the level of style. Once more, the theme of choice might be our main idea: what sentence patterns can the student writer use? The study of style in literature is known as aesthetic stylistics, while "pedagogical stylistics, as the term implies, deals with teaching students to develop style" (Winterowd, p. 253). Pedagogical stylistics becomes about giving pupils syntactic options when individuals consider style as a choice.

On the other hand, aesthetic stylistics turns into a technique for examining a text in terms of several options among the structures that are available. A student's syntactic fluency can be enhanced by pedagogical stylistics (Winterowd, 1975). Aesthetic stylistics does not make such bold statements. Nonetheless, composition does benefit from certain facets of aesthetic stylistics. Consider the example that follows, which comes from one of the most knowledgeable writing texts that is now accessible. A significant issue with student writing is their propensity to fail to connect disparate concepts using the language's syntactic mechanisms. This is the opening line of a freshmen essay:

"My greatest love is the love of my possessions. I feel like a king when I am amongst my possessions. But my possessions are not material possessions such as a beautiful new automobile or an enormous new house. Rather, my possessions are the wonders of nature: the beautiful, snow-capped mountains and the deep, crystal-clear lakes"

It is thought that most readers would say that is either immature or awkward or both (Winterowd, 1975).

1.2 Concept of Rhetoric

As a system of persuasion strategies, Leech (1983) maintains that rhetoric has its origins in the cultures of Rome and Greece. "The ability to see, in any given case, the available means of persuasion" is the definition of rhetoric. Persuasive language use is known as rhetoric. With the publication of Aristotle's Rhetoric in the fourth century (BC), this field blossomed thanks to the contributions of renowned Roman rhetoricians like Cicero and Quintilian. The attention that rhetoric "places on a goal oriented situation, in which speaker (s) uses the language in order to produce a particular effect in the mind of hearer (h)" is the foundation of its significance.

Ancient rhetoricians, according to Crowley and Hawhee (2004: 278), paid close attention to the unusual word

arrangements under the concepts of styles, which are a crucial component of rhetoric that embraces the remarkable or convincing uses of language. It should be noted that rhetoric has historically dealt with non literal language use, such as figures of speech (Danesi, 2016: 142). Besides, rhetoric is defined by Kennedy (2007) as "the energy inherent in emotion

and thought transmitted through a system of signs, including language, to others to influence their decisions or actions." We engage in rhetoric when we communicate our feelings and ideas to others with the intention of influencing (persuading) them. Hence, the following figure will show how the significant strategy manipulates:

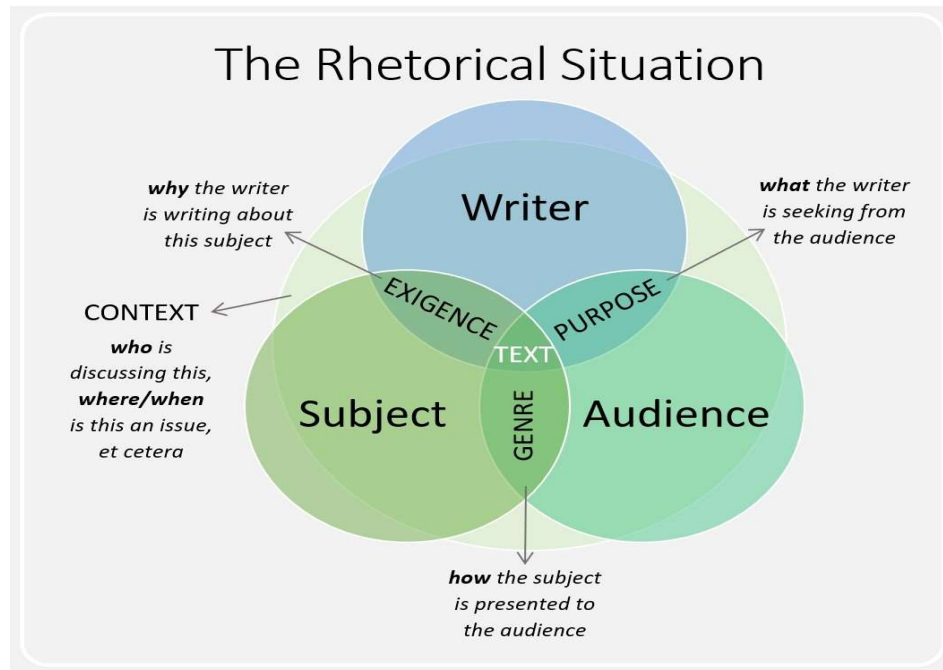


Figure (1) Rhetorical Device

In this regard, Lakoff (1982) defines persuasion as the non-reciprocal endeavor to view of another by communication means. Persuasion is a type of directive speech act in which the speaker's goal is to persuade the listeners to do a certain action. In other words, persuasion is an effort to align the words with the reality. If the two disciplines are not placed at the same "register level," or intentionality level, it is very challenging to "marry" such an old discipline as rhetoric with such a new one as pragmatics.

