

AP Language Lesson Plan

Name Claire Jecklin **Date** June 2010 **Subject** ELA/AP Language or US History

Lesson Title Arguing for Independence: Rhetoric, Style, and Classic Argument in “The Declaration of Independence” and Elizabeth Cady Stanton’s “Declaration of Sentiments and Resolutions.”

LA 11th Grade GLE’s addressed in this lesson:

English III GLE’S

1. Extend basic and technical vocabulary using a variety of strategies, including: analysis of an author’s word choice
2. Analyze the significance of complex literary and rhetorical devices in American, British, or world texts
3. Draw conclusions and make inferences about ideas and information in complex texts in oral and written responses
4. Evaluate ways in which the main idea, rationale or thesis, and information in complex texts, including consumer, workplace, public, and historical documents, represent a view or comment on life (ELA-1-H4)
5. Analyze and critique the impact of historical periods, diverse ethnic groups, and major influences (e.g., philosophical, political, religious, ethical, social) on American, British, or world literature in oral and written responses
9. Demonstrate understanding of information in American, British, and world literature using a variety of strategies
11. Analyze and evaluate the philosophical arguments presented in literary works, including American, British, or world literature
 14. Develop complex compositions, essays, and reports
 15. Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose
 16. Develop complex compositions using writing processes
 17. Develop writing/compositions using a variety of complex literary and rhetorical devices (ELA-2-H5)

American History GLE’S

1. Compare historical periods or historical conflicts in terms of similar issues, actions, or trends in U.S. history (H-1A-H1)
2. Analyze change or continuity in the United States over time based on information in stimulus material (H-1A-H1)
3. Describe multiple perspectives on an historical issue or event in U.S. history (H-1A-H2)
4. Analyze the point of view of an historical figure or group in U.S. history (H-1A-H2)
5. Analyze or interpret a given historical event, idea, or issue in U.S. history (H-1A-H2)
6. Analyze source material to identify opinion or propaganda and persuasive techniques (H-1A-H4)
7. Construct a narrative summary of an historical speech or address (H-1A-H5)

1. MOTIVATION

- **Activate prior knowledge**
- **Homework and review**
- **Get their attention**
- **Open mental files**

Day One:

Catalyst (Power up):

1. Matching: elements of Toulmin model (claim, reasons, warrant, grounds, backing, conditions of rebuttal, qualifier)
2. History Recall Question: What is the primary argument made in The Declaration of Independence and what support was given for this argument? List as many reason as you can...

Day Two:

Catalyst: (Power up)

1. Define and draft examples of ethos, pathos, logos.
2. Outline “The Declaration of Independence” for argumentative elements.

<p>2. OVERVIEW Giving the ‘big picture’</p>	<p>Day One: Rhetorical context of “The Declaration of Independence” Writer, author, and message Varying perceptions of audience</p>
<p>3. CONTENT FOCUS How will learners acquire skills or information?</p> <ul style="list-style-type: none"> ▪ Input ▪ Modeling <p>4. GUIDED PRACTICE</p> <ul style="list-style-type: none"> ▪ Check understanding ▪ Practice <p>5. INDIVIDUAL PRACTICE</p>	<p>Day One</p> <p>Analysis of “The Declaration of Independence” using the Toulmin model. (The model has already been taught and the components identified in earlier class periods)</p> <ol style="list-style-type: none"> 1. In assigned groups of three: Students will read and scan “The Declaration of Independence” and identify the components of the Toulmin model of argumentation. (15 minutes) 2. Teacher will lead groups in the identification of the parts of the argument, color coding using the ELMO. (10) 3. Students will independently close read “The Declaration of Independence” carefully for a second time and annotate Jefferson’s use of rhetorical strategies, specifically diction, imagery, details, language, and syntax. (see “Analysis Help Guide). Students will list the strategies, paragraph numbers, and a brief explanation of how they enrich his argument. (20) 4. Students will share their finding and quotes for examples of Jefferson’s use of diction, imagery, details, language, syntax. (20) <p>For homework students will document the appeals to <i>ethos</i>, <i>logos</i>, <i>pathos</i> and prepare a rhetorical triangle--including occasion-- of the essay, paying close attention to the complexities of speaker and audience.</p> <p>Day Two:</p> <ol style="list-style-type: none"> 1. Students will participate in two sets of carousel discussion, documenting their finding of evidence of ethos, pathos, and logos. Groups will share examples and add to individual evidence charts. 2. In groups of three, students will analyze the text as classical argumentation: (30) <ol style="list-style-type: none"> a. <u>Orientation (Exordium)</u>: Statement of the nature of the problem and of the possible solutions that are rejected (“The Declaration of Independence” -paragraphs 1-) b. <u>Proposal (Narratio)</u>: Statement of the proposal the writer feels will best solve the problem (“The Declaration of Independence” paragraphs) c. <u>Merits (Confirmatio)</u>: Demonstrates the worth of the proposal(“The Declaration of Independence” – paragraphs) d. <u>Refutation (Refutatio)</u>: Consideration of possible objections and rejections of them (“The Declaration of Independence” – paragraphs)

