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Logos, Ethos and Pathos: Aristotle's Three Appeals in Practice

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Abstract

Logos, ethos and pathos are the three means of persuasion that Aristotle set out in his *Rhetoric*: persuasion through the argument itself, through the character of the speaker and through the emotions of the audience. The terms are taught widely, from introductory composition to research writing, but they are often reduced to slogans, and the modern use of ethos goes well beyond Aristotle's own, narrower account. This article defines each appeal from the *Rhetoric*, with Aristotle's words in a standard English translation, and sets out how each one works, what it is built from and how it fails. It then applies the framework to two literary texts often set for rhetorical analysis, Mark Antony's funeral speech in Shakespeare's *Julius Caesar* and Mr. Collins's proposal in Austen's *Pride and Prejudice*. It also applies the framework to academic writing, where logos carries most of the weight, ethos is built through sources, method and hedged claims, and pathos is confined to the real stakes of a study. It closes with the fallacies that correspond to the appeals. The article is intended for students learning rhetorical analysis or academic argument, and for the educators who teach them.

Keywords: logos ethos pathos; ethos pathos logos examples; ethos examples; logos examples; examples of logos in literature; ethos pathos logos definition and examples; rhetorical appeals examples; open educational resource

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1. Introduction

An argument can be correct and still fail to persuade. Whether the setting is an essay, a speech or a thesis defense, an audience decides whether to accept a claim on more than one ground: whether the reasoning holds, whether the speaker or writer can be trusted and whether the matter seems to deserve attention. Aristotle named these grounds logos, ethos and pathos, and his three-part account has been taught in rhetoric for centuries.

The framework is simple to state, and that simplicity makes it easy to misuse. In classroom shorthand, logos becomes "facts", pathos becomes "feelings" and ethos becomes "credentials", and a rhetorical analysis becomes a list of labels attached to quotations. The shorthand also blurs a distinction that Aristotle drew with care: for him, ethos was the character a speaker displays in the speech, not the reputation the speaker brings to it (Rapp, 2023). The modern, wider sense of ethos is useful, but it is not Aristotle's, and a reader who meets both should know which is meant.

This article is written for students learning to analyze persuasive texts or to write academic arguments, and for those who teach them. Section 2 sets out the three appeals as Aristotle defined them. Sections 3, 4 and 5 take logos, pathos and ethos in turn, with examples and the way each one goes wrong. Section 6 introduces the rhetorical triangle and the related idea of kairos, or right timing. Section 7 applies the framework to two literary texts, and Section 8 to academic writing. Section 9 describes the fallacies that correspond to the appeals.

2. Aristotle's Three Means of Persuasion

Aristotle defined rhetoric as "the faculty of observing in any given case the available means of persuasion" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2). He then separated the means of persuasion that the speaker must invent from those that already exist before the speech begins, such as witnesses and written contracts. Only the means the speaker invents belong to the art of rhetoric, and he divided these into three:

> Of the modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the personal character of the speaker; the second on putting the audience into a certain frame of mind; the third on the proof, or apparent proof, provided by the words of the speech itself.
>
> Aristotle (ca. 350 B.C.E./1924, Book I, Chapter 2)

The Greek names follow this division. Rapp (2023) glosses them as the character (*êthos*) of the speaker, the emotional state (*pathos*) of the hearer and the argument (*logos*) itself. Aristotle does not defend the number three at length, but elsewhere he says that a speech consists of three elements, "speaker, subject, and person addressed" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 3), and Rapp (2023) reads each means of persuasion as the contribution of one of these elements. Because these means must be supplied by the speaker through the speech, Aristotle called them technical, meaning that they belong to the art of rhetoric. The non-technical proofs, such as oaths and testimony, already exist, and the speaker simply uses them (Rapp, 2023).

The phrase "proof, or apparent proof" deserves attention. Aristotle recognized that an argument can look sound without being sound, so logos is not the same as truth. A well-chosen statistic can resemble proof without proving anything, which is why a careful reader weighs the reasoning as

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well as the evidence. Table 1 sets the three appeals side by side in the form they usually take in modern teaching, which is wider than Aristotle's own account, particularly for ethos (Section 5).

Table 1. Logos, ethos and pathos in modern classroom usage (forms are illustrative).