Furthermore, Booth (2004) views that the fundamental idea of rhetoric is to choose the best language to use in a specific scenario and then modify that language to fit different contexts. Because of this, rhetoric is included in the field of pragmatics. The fundamental domain of pragmatics, For Sadock (2006:318), is the appropriateness of language in a given scenario while taking into account different contextual elements. In this sense, the majority of linguistic choices in rhetoric are available to convey ideas that range from explicit to implicit and from argumentative to metaphorical methods. In this respect, Walton & Cohen(2007) mentions that Ss/Ws use rhetoric while deciding how to:

- (1) Evoke a reasonable emotion in an audience (pathos), demonstrate dependable characters (ethos), and present the facts and assertions that are available (logos).
- (2) The linguistic choices of using metaphor and irony, such as embellishing the language and drawing Rs/Hs' attention.

In literature, a number of rhetorical devices are frequently employed to influence, educate, or amuse readers. Among these strategies are:

- Metaphors are ideas, concepts, models, and images from one domain (the source domain) that are derived from the description of things in another domain (the target domain), according to Löbner (2002: 50). Because it contains some, but not all, of the original concept from the source domain, metaphor might create a new notion in the target domain that is exactly the same as the original concept from the source domain.

- Exaggeration: The phrase "refers to a case where the speaker's description is stronger than is warranted by the state of affairs described" (Leech, 1983: 45) is a basic cliché. It is described as a figure of speech that intentionally exaggerates a point in order to increase impact, draw attention, or achieve a rhetorical effect.

Both positive and negative exaggeration are possible (Cruse, 2006: 80).

- Understatement: The difference between "understatement" and "overstatement" is noted by Leech (1983: 145). It highlights instances in which the speakers' assessment is less "than is warranted by the state of affairs described"; for example, "I was born yesterday" defies the quantity maxim. This rhetorical device can be used to deceive people even though it naturally denotes polite behavior.
- In general, rhetorical questions (RQ) are defined as inquiries that do not seek for information or elicit a response. Furthermore, rhetorical questions are powerful pragma-rhetorical devices that speakers can employ to validate their arguments against a third party or to convince listeners of their own ideas and opinions.
- Metonymy is a type of figurative language that depends on an association or contiguity between the named entity (also known as the vehicle) and the intended referent (also known as the target), according to Cruse (2006:106). Although metonymy and synecdoche are frequently separated, many sources consider synecdoche to be a form of metonymy.

The most crucial elements of rhetoric can be described as follows (Booth, 2004):

1. Ethos: Ethos refers to the credibility and trustfulness of the speaker. Developing ethos involves showing knowledge, power, and sincerity in order to create a connection with our audience and make our message more persuasive.
2. Pathos: Pathos is the appeal to emotions in a message. By appealing to feelings, we can create sympathy, empathy, or a sense of urgency that gets a reaction from our audience on an emotional level.
3. Logos: Logos is the appeal of reason. By using facts, evidence, and reasoning, we can influence the audience by appealing to reasoning and logic. Using logos helps make our argument more powerful and our message believable.
4. Style: Our style of communication is also a key to the presentation of our message. The right rhetorical style entails employing language that is persuasive, rich, and engaging. This can involve the employment of rich imagery, metaphors, and rhetorical devices to engage the audience.

1.3 Perspectives towards Interrelationship

Bizzell (1986) explains that the connection between rhetoric and composition. It is of prime importance in literary criticism. Composition is good if it enhances the rhetorical approach adopted by authors, making it essential for critics to consider both during criticism of a literary work. Knowledge of the composition in literary criticism means learning about the

structure of a text. Critics normally criticize the plot, characterization, and the arrangement of thematic structure. In addition, literary works have compositional properties that are specific to genre. Poetry, for example, may emphasize lean language and imagery, while novels would emphasize refined plot development. Critics must note such compositional properties in judging the effectiveness of a work.