	<p>e. <u>Summary (Peroratio)</u>: Summary of the strongest arguments (“The Declaration of Independence” – paragraphs)</p> <p>3. Independently, students will write a brief précis for each section of classic argumentation.</p>
<p>6. CLOSURE Students summarize learning Metacognition and transfer Assessment strategies</p>	<p>Day One: Exit ticket (15 minutes, with notes) In a well-written paragraph, identify Jefferson’s purpose in “The Declaration of Independence” and analyze three rhetorical strategies he uses to convey his argument.</p> <p>Day Two: Prepare a full rhetorical triangle for this essay, adding a fuller characterization of Jefferson as "proposer." Include a list of adjectives to describe Jefferson and his tone and list the primary arguments made in this work.</p>
<p>7. EXTENSION ▪ How will you extend or apply new learning?</p>	<p>Day Three: Independent rhetorical analysis and argumentation for Elizabeth Cady Stanton’s “Declaration of Sentiments and Resolutions,” completing all steps of the “Reading for Argumentation and Rhetorical Analysis.”</p> <p>Day Four: The final step of this analysis is to write an AP Language essay two rhetorical analysis in response to the following prompt: In a well-written essay, identify Stanton’s purpose in “Declaration of Sentiments and Resolutions” and analyze the rhetorical strategies she uses to convey her argument.</p> <p>An alternate final product: Have students compare Stanton and Jefferson’s purpose in each declaration and analyze the similarities and differences each author uses to convey their argument.</p>

Day One OVERVIEW:

In “The Declaration of Independence” the rhetorical context is that the colonists feel that they have valid cause to gain independence from British control. The United States *Declaration of Independence* was adopted on July 4, 1776 by the Continental Congress, which announced that the American colonies at war with Great Britain were now independent states, and were no longer connected to Britain. Written primarily by Thomas Jefferson, the Declaration is a formal explanation of why Congress had voted on July 2 to declare independence from Great Britain, more than a year after the

outbreak of the American Revolutionary War. Thomas Jefferson was the primary drafter of this document and became a founding father of the nation born out of thirteen united colonies united in their independence from Britain.

The viewpoints at the time can be summarized as follows:

Colonist View

1. Protect England's investment
2. Won the war for England
3. Can unite
4. Suffered economically to protect England and should be compensated
5. Entitled to expand aggressively
6. Equal partners to the Imperial Relationship

British View

1. We have depleted our treasury and the colonists have provoked this war and they fought to protect the colonists and their investments.
2. We are hampered by colonial involvement, slowed down by colonial troops.
3. Colonists are incapable of unifying.
4. The colonists should pay them back for the trouble they went to in protecting the colonial investments.
5. England saw the colonies as even more subordinate.
6. We need to curb and control colonial expansion in North America

Today's class focus is to identify "The Declaration of Independence" as more than a historical document.. It is a clear exemplar of effective writing and clear argumentation following the Toulmin model we have been studying.