Appeal	Appeals to	Main tools	Typical form
Logos	Logic and reason	Facts, statistics, examples, cause and effect, step-by-step reasoning	"The data show X, so Y follows."
Ethos	The speaker's credibility	Expertise, experience, credible sources, fairness to the other side	"As a high school teacher for twenty years …"
Pathos	The audience's emotions and values	Stories, vivid detail, images, shared values	"Imagine it was your child."

The difference between the three is clearest when one claim is argued three ways. Box 1 does this for a single request, to wear a bicycle helmet.

Box 1. One request argued through each appeal (illustrative sentences written for this article).

> **Logos:** A helmet spreads the force of a fall across its shell, so the same crash does far less damage to the skull.
>
> **Ethos:** I have spent eight years as an emergency room doctor, and the cyclists I treat for head injuries are rarely the ones who wore a helmet.
>
> **Pathos:** Your children are expecting you home for dinner tonight. Fasten the strap.

The claim does not change across the three versions. What changes is the reason offered for accepting it: the physics, the doctor's experience or the people waiting at home. Most real arguments lead with one of these reasons and support it with the other two.

3. Logos: The Appeal to Reason

Logos persuades through the argument itself, "when we have proved a truth or an apparent truth by means of the persuasive arguments suitable to the case in question" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2). It is the only one of the three means that has the structure of an argument, with premises and a conclusion, and so the only one that can argue directly for the speaker's point of view (Rapp, 2023).

Aristotle identified two forms of rhetorical argument, parallel to the two forms of argument in logic: deduction (the syllogism), in which a conclusion follows necessarily from premises, and induction, which proceeds from particular cases to a general rule (Rapp, 2023). In his words, "I call the enthymeme a rhetorical syllogism, and the example a rhetorical induction" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2). The enthymeme reasons deductively from premises that the audience accepts. The rhetorical example, as Rapp (2023) explains, moves from one particular case to a similar one, rather than from many cases to a general rule. In present-day teaching, a related dis-

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tinction appears as the difference between deductive reasoning, from a general rule to a specific case, and inductive reasoning, from cases to a general pattern, although modern induction is broader than Aristotle's rhetorical example.

In practice, logos requires two things: evidence, and a statement of what the evidence shows. The second is the part most often left out. Evidence placed beside a claim does not yet argue for it; a sentence must link the two, often with a word such as "so", "therefore" or "which suggests". Table 2 shows all three appeals in four settings, from a single sentence to academic writing; the logos column is the one discussed here.

Table 2. The three appeals in four settings (illustrative examples written for this article).

Setting	Logos	Pathos	Ethos
A sentence	"The bus takes 40 minutes and the train takes 25, so if we are running late, we should take the train."	"Picture your grandmother waiting three hours on a stretcher in a hospital hallway because there are not enough nurses on shift."	"I have coached youth soccer for twelve years, and I have never seen a team improve by being shouted at."
Advertising	An electric car advertisement that sets its running cost per mile beside a gasoline (petrol) car's	A charity advertisement that shows one named child in place of a statistic about millions	A toothpaste advertisement that says dentists recommend it
A speech	A council member who argues for a crosswalk by citing five years of accidents at the intersection	A speaker who describes one family affected by a policy before giving the national figures	A firefighter who mentions the house fires she has attended before explaining why smoke alarms matter
Academic writing	"Both surveys found the same pattern, and it held after controlling for age, which suggests it is not simply a generational difference."	"For many of the families in this study, a broken-down car meant a missed medical appointment and weeks back on the waiting list."	"Two researchers coded the interview transcripts independently, compared their codes and resolved disagreements through discussion."

Every logos example in Table 2 has the same shape: a claim, the evidence for it, and a link that says why the evidence supports the claim. This gives a simple test for any paragraph of argument. If the link cannot be found, a reader is left to supply it, and may supply a different one or none. Figure 1 brings these points together for logos.

