Analyzing an Author’s Use of Logos, Ethos, & Pathos
Mr. Eble, CP1 British Literature

For each of the following passages from this unit:
• Read and annotate the text.
• In the space below each reading, type the speaker’s main claim in the overall passage.
• Then, explain how the author appeals to logos, ethos, and/or pathos. Provide specific lines that explain the appeal(s) that the author is using. Be sure to explain how this helps the author appeal to his audience.

1. From George Orwell’s “The Sporting Spirit”

Even a leisurely game like cricket, demanding grace rather than strength, can cause much ill-will, as we saw in the controversy over body-line bowling and over the rough tactics of the Australian team that visited England in 1921. Football, a game in which everyone gets hurt and every nation has its own style of play which seems unfair to foreigners, is far worse. Worst of all is boxing. One of the most horrible sights in the world is a fight between white and coloured boxers before a mixed audience. But a boxing audience is always disgusting, and the behaviour of the women, in particular, is such that the army, I believe, does not allow them to attend its contests. At any rate, two or three years ago, when Home Guards and regular troops were holding a boxing tournament, I was placed on guard at the door of the hall, with orders to keep the women out.

2. From Nick Hornby’s “Thunder Road”

It’s weird to me how “Thunder Road” has survived when so many other, arguably better songs—“Maggie Mae,” “Hey Jude,” “God Save the Queen,” “Stir it Up,” So Tired of Being Alone,” “You’re a Big Girl Now”—have become less compelling as I’ve got older. It’s not as if I can’t see the flaws: “Thunder Road” is overwrought, both lyrically (as Prefab Sprout pointed out, there’s more to life than cars and girls, and surely the word redemption is to be avoided like the plague when you’re writing songs about redemption) and musically—after all, this four and three-quarter minutes provided Jim Steinman and Meatloaf with a whole career. It’s also po-faced, in a way that Springsteen himself isn’t, and if the doomed romanticism wasn’t corny in 1975, then it certainly is now.
3. From Thomas Henry Huxley’s “A Liberal Education”

The business which the South London Working Men's College has undertaken is a great work; indeed, I might say, that Education, with which that college proposes to grapple, is the greatest work of all those which lie ready to a man's hand just at present. And, at length, this fact is becoming generally recognised. You cannot go anywhere without hearing a buzz of more or less confused and contradictory talk on this subject—nor can you fail to notice that, in one point at any rate, there is a very decided advance upon like discussions in former days. Nobody outside the agricultural interest now dares to say that education is a bad thing. If any representative of the once large and powerful party, which, in former days, proclaimed this opinion, still exists in the semi-fossil state, he keeps his thoughts to himself. In fact, there is a chorus of voices, almost distressing in their harmony, raised in favour of the doctrine that education is the great panacea for human troubles, and that, if the country is not shortly to go to the dogs, everybody must be educated.

**Explanation of Claim and Logos, Ethos, Pathos**

4. From Virginia Woolf’s “Professions for Women”

The whole position, as I see it — here in this hall surrounded by women practising for the first time in history I know not how many different professions — is one of extraordinary interest and importance. You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labour and effort, to pay the rent. You are earning your five hundred pounds a year. But this freedom is only a beginning — the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared. How are you going to furnish it, how are you going to decorate it? With whom are you going to share it, and upon what terms? These, I think are questions of the utmost importance and interest. For the first time in history you are able to ask them; for the first time you are able to decide for yourselves what the answers should be. Willingly would I stay and discuss those questions and answers — but not to-night. My time is up; and I must cease.

**Explanation of Claim and Logos, Ethos, Pathos**

 PLEASE DROPBOX YOUR WORK WHEN YOU’RE FINISHED