Declaration of Independence < <http://www.earlyamerica.com/earlyamerica/freedom/doi/text.html>>

Declaration of Sentiments and Resolutions < <http://ecssba.rutgers.edu/docs/seneca.html>>

Reading for Argumentation and Rhetorical Analysis

1. Read Thomas Jefferson's "The Declaration of Independence" carefully for a second time and on your copy annotate Jefferson's use of rhetorical strategies, specifically diction, imagery, details, language, and syntax. (see "Analysis Help Guide")

Separately, list the strategies, paragraph numbers, and a brief explanation of how they enrich his argument.

Include organizational patterns; appeals to *ethos*, *logos*, *pathos*.

Next, prepare a rhetorical triangle--including occasion-- of the essay, paying close attention to the complexities of speaker and audience (see Homework, Day One)

2. In groups of 3, discuss and compile your conclusions. In addition, analyze the text as classical argumentation:

a. Orientation (Exordium): Statement of the nature of the problem and of the possible solutions that are rejected ("The Declaration of Independence" -paragraphs 1-)

b. Proposal (Narratio): Statement of the proposal the writer feels will best solve the problem ("The Declaration of Independence" paragraphs)

d. Merits (Confirmatio): Demonstrates the worth of the proposal("The Declaration of Independence" – paragraphs)

e. Refutation (Refutatio): Consideration of possible objections and rejections of them ("The Declaration of Independence" – paragraphs)

f. Summary (Peroratio): Summary of the strongest arguments ("The Declaration of Independence" – paragraphs)

3. After filling in the paragraph numbers, write a BRIEF precis for "The Declaration of Independence"
Precis Format:

- The first sentence identifies the the essay's author and title, provides the date in parenthesis and uses some form of the verb "says" (claims, asserts, suggests, argues) followed by "that," and the document's thesis (paraphrased or quoted).
- The second sentence explains that support for of the text in relation to the main claim of the essay.
- The third sentence analyzes the author's purpose using an "in order to" statement.
- The fourth sentence describes the relationship or response to the audience presented in this document, such as the author's tone.

4. Prepare a rhetorical triangle, adding a fuller characterization of the "proposer." Include a list of adjectives to describe Jefferson and his tone (See Homework, day two template)

Rhetorical Analysis Help Guide

DIDLS Extended

(from the AP Language College Board ListServ, 2009)

DIDLS Diction, Imagery, Details, Language, and Syntax
 Use *diction* to find tone. Use *imagery, details, language* and *syntax* to support tone.

TONE Author's attitude toward the subject, toward himself, or toward the audience.

DICTION Adjectives, nouns, verbs, adverbs, negative words, positive words, synonyms, contrast.
 Look at the words that jump out at you - Evaluate *only those words* to find tone

Also look at:

Colloquial (Slang)

Informal (Conversational)

Formal (Literary)

Connotative (Suggestive meaning)

Denotative (Exact meaning)

Concrete (Specific)

Abstract (General or Conceptual)

Euphonious (Pleasant Sounding)

Cacophonous (Harsh sounding)

Monosyllabic (One syllable)

Polysyllabic (More than one syllable)

- Describe diction (choice of words) by considering the following:
 1. Words can be *monosyllabic* (one syllable in length) or *polysyllabic* (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
 2. Words can be mainly *colloquial* (slang), *informal* (conversational), *formal* (literary) or *old-fashioned*.
 3. Words can be mainly *denotative* (containing an exact meaning, e.g., dress) or *connotative* (containing suggested meaning, e.g., gown)
 4. Words can be *concrete* (specific) or *abstract* (general or conceptual).
 5. Words can be *euphonious* (pleasant sounding, e.g., languid, murmur) or *cacophonous* (harsh sound, e.g., raucous, croak).