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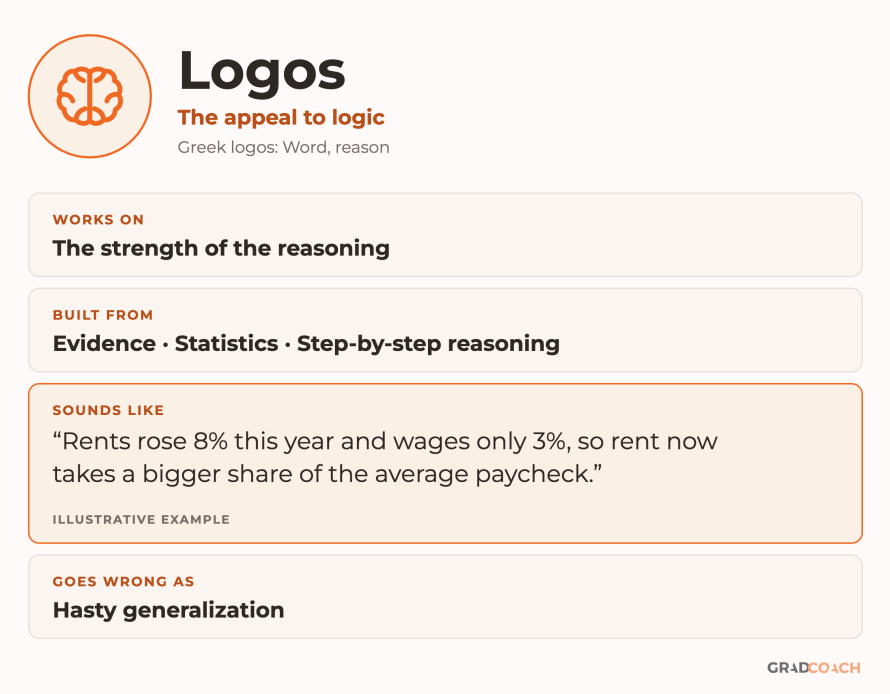


Figure 1. Logos as commonly taught: what it works on, how it is built, how it fails.

4. Pathos: The Appeal to Emotion

Pathos persuades by bringing the audience into a frame of mind in which it is more ready to accept a claim. Aristotle's reason for treating emotion as a means of persuasion is that emotion changes judgment: "Our judgements when we are pleased and friendly are not the same as when we are pained and hostile" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2). Rapp (2023) adds that the speaker may need to address emotion even if only to calm feelings that would otherwise stop an audience from judging the evidence and arguments on their merits. Pathos, on this account, is not opposed to reasoning; it prepares an audience to receive an argument, or removes what stands in the argument's way.

The first chapter of the *Rhetoric* is more guarded. Criticizing earlier handbooks for dealing mainly with matters outside the case, Aristotle writes of trials that "it is not right to pervert the judge by moving him to anger or envy or pity", and that "one might as well warp a carpenter's rule before using it" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 1). Rapp (2023) counts the apparent conflict with Chapter 2 among the best-known disputes in the scholarship on the *Rhetoric*. One way of reconciling the two chapters is to read the first as objecting less to emotion than to handbooks that dwelt on it at the expense of the enthymeme and relied on stock formulas for arousing it, which led speakers away from the matter at issue (Rapp, 2002, as cited in Rapp, 2023). Dow (2007, as cited in Rapp, 2023) goes further, taking the criticism to be aimed not at emotion itself but only at stock devices designed to manipulate it.

Pathos usually works through stories, vivid detail and shared values. Abraham Lincoln's Gettysburg Address draws on shared values rather than detail. Speaking at the dedication of a cemetery for those killed in the battle there, he turned the audience's attention from the occasion to the dead: "The world will little note, nor long remember what we say here, but it can never for-

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get what they did here" (Lincoln, 1863/1864, para. 3). The line asks the crowd to honor what the soldiers did, and the rest of the address builds on that feeling to ask for a renewed commitment to the cause.

Many of the pathos examples in Table 2 rely on a single specific case: one grandmother, one named child, one family. Research on charitable giving has examined whether a single identified person moves people more than a statistic. A meta-analysis of 41 studies found that this "identifiable victim effect" was statistically significant but modest, and appeared reliable mainly under particular conditions, such as when one victim was presented rather than several (Lee & Feeley, 2016). A preregistered far replication of a well-known demonstration of the effect, one that kept the original design but changed an important element by using hypothetical rather than real donations, found no support for it. Reanalyzing the earlier meta-analysis, the same authors found signs of publication bias, meaning that studies without significant results were less likely to be published than studies with them (Maier et al., 2024). The evidence that a single case raises giving is therefore weak and contested. Showing one real case before the total may still help a reader grasp what a number means, but it should not be relied on to change behavior.