Consequently, Bizzell (1986) suggests that the choice of genre significantly matters in how a text is perceived and understood. In fact, composition and literary studies illustrate that both fields have been operating hand in hand with mutual concerns and mutual interests, such as mutual philosophies and concepts borrowed from other fields. Both of them have borrowed from classical rhetoric, Bakhtin, Foucault, feminism, multiculturalism, postcolonial theories, and ecology—along with some earlier uses from linguistics, psychology, and science.

Nelms and Goggin (1994) point out that classical structure of invention, arrangement and style and the rhetorical conventions (of purpose, audience, subject matter), the classical system of persuasive appeals (ethical/ethos, emotional/pathos, logical/logos), and the various strategies for carrying out these appeals still shape a great deal of what one knows and supposes about written language and teaching composition. On this occasion, Welch (1990) argues that classical rhetoric offers theories for building discourse, and this is the primary interest of teaching composition.

Additionally, Welch (1990) illustrates how classical rhetoric's adaptability to language situations, its ability to meet any situation, and its focus on critical stances to discourse have made it widely used in English classrooms—literature and composition. Welch (1990) also suggests that composition studies need to embrace concepts of classical rhetoric to create improved electronic media to counter the emerging pressure of the digital invasion.

Similarly, Carillo (2010) shares the view that using and studying classical rhetoric topics and terminology is crucial to maximize researchers' rhetorical toolkits as well as towards understanding the discipline of composition and its relationship to the discipline of rhetoric. On the contrary, Kemp (2001) affirms that rhetorical analysis can "bridge" the gap between literature and composition and can bring both areas into a shared point of reference.

Foucauldian discourse analysis has contributed a lot to scholarship in composition (and literature) with its focus on power relations in society as they are expressed through language. Compositionists (and scholars of literature) generally look at how power users use language to exercise control and demand respect and obedience from others. An example characteristic of composition studies would be the language used by instructors against students and the language used by departmental and writing program administrators

against compositionists. In addition, compositionists have also employed this approach to describe the way in which language is used as a site for resisting powerful forces. Discourse-analysis has also been connected to Foucault's notion of the 'author,' which has crafted itself significantly into theory composition (Kemp, 2001).

Whereas in literary criticism author almost always refers to a well-known and renowned author, compositionists employ the term with courage to address beginning writers as such, who have just started learning how to put their thoughts into words. North (1987) called composition teachers to the very task—to treat writers' texts as worthwhile texts and use literary-criticism theories of reading and analysis. Ewald (1993) underscores the relevance of the Bakhtinian concepts of "ethical action" and "answerability" to composition studies. Coon (1989) and Friend (1992) argue that the negotiation of ethics issues, and having the writers read, discuss, role-play, and write about ethical issues tinged and sharpens the research component of composition,

The inclination of discussing and applying ethics to composition studies has become so widespread that Flynn (2007) and Barton (2008) refer to an "ethical turn" in theory and practice in composition and literature studies. While Barton (2008) treats such ethical change within composition in a double fold framework uncovering a principle-based ethic of rights and a context-based ethic of care, Flynn (2007) posits that Rosenblatt helped to bring about an ethical change in literary studies no less than in Composition. Feminism is indeed another tradition with which composition studies and literary criticism share. Feminist theory in composition is infused with issues including agency, collaborative writing, language use, racism, identity, writing program administration and the issue of authority, computers, writing across the curriculum (WAC), and history.

When composition and rhetoric are paired together, they make an invincible team that can propel us to new heights in our communication. Composition's systematic and methodical approach builds a solid foundation for our message, and rhetoric's convincing and appealing techniques bring it alive and make it resonate with the audience. Thus, Flynn (2007) summarizes that composition and rhetoric can be paired as shown in the following ways:

1. Structure and Style: Composition provides our message with the structure and organization it requires, while rhetoric brings style and ornament to enhance it so that it is more persuasive and moving. Combining both, we can produce a piece of communication that is both clear and forceful.
2. Logic and Emotion: Writing tends toward reason and logic, while rhetoric approaches us by way of emotions and values. By balancing the two, we are able to create a message that is both logical and appealing on an emotional level and therefore more likely to persuade and inspire the audience.