IMAGERY Creates a vivid picture and appeals to the senses

Alliteration	repetition of consonant sounds at the start of a word	The giggling girl gave gum.
Assonance	repetition of vowel sounds in the middle of a word	Moths cough and drop wings
Consonance	repetition of consonant sounds in the middle of a word	The man has kin in Spain
Onomatopoeia	writing sounds as words	The clock went tick tock
Simile	a direct comparison of unlike things using like or as	Her hair is like a rat's nest
Metaphor	a direct comparison of unlike things	The man's suit is a rainbow
Hyperbole	a deliberate exaggeration for effect	I'd die for a piece of candy
Understatement	represents something as less than it is	A million dollars is okay
Personification	attributing human qualities to inhuman objects	The teapot cried for water

Metonymy	word exchanged for another closely associated with it	Uncle Sam wants you!
Pun	play on words – Uses words with multiple meanings	Shoes menders mend soles.
Symbol	something that represents/stands for something else	the American Flag
Analogy	comparing two things that have at least one thing in common	A similar thing happened...
Oxymoron	Use or words seemingly in contradiction to each other	bittersweet chocolate

DETAILS

specifics the author includes about facts – his opinion

LANGUAGE

Levels of Language

Level	Description	Usage	Reveals	Use it?
Formal English	The language used only in formal invitations, legal documents, etc.	Never used in normal business communication	Tells readers the writer is deliberately trying to cloud information and showing off.	NO-NO
Standard Written English	Language of those who know the grammar, vocabulary, and mechanics of English.	The standard language of academic papers and most forms of business communications	Tells the reader that the writer is in control of the language and is educated and competent	ALWAYS
Jargon	The language peculiar to workplace and technical fields.	Reserved for the workplace. Jargon is a "closed" language, one only those in the field or workplace understand.	Indicates writers either don't know or don't care whether or not the reader understands what writers are saying.	ONLY within the field which uses the jargon
Colloquial	The spoken language of certain regions of the country or certain neighborhoods and families	Informal language easily misunderstood by those outside the region, neighborhood, or family	Indicates writers either cannot or will not move beyond their own small worlds, or that they feel free to be very familiar with readers	When writers know recipients of communications very well, colloquial language might be acceptable.
Slang	A language developed by a group specifically to exclude non members.	Only those in the "in" crowd understand slang terms. Often the language that delineates generation and gender gaps	Slang is insulting to readers. It tells them that writers have little regard for audience and that they have little or no imagination or command of the	NEVER

			language	
Substandard	Language which does not follow the rules of grammar, ignores sentence and paragraph structure, and includes slang and/or obscene language	Language used by those who lack education, imagination, and taste.	Tells readers writers have no respect for audience, the subject.	NEVER

- Words that describe the entire body of words in a text – not isolated bits of diction

Artificial	false	Literal	apparent, word for word
Bombastic	pompous, ostentatious	Moralistic	puritanical, righteous
Colloquial	vernacular	Obscure	unclear
Concrete	actual, specific, particular	Obtuse	dull-witted, undiscerning
Connotative	alludes to; suggestive	Ordinary	everyday, common
Cultured	cultivated, refined, finished	Pedantic	didactic, scholastic, bookish
Detached	cut-off, removed, separated	Plain	clear, obvious
Emotional	expressive of emotions	Poetic	lyric, melodious, romantic
Esoteric	understood by a chosen few	Precise	exact, accurate, decisive
Euphemistic	insincere, affected	Pretentious	pompous, gaudy, inflated
Exact	verbatim, precise	Provincial	rural, rustic, unpolished
Figurative	serving as illustration	Scholarly	intellectual, academic
Formal	academic, conventional	Sensuous	passionate, luscious
Grotesque	hideous, deformed	Simple	clear, intelligible
Homespun	folksy, homey, native, rustic	Slang	lingo, colloquialism
Idiomatic	Peculiar, vernacular	Symbolic	representative, metaphorical
Inspid	uninteresting, tame, dull	Trite	common, banal, stereotyped
Jargon	vocabulary for a profession	Informal	casual, relaxed, unofficial
Learned	educated, experienced	Vulgar	coarse, indecent, tasteless