Pathos is most persuasive when it rests on something true and relevant. An emotional appeal that an audience recognizes as manipulation tends to work against the speaker, and an appeal to sympathy offered in place of evidence is a recognized fallacy (Section 9). Figure 2 sets out the corresponding points for pathos.

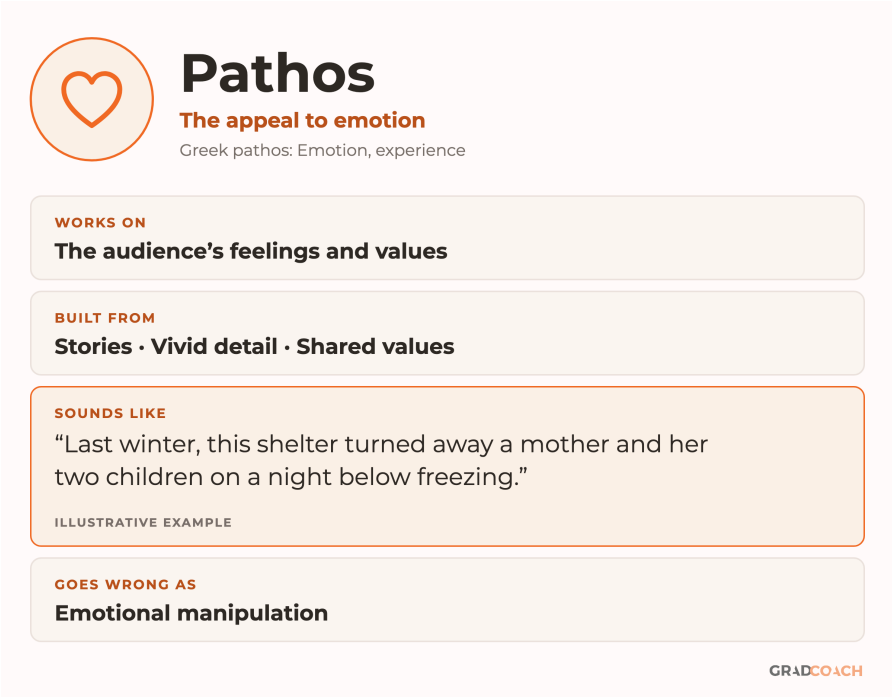


Figure 2. Pathos as commonly taught: what it works on, how it is built, how it fails.

5. Ethos: The Appeal to Character

Ethos persuades through the credibility of the person making the argument. For Aristotle, persuasion of this kind "is achieved by the speaker's personal character when the speech is so spoken as to make us think him credible" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2). He added that

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it matters most where certainty is impossible: "We believe good men more fully and more readily than others: this is true generally whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided" (Book I, Chapter 2).

Aristotle drew ethos more narrowly than modern usage does. In the same passage he insisted that this kind of persuasion "should be achieved by what the speaker says, not by what people think of his character before he begins to speak" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2). Rapp (2023) stresses the consequence: a reputation the speaker already has does not count among the technical means of persuasion, and even someone of exceptional character must show that character in the speech itself. In Book II, Aristotle names three qualities that a speaker must display to seem credible: practical wisdom or competence, good character and goodwill toward the audience (Rapp, 2023).

Modern usage extends ethos to borrowed credibility: a celebrity in an advertisement, a professional title, or a leading researcher cited in an essay. The ethos examples in Table 2 show both senses. The coach and the firefighter mention their experience, and the toothpaste advertisement borrows the authority of dentists. The academic example is different, because it mentions nobody's credentials. Its credibility comes from a method described clearly enough for a reader to check, which is close to Aristotle's sense of credibility earned within the text.

The question of which appeal is strongest has no single answer. Aristotle wrote that a speaker's character "may almost be called the most effective means of persuasion he possesses" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 2), but he also called the enthymeme, the rhetorical form of logos, "in general, the most effective of the modes of persuasion" (Book I, Chapter 1). This article offers one way to reconcile the two passages, as a reading rather than as Aristotle's own conclusion: the answer depends on the audience and the question. As noted above, Aristotle says that character counts most where certainty is impossible. A reasonable extension is that where readers can test the evidence themselves, as in academic reading, the argument carries more weight. Figure 3 completes the set with ethos.