3. Clarity and Influence: Composition brings clarity and understanding to our message, while rhetoric enhances its influence and persuasiveness. Through the combined effective use of both, we are able to create communication that not only educates but also memorable and significant. The following table will show this interaction:

Table (1): Composition vs. Rhetoric

Composition	Rhetoric
Structure	Persuasion
Clarity	Emotion
Coherence	Credibility
Conciseness	Engagement
Logic	Style

Both rhetoric and composition are important in the criticism of literature, but they are different concepts that offer different observations and insights. Composition refers to the structure, organization, and style of a literary work. Composition involves analyzing how all the elements of a text come together to create meaning and impact (Young, 2011). When examining composition in literary criticism, critics consider various aspects such as:

- Plot and narrative structure: How the story is constructed by the author, in what order the events take place, how the characters develop, and conflict resolution.
- Language and diction: What words, phrases, and sentences the author uses, and how these contribute to the overall tone and sense of the text.
- Imagery and symbol: The use of vivid detail, metaphors, and symbols in an effort to create a second level of meaning and to transfer themes and emotions.
- Characterization and perspective: Through which window the characters are created and described, and from which a narrative is told.
- Setting and mood: The physical and emotional environment in which the action is located, and how it influences the mood and tone of the narrative (Young, 2011).

Moreover, James (2008) states that when discussing rhetoric in literary criticism, critics consider a number of techniques and strategies, including:

- Persuasive appeals: The use of ethos (appeals to credibility), pathos (appeals to feelings), and logos (appeals to logic) to appeal to readers and to shape their opinions.
- Rhetorical devices: Figures of speech, such as similes, metaphors, and hyperbole that enhance the language and create vivid imagery.
- Tone and voice: The attitude and point of view of the author, and the way these elements affect the reader's sense of the text.

- Audience and purpose: The audience to whom the text is written, and the author's intentions and purposes in creating the work.

To explicate, rhetoric is concerned with the power of language to persuade, evoke feelings, and form perceptions. Learning about rhetoric through criticism can provide us with insight into how a text addresses its reader, and how it uses language to inscribe its themes and messages in an attractive and effective way. While both composition and rhetoric are essential constituents of literary criticism, they offer varied insights and perspectives toward a text. Following are a few of the differences between composition and rhetoric:

- Composition is concerned with the technical issues of a text, i.e., structure, style, and organization, while rhetoric is concerned with the communicative and argumentative aspects of the text.
- Composition examines the way all the various components of a piece of text are employed to create meaning and impact, whereas rhetoric examines how language is employed to impact and persuade readers.
- Composition examines the ability and craft of the writer, whereas rhetoric examines the way the text will address its audience and convey its themes and messages.
- Composition is more focused on the internal structure of the text, while rhetoric is more focused on the effect of the text on readers and society.
- Generally, composition and rhetoric offer two complementary perspectives of a text, and both are necessary in order to comprehend literary work in an overall perspective. However, the following table will show the crucial distinctions between them:

Table 2: Composition vs Rhetoric

Composition	Rhetoric
Focuses on structure, style, and organization	Focuses on persuasion and communication
Analyzes craftsmanship and artistry	Analyzes engagement with audience
Examines internal workings of text	Considers effects on readers and society
Internal perspective	External perspective

1.4 Conclusion

Composition is how the text is assembled and written, and rhetoric is the art of persuasion and strategies writers employ to engage readers with the process. While rhetoric provides the road map for examining how language is used to persuade, inform, and shape, composition deals with the nuts and bolts of building effective communication. This is to say that rhetorical analysis can tell us how to critically analyze authors' choices within texts and how well the choices work in achieving their desired impact. Following this, herein, the nexus between composition and rhetoric within the context of literary criticism and how the variables interact to enrich literary works is examined.

Through the application of composition and rhetoric, critics can interpret in detail how a piece of literature is constructed, developed, and worded, as well as how it speaks to its readers and communicates its messages and themes. By using composition and rhetoric, critics can grasp in detail how a work of literature is structured, constructed, and expressed, and how it speaks to its readers and conveys its themes and messages. By considering composition and rhetoric in literary study, we are capable of investigating the intricacies and the complexity of literature, and appreciate the creativity and power of various pieces.

1.5 Recommendations

The researcher suggests the following in light of these findings:

1. Rhetorical work texts can be used to teach creative writing to help students improve their writing abilities;
2. A serious discussion of Logos can help students learn how to use sound reasoning;
3. Writing classes can be created to help students avoid making common mistakes in spelling, punctuation, capitalization, and paragraphing;
4. More research is advised to create a course pack of work texts with fundamental English grammar and picture-writing integration in instruction.

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