Devices -- The use of language that creates a literary effect – enhance and support

Rhetorical Question	food for thought; create satire/sarcasm; pose dilemma
Euphemism	substituting a milder or less offensive sounding word(s)
Aphorism	universal comments, sayings, proverbs – convey major point
Repetition	also called refrain; repeated word, sentence or phrase
Restatement	main point said in another way
Irony	Either verbal or situational – good for revealing attitude
Allusion	refers to something universally known
Paradox	a statement that can be true and false at the same time

SYNTAX

Consider the following patterns and structures:

- Does the sentence length fit the subject matter?
- Why is the sentence length effective?
- What variety of sentence lengths is present?
- Sentence beginnings – Variety or Pattern?
- Arrangement of ideas in sentences

Arrangement of ideas in paragraph – Pattern?

Punctuation is included in syntax

Ellipses a trailing off; equally etc.; going off into a dreamlike state

Dash interruption of a thought; an interjection of a thought into another

Semicolon parallel ideas; equal ideas; a piling up of detail

Colon a list; a definition or explanation; a result

Italic for emphasis

Capitalization for emphasis

Exclamation Point for emphasis; for emotion

SHIFTS IN TONE Attitude change about topic/Attitude about topic is different than the attitude toward subject

Key Words (but, nevertheless, however, although)

Changes in the line length

Paragraph Divisions

Punctuation (dashes, periods, colons)

Sharp contrasts in diction

SYNTAX (SENTENCE STRUCTURE)

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?
 2. Examine sentence beginnings. Is there a good variety or does a pattern emerge?
 3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
 4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?
 5. Examine the sentences. Some elements to consider are listed below:
 - a. A *declarative (assertive) sentence* makes a statement: e.g., The king is sick.
 - b. An *imperative sentence* gives a command: e.g., Stand up.
 - c. An *interrogative sentence* asks a question: e.g., Is the king sick?
 - d. An *exclamatory sentence* makes an exclamation: e.g., The king is dead!
 - e. A *simple sentence* contains one subject and one verb: e.g., The singer bowed to her adoring audience.
 - f. A *compound sentence* contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon: e.g., The singer bowed to the audience, but she sang no encores.
 - g. A *complex sentence* contains an independent clause and one or more subordinate clauses: e.g., You said that you would tell the truth.
 - h. A *compound-complex sentence* contains two or more principal clauses and one or more subordinate clauses: e.g., The singer bowed while the audience applauded, but she sang no encores.
- All of the classifications listed below will be a, b, c, or d AND e, f, g, or h.**
- i. A *loose sentence* makes complete sense if brought to a close before the actual ending: e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
 - j. A *periodic sentence* makes sense only when the end of the sentence is reached: e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
 - k. In a *balanced sentence*, the phrases or clauses balance each other by virtue or their likeness of structure, meaning, or length: e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.

l. *Natural order of a sentence* involves constructing a sentence so the subject comes before the predicate: e.g., Oranges grow in California.

m. *Inverted order of a sentence (sentence inversion)* involves constructing a sentence so that the predicate comes before the subject: e.g., In California grow oranges. This is a device in which normal sentence patterns are reverse to create an emphatic or rhythmic effect.

n. *Split order of a sentence* divides the predicate into two parts with the subject coming in the middle: e.g., In California oranges grow.