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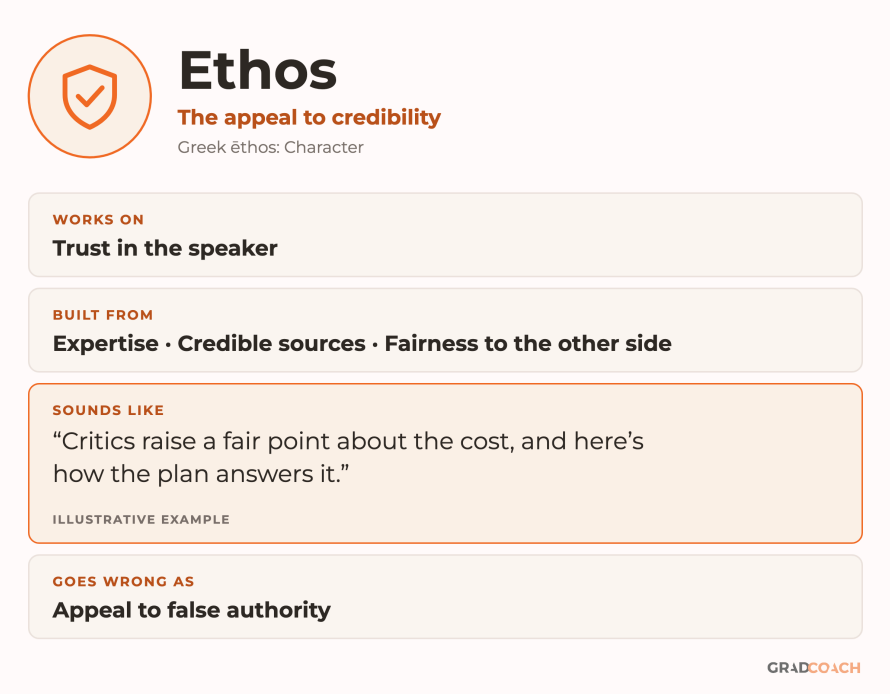


Figure 3. Ethos as commonly taught: what it works on, how it is built, how it fails.

6. The Rhetorical Triangle and Kairos

The three appeals are often drawn as a rhetorical triangle, with an appeal at each corner and the speaker or writer, the audience and the message beside them (Figure 4). The diagram is a modern teaching device, not Aristotle's, but it maps onto his division of a speech into "speaker, subject, and person addressed" (Aristotle, ca. 350 B.C.E./1924, Book I, Chapter 3), with ethos at the speaker, pathos at the audience and logos in the message.

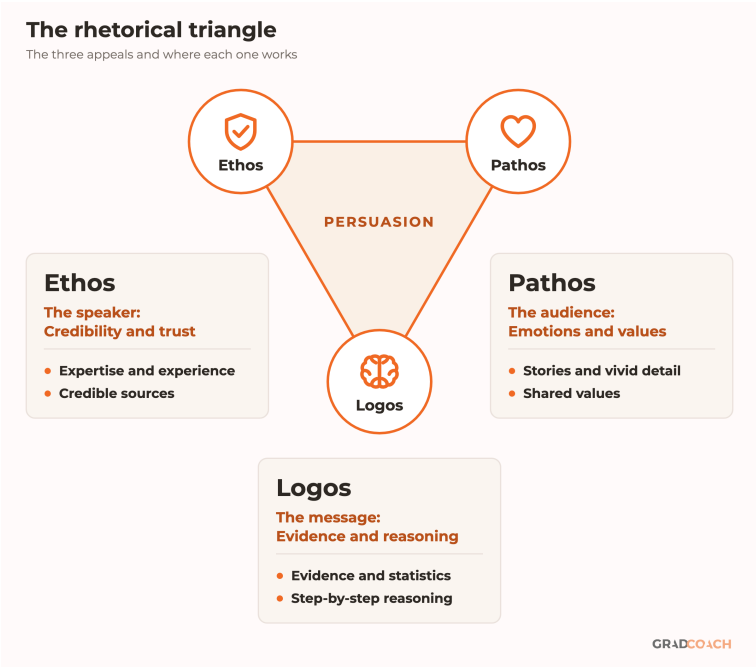


Figure 4. The rhetorical triangle, a modern teaching diagram, with an appeal at each corner.

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The triangle is a reminder to keep all three in view. How much an argument should lean on each appeal depends on the audience and on what it is being asked to accept. A research paper for a scientific audience relies mainly on logos, while a speech calling for social change may lean more on pathos. What the audience already believes is often the best guide to which appeal should lead.

Timing matters as well. Kinneavy and Eskin (2000) note that scholars now treat a further Greek term, *kairos*, the sense of the right moment and the right proportion, as central to rhetoric today. The right argument made at the wrong moment, or in a form that does not suit the occasion, can still fail. Kairos is not one of Aristotle's three modes of persuasion, but Kinneavy and Eskin (2000) argue that it runs through the *Rhetoric* all the same, and they trace each of the sixteen places where Aristotle uses the word, among them passages on emotional appeal and on style.

7. The Three Appeals in Literature

Students most often meet the three appeals in a rhetorical analysis, usually of a literary text: an essay that explains how a text persuades its audience, rather than whether its claims are correct. The framework is not confined to literature. Higgins and Walker (2012), for example, use ethos, logos and pathos to analyze how three New Zealand companies' social and environmental reports made business-centered views of sustainability appear reasonable and the companies appear trustworthy. Literary texts remain the usual teaching material, however, and two are examined here: one in which all three appeals succeed, and one in which they fail.

7.1 Mark Antony's funeral speech

Mark Antony's funeral speech in Shakespeare's *Julius Caesar* uses all three appeals on a crowd that begins hostile to him. Brutus, one of the men who have just killed Caesar, has told the Roman crowd that Caesar had to die because he was ambitious, and the crowd has accepted his account. Antony, Caesar's friend, is allowed to speak on condition that he does not blame the killers. He answers the charge of ambition with evidence, while repeating Brutus's own words back to the crowd. In the passage below, "the general coffers" are the public treasury and the Lupercal was a Roman festival:

> He was my friend, faithful and just to me:
> But Brutus says he was ambitious;
> And Brutus is an honourable man.
> He hath brought many captives home to Rome
> Whose ransoms did the general coffers fill:
> Did this in Caesar seem ambitious?
> When that the poor have cried, Caesar hath wept:
> Ambition should be made of sterner stuff:
> Yet Brutus says he was ambitious;
> And Brutus is an honourable man.
> You all did see that on the Lupercal
> I thrice presented him a kingly crown,
> Which he did thrice refuse: was this ambition?
>
> Shakespeare (1599/n.d., 3.2.94–106)

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Antony never calls Brutus a liar. He sets three pieces of evidence (the ransoms, Caesar's tears for the poor and the crown he refused three times) beside the claim that Caesar was ambitious, and leaves the crowd to draw the conclusion. This is logos, delivered as questions.

The other two appeals run alongside it. "He was my friend, faithful and just to me" is ethos: it gives Antony the standing to speak at all. Later he adds to it by playing down his own skill: "I am no orator, as Brutus is; / But, as you know me all, a plain blunt man" (Shakespeare, 1599/n.d., 3.2.225–226). Presenting himself as plain makes him seem more honest than the polished Brutus. Antony also works against Brutus's ethos. Each time he calls Brutus an honorable man, the evidence beside the phrase makes it sound more ironic, until the credibility Brutus began with has worn away.

Pathos runs through the speech as well. A few lines after the ambition passage, Antony stops as if overcome: "My heart is in the coffin there with Caesar, / And I must pause till it come back to me" (Shakespeare, 1599/n.d., 3.2.115–116). The pause works, and the first citizen to speak is already wavering: "Methinks there is much reason in his sayings" (3.2.117), meaning, roughly, that Antony has a point. Later, standing beside the body, Antony lets pathos take over:

> If you have tears, prepare to shed them now.
> You all do know this mantle: I remember
> The first time ever Caesar put it on;
> 'Twas on a summer's evening, in his tent,
> That day he overcame the Nervii:
> Look, in this place ran Cassius' dagger through:
> See what a rent the envious Casca made:
>
> Shakespeare (1599/n.d., 3.2.178–184)

Here the detail carries the appeal: a summer evening and a famous victory, then a named attacker for each tear in Caesar's cloak (the "mantle"). By the end of the scene, the crowd has turned into a mob.