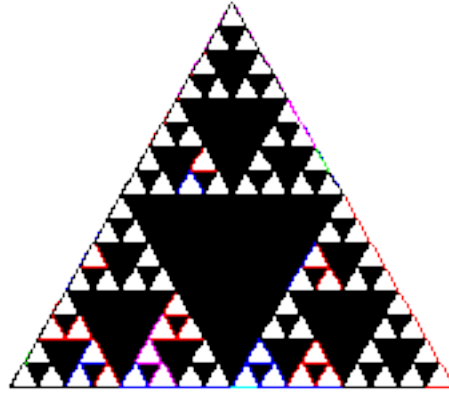
o. *Juxtaposition* is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another creating an effect of surprise and wit: e.g., “The apparition of these faces in the crowd:/ Petals on a wet, black bough” (“In a Station of the Metro” by Ezra Pound)

p. *Parallel structure (parallelism)* refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased: e.g., He was walking, running, and jumping for joy.

q. *Repetition* is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis: e.g., “...government of the people, by the people, for the people, shall not perish from the earth” (“Address at Gettysburg” by Abraham Lincoln)

r. A *rhetorical question* is a question that expects no answer. It is used to draw attention to a point that is generally stronger than a direct statement: e.g., If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin’s argument?

The Rhetorical Triangle
LOGOS (idea, message)



PATHOS (force, emotion) **ETHOS (form, manner)**

Every communication is essentially a trilateral relationship. Each point of the triangle influences the others, and all are influenced by the *context* of the communication. Each point of the triangle bears some responsibility for the success of the communication, and each point of the triangle corresponds with one of [Aristotle's three appeals](#) (i.e., general means of persuasion).

Rational Appeals (logos)

appeal to logical reasoning ability of readers

- facts
- case studies
- statistics
- experiments
- logical reasoning
- analogies
- anecdotes
- authority voices

Emotional Appeals (pathos)

appeal to beliefs and feelings
higher emotions

- belief in fairness
- love
- pity
- etc.

lower emotions

- greed
- lust
- revenge
- avarious
- etc.

Ethical Appeals (ethos)

sense you (author) gives as being competent/fair/authority

- trustworthiness
- credibility
- reliability
- expert testimony
- reliable sources
- fairness

Think of how one speaks to an opponent: For example on the floor of the Senate in hearted debate the speaker would refer to "My honorable opponent." This is why one refers to the "manner of delivery."

Day One Homework

Rhetorical Triangle Template

Text Title:

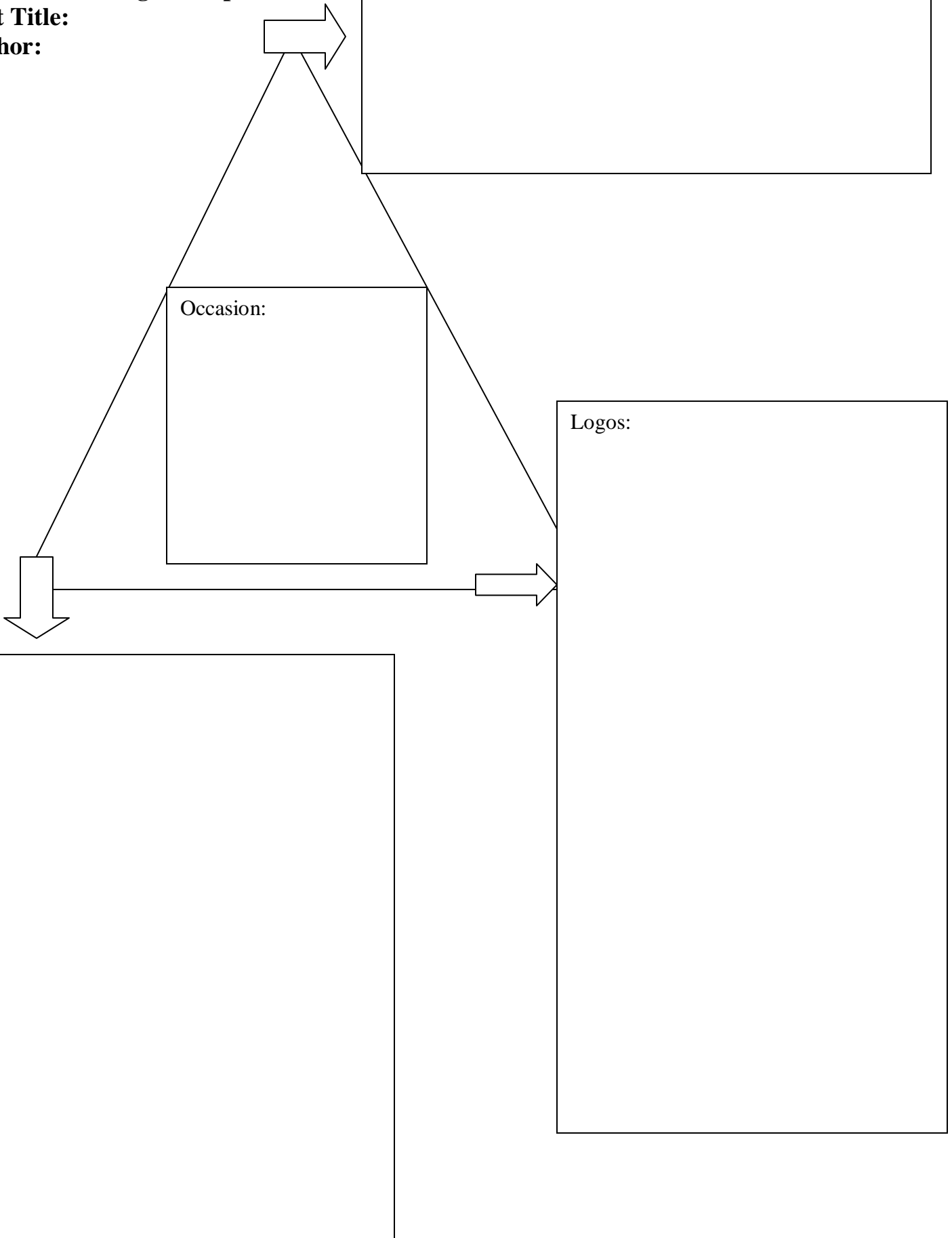
Author:

Pathos:

Occasion:

Logos:

Ethos:



Day Two Homework

Rhetorical Triangle Template

Text Title:

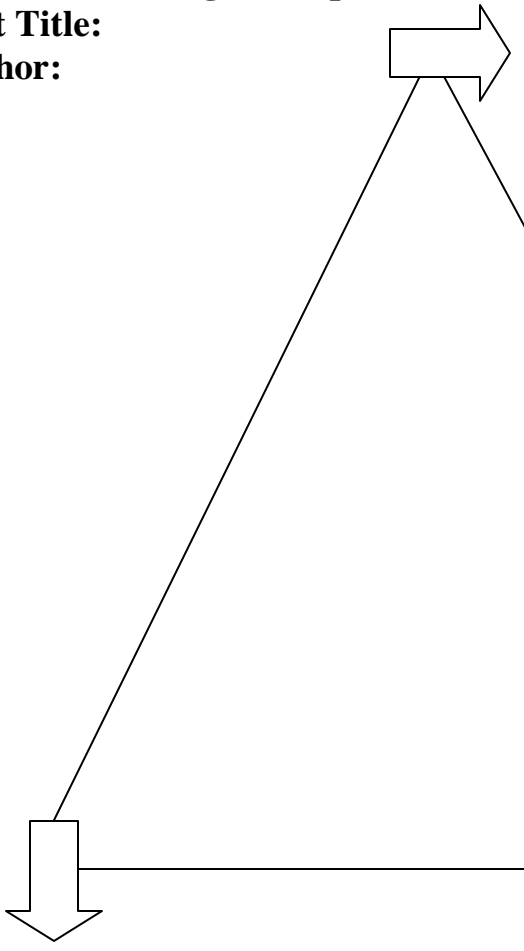
Author:

Speaker (Describe the speaker's style as a "proposer":

Tone:

Individual Perspective of the Reader
(What background do you bring to
interpreting this document and the topics
discussed?):

Audience (not the reader today, but the original,
intended audience!):



The Toulmin Model

Stephen Toulmin, an English philosopher and logician, identified elements of a persuasive argument. These give useful categories by which an argument may be analyzed.