The speech also shows the pattern that a rhetorical analysis should follow for each appeal it identifies: quote the line, name the appeal, and explain what the line does to this audience at this moment. The statement that Antony uses pathos says little on its own. An account of how the cloak turns a political argument into a personal loss is analysis.

7.2 Mr. Collins's proposal

The appeals can also be studied where they fail. In *Pride and Prejudice*, Mr. Collins proposes to Elizabeth Bennet by numbering his reasons like points in a debate. The structure resembles logos, but each reason concerns his own position and happiness rather than Elizabeth:

> My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness;
>
> Austen (1813/1817, p. 164)

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His third reason is borrowed ethos in the modern sense: "the particular advice and recommendation" of Lady Catherine de Bourgh, the wealthy patron who gave him his parish (Austen, 1813/1817, p. 164). Having set his feelings aside before giving his reasons ("before I am run away with by my feelings on this subject", p. 164), he returns to them only at the end, promising to assure Elizabeth "in the most animated language of the violence of my affection" (p. 166). The line is offered as feeling, but in Aristotle's terms it can be read less as pathos, which acts on the hearer's state of mind, than as a claim of goodwill toward her, one of the three qualities of ethos (Section 5). The passage is useful for analysis because the reasons are neatly numbered but concern only the speaker, the authority he leans on is borrowed, and the goodwill he claims arrives last, as a formality. Elizabeth refuses him.

8. The Three Appeals in Academic Writing

Everything in the preceding sections applies to any argument. Academic writing, whether an essay, a research paper or a thesis, applies stricter conventions, and the balance shifts strongly toward logos. An academic reader can check claims against evidence and is expected to do so. On the reading suggested in Section 5, the argument should outweigh the speaker for readers who can check the evidence. A paper that does not persuade through its reasoning is unlikely to be rescued by its author's standing or by the force of its examples.

8.1 Logos and ethos together

The first consequence of this shift toward logos is that every claim needs evidence, and every piece of evidence needs a statement of what it shows (Section 3). The second is that credibility in academic writing begins with fairness to opposing views. Charles Darwin opened the final chapter of *On the Origin of Species* by calling the whole book an argument, and then acknowledged the objections to it:

> As this whole volume is one long argument, it may be convenient to the reader to have the leading facts and inferences briefly recapitulated.
>
> That many and grave objections may be advanced against the theory of descent with modification through natural selection, I do not deny. I have endeavoured to give to them their full force.
>
> Darwin (1859, p. 459)

Acknowledging the strongest objections serves logos and ethos at once. It shows that the evidence has been weighed, and it tells the reader that the writer will not hide what does not fit. In a research paper, the equivalent is a fair account of studies whose findings differ and an honest statement of the study's limitations.

Because academic readers usually do not know the writer, ethos in academic writing is built almost entirely within the text. It comes from three practices: citing strong, relevant sources; describing the method clearly enough for it to be checked; and keeping each claim within what its evidence supports. A clear method and claims kept within the evidence show the writer's judgment in the text itself, which is close to Aristotle's sense. Citing sources borrows authority in the

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modern sense (Aristotle counted testimony among the non-technical proofs; Section 2), although choosing and weighing sources well is itself a display of judgment. Keeping claims within the evidence is expressed through hedging. The *Academic Phrasebank* explains what hedging avoids:

> One of the most noticeable stylistic aspects of academic communication is the tendency for writers to avoid expressing absolute certainty, where there may be a small degree of uncertainty, and to avoid making over-generalisations, where a small number of exceptions might exist.
>
> Morley (n.d., para. 1)

Hedging can appear timid, but it helps claims win acceptance. In a study of 26 research articles in molecular biology, Hyland (1996) argues that hedging does two jobs for an academic writer: it supports the writer's professional persona, and it helps claims win acceptance, because qualified statements anticipate objections and show respect for other researchers' positions. Writing "these findings suggest" in place of "these findings prove" shows that the writer knows the limits of the data, and words such as *suggests*, *may* and *in this sample* belong wherever the evidence is partial. Unqualified statements are best kept for what the evidence fully supports.