Claim

A claim is a statement that you are asking the other person to accept. This includes information you are asking them to accept as true or actions you want them to accept and enact.

For example:

You should use a hearing aid.

Many people start with a claim, but then find that it is challenged. If you just ask me to do something, I will not simply agree with what you want. I will ask why I should agree with you. I will ask you to prove your claim. This is where grounds become important.

Grounds

The grounds (or *data*) is the basis of real persuasion and is made up of data and hard facts, plus the reasoning behind the claim. It is the 'truth' on which the claim is based. Grounds may also include proof of expertise and the basic premises on which the rest of the argument is built.

The actual truth of the data may be less than 100%, as all data are based on perception and hence there is some element of assumption about it.

It is critical to the argument that the grounds are not challenged because, if they are, they may become a claim, which you will need to prove with even deeper information and further argument.

For example:

Over 70% of all people over 65 years have a hearing difficulty.

Information is usually a very powerful element of persuasion, although it does affect people differently. Those who are dogmatic, logical or rational will more likely be persuaded by factual data. Those who argue emotionally and who are highly invested in their own position will challenge it or otherwise try to ignore it. It is often a useful test to give something factual to the other person that disproves their argument, and watch how they handle it. Some will accept it without question. Some will dismiss it out of hand. Others will dig deeper, requiring more explanation. This is where the warrant comes into its own.

Warrant

A warrant links data and other grounds to a claim, legitimizing the claim by showing the grounds to be relevant. The warrant may be explicit or unspoken and implicit. It answers the question 'Why does that data mean your claim is true?'

For example:

A hearing aid helps most people to hear better.

The warrant may be simple and it may also be a longer argument, with additional sub-elements including those described below.

Warrants may be based on [logos](#), [ethos](#) or [pathos](#), or [values](#) that are assumed to be shared with the listener.

In many arguments, warrants are often implicit and hence unstated. This gives space for the other person to question and expose the warrant, perhaps to show it is weak or unfounded.

Backing

The backing (or *support*) for an argument gives additional support to the warrant by answering different questions.

For example:

Hearing aids are available locally.

Qualifier

The qualifier (or *modal qualifier*) indicates the strength of the leap from the data to the warrant and may limit how universally the claim applies. They include words such as 'most', 'usually', 'always' or 'sometimes'. Arguments may thus range from strong assertions to generally quite floppy or largely and often rather uncertain kinds of statement.

For example:

Hearing aids help most people.

Another variant is the *reservation*, which may give the possibility of the claim being incorrect.

Unless there is evidence to the contrary, hearing aids do no harm to ears.

Qualifiers and reservations are much used by advertisers who are constrained not to lie. Thus they slip 'usually', 'virtually', 'unless' and so on into their claims.

Rebuttal

Despite the careful construction of the argument, there may still be counter-arguments that can be used. These may be rebutted either through a continued dialogue, or by pre-empting the counter-argument by giving the rebuttal during the initial presentation of the argument.

For example:

There is a support desk that deals with technical problems.

Any rebuttal is an argument in itself, and thus may include a claim, warrant, backing and so on. It also, of course can have a rebuttal. Thus if you are presenting an argument, you can seek to understand both possible rebuttals and also rebuttals to the rebuttals.

See also

Toulmin, S. (1969). *The Uses of Argument*, Cambridge, England: Cambridge University Press

(This document is from: http://changingminds.org/disciplines/argument/making_argument/toulmin.htm)