8.2 Pathos within limits

Pathos has a narrower role in academic writing, but it has one. A problem statement, and the section of an introduction that explains a study's significance, must show why the study matters, and that is an appeal to the reader's concern. In academic writing this appeal comes from facts: who is affected, how and at what cost. Adjectives that tell the reader how to feel ("devastating", "shocking", "alarming") are better removed so that the facts can do that work. Box 2 shows the three appeals together in a short introductory paragraph for an invented study.

Box 2. An introductory paragraph for an invented study, labeled by appeal (written for this article).

Logos: Roughly one in three of the undergraduates surveyed at one public university reported skipping a meal in the past month because they could not afford food, which suggests that the problem reaches well beyond a small minority of students.

Pathos: For many of them, a skipped meal also meant a missed class or a lost shift at work.

Ethos: Because the survey used a validated measure of food security, the results can be compared with earlier campus studies, although a single site limits how far they generalize.

The pathos sentence in Box 2 is as factual as the logos sentence; it directs the reader to what the number means for a person. The ethos sentence earns trust by naming both the method and its limit. Table 3 turns the discussion into a checklist that can be applied to a draft.

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Table 3. A checklist for the three appeals in an academic draft.

Appeal	What to look for	What to revise
Logos	Claims backed by cited evidence, with the reasoning stated	Evidence given without explanation; conclusions larger than the data
Ethos	Relevant, credible sources; hedged claims; fair treatment of studies that disagree	Famous names cited in place of evidence; weak or outdated sources; evidence that does not fit left out
Pathos	Real-world stakes stated plainly, mostly in the introduction and discussion	Loaded adjectives; a dramatic anecdote in place of data; moralizing

9. When an Appeal Becomes a Fallacy

Each appeal has a counterfeit form, and the counterfeits have names in the study of fallacies. Knowing them helps a reader identify them in others' arguments and keep them out of the reader's own writing. Each of the four below appears in Hansen (2024). Matching them to the appeals is this article's own arrangement, which gives one to pathos, two to ethos and one to logos.

- **Appeal to pity** (*ad misericordiam*): pathos with no logos beneath it. The fallacy lies in treating a call for sympathy as if it were evidence, when feeling sympathy for someone does not by itself give a reason to believe a claim (Hansen, 2024).
- **Appeal to false authority** (*ad verecundiam*): ethos used in place of evidence, or borrowed from someone who is not an authority, or not a relevant one, on the question. Hansen (2024) gives the example of celebrities who endorse products or social movements.
- ***Ad hominem***: an attack on the person instead of the argument, which tries to destroy an opponent's ethos rather than answer the opponent's logos. In its abusive form, a view is dismissed because of some negative trait of the person who holds it (Hansen, 2024).
- **Hasty generalization**: logos built on too little evidence, such as concluding that a teaching method fails after one difficult semester. Hansen (2024) mentions it briefly, as the "faulty (incomplete) induction" that the *Port-Royal Logic* of 1662 added to the list of sophisms.

In academic writing, the appeal to false authority is the easiest of the four to commit unnoticed, because citing sources is exactly what academic writers are told to do. A famous name cannot stand in for evidence. When an argument relies on a source, the writer should check that the source is an authority on that specific point and should state what its evidence was.

10. Conclusion

Logos, ethos and pathos describe the three grounds on which an audience accepts or rejects a claim: the argument, the person making it and the audience's own concerns. Aristotle's account remains a precise starting point, provided that its details are kept: logos includes apparent proof as well as real proof, pathos works by changing the conditions of judgment, and ethos, in his sense, is earned within the speech rather than brought to it.

The framework serves two purposes. In rhetorical analysis, it directs attention to what each line does to a particular audience, which is more than naming the appeal it uses. In academic writing, it explains why logos leads, why credibility is built through sources, method and hedged claims,

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and why pathos is confined to the real stakes of a study. In both cases, the common failure is the same: evidence or appeals presented without an account of what they do. The remedy is also the same: state what each piece of evidence shows, and for whom.

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