A Creative Approach to the Classical Progymnasmata

Writing & Rhetoric

Thesis Part 2

Teacher's Edition

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Writing & Rhetoric Book 11: Thesis Part 2 Teacher's Edition

Version 1.0

ISBN: 978-1-60051-415-9

Classical Academic Press
515 S. 32nd Street
Camp Hill, PA 17011
www.ClassicalAcademicPress.com

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Illustrations: Katharina Drees
Book design: Lenora Riley

VP.06.21

Teaching Thesis Part 2

In this eleventh book of the Writing & Rhetoric series, your students will be composing persuasive speeches using the ancient rules that give classic rhetoric its formidable strength and staying power. These rules (or canons) include methods of brainstorming ideas and marshaling evidence, standards of outlining and composition, and techniques of memorization and speaking that have never been surpassed from the days of their theoretical fathers—roughly 1,900 years after Quintilian and 2,500 years after Aristotle. Students will continue the development of thesis writing from previous volumes in this series, but their work here will focus on the three traditional branches of oration: judicial, ceremonial, and political. These three branches cover the major kinds of formal speeches in the public interest. Each of these speeches begins as a written composition using the thesis as its guiding light.

The thesis essay is the most important form of academic writing. Any student who hopes to succeed in college must learn to write it well. In a respected publication by Harvard University, the author lists the fundamentals for academic writing, and many of these fundamentals are found in the thesis essay: the thesis itself, evidence, analysis, structure (or arrangement), counterargument, sources, and reflection.[1] Thus, even schools and students who have not yet worked with the *progymnasmata* will still greatly benefit from doing the exercises in this book.

In addition to academic writing, the thesis essay will help students to examine and sustain ideas, skills much needed to raise the level of discourse in today's public conversations. We live in a time of pernicious sound bites, memes, and partisan news, but what is necessary for the flourishing of a republic is an informed citizenry capable of engaging in rational and civil discussions. The principles of rhetoric that helped build the Roman republic for over 400 years are still valuable—no, vital—for citizens of the American republic today.

The ancient authors of the *progymnasmata* (Graeco-Roman manuals of composition) certainly saw the value of thesis writing and made it one of the culminating exercises of the program. Nicolaus the Sophist[2] told us that thesis includes all the parts of a classic oration: the introduction, the confirmations, the antitheses, the refutations (solutions), and the conclusion (epilogue).[3] We would add that writing and speaking persuasively has myriad uses, from requesting a raise at work to pleading for the release of a prisoner of conscience.[4]

Modern persuasive essays and speeches are inspired by the thesis exercise found in the ancient *progymnasmata*. The rhetorician Aphthonius told us that "thesis is a logical examination of any matter under inspection."[5] These investigations would involve general topics in answer to speculative questions, such as: Should people marry? Should people sail? Should a city be surrounded by walls? In this book, students will respond to speculative questions, such as: Is the defendant innocent or guilty? Is a particular person worthy or unworthy of honor? Is a specific law beneficial or harmful?

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1. Gordon Harvey, "A Brief Guide to the Elements of the Academic Essay," Harvard Writing Project Brief Guide Series (Harvard College Writing Program, 2009), https://writingproject.fas.harvard.edu/files/hwp/files/hwp_brief_guides_elements.pdf.
2. Nicolaus the Sophist lived in the fifth century AD and was the last of the writers of the existing *progymnasmata*. Although sophists have a bad reputation today as artful deceivers, they were the philosophers who developed rhetoric and were often very sincere teachers, not practicing deception at all. The word "sophist" (wise one) is related to the word "philosopher" (lover of wisdom).
3. George A. Kennedy, trans., Progymnasmata*: Greek Textbooks of Prose Composition and Rhetoric* (Atlanta: Society of Biblical Literature, 2003), 170.
4. prisoner of conscience: someone imprisoned for his religious or political views
5. Kennedy, Progymnasmata, 120.

In a thesis speech, the speaker argues for a logical position and, at the same time, includes counterarguments so that the opposition has a chance to be heard. The writer essentially articulates the opposition's rebuttals and then disproves them with fresh arguments. These tertiary arguments are known as refutations. While the speaker must certainly defend her position, the fact that she must consider other positions makes the thesis speech a genuine exploration and thought experiment. This exploration is of great and lasting value for students. It forces them to consider: "Do I really believe what I'm saying? Have I provided enough evidence to convince myself and others? Am I expressing myself in a credible manner?"

In writing thesis speeches, students take another step forward toward the goal of mastering rhetoric. The famous speeches and informative articles herein will serve as a foundation of pleasure and instruction. Students will use the content of the readings as models for their own forays into judicial, ceremonial, and political speech writing. They will continue working with topic sentences, and they will expand the meaning of those sentences through evidence, quotations, and explanation. In other words, all the basics are in place for creating an ethos, pathos, and logos based on careful reasoning, compelling illustrations, and reliable sources. By looking more deeply into texts, students will extend their dialogic (conversational) relationship with reading. The kinds of questions asked in the exercises in this book will lead students to consider the readings in the context of their lives and the world about them.

Unpacking *Thesis Part 2*

You will find nearly every lesson organized around foundational principles and inspiring selections from great writing. Narration, questions for discussion, and exercises in speech writing all emerge within the context of these principles and reading selections. We find that contextualization helps to reinforce memory and the laddering of skills.

This book is divided into two portions:

Lessons 1 to 4—Using the canons of rhetoric—invention, arrangement, style, memory, and delivery—the first portion develops the vital aspects of speech writing.

Lessons 5 to 10—The second portion guides students through the three branches of rhetoric: judicial, ceremonial, and political. Students will have the opportunity to write a speech in each of these major genres.

To stretch and strengthen the process of writing and speaking, both portions of this book contain special features, such as Write & Discuss, Go Deeper, Planning Time, Writing Time, Revise It, and Speak It. These sections are explained in the following paragraphs.

The Lesson Readings

Every lesson contains excerpts from various sources: articles, essays, and speeches, to name a few. The Writing & Rhetoric series uses readings that are culturally significant and that contain lasting insights. In making our selections, we seek to apply the admonition of educator Charlotte Mason: "The intellectual life . . . has but one food whereby it lives and grows—the sustenance of living ideas."[6] We choose readings that contain "living ideas"—i.e., ideas that encourage the intellectual development of young people by being challenging and important.

6. Charlotte Mason, *School Education*, AmblesideOnline, accessed January 24, 2019, https://amblesideonline.org/CM/vol3complete.html.

Because we believe there is distinct value in having students hear examples of good rhetoric in addition to reading them, at the back of the book we have provided a list of resources for audio versions of some of the selections.

Tell It Back

With the exception of lessons 6, 8 and 10, students will practice narrating the chapter lesson back, either orally or in writing. Multiple intelligences—memory, sequence, main idea—are developed by this practice. In addition to exercising their executive functions, students will continue to internalize an outline of the material. Some educational models have based their entire strategy on the important skill of narration.

Talk About It and Speak It

Talk About It appears in lessons 1–5, 7, and 9; Speak It appears in lessons 6, 8, and 10. These two sections promote our conviction that writing, speaking, and thinking are critical skills that work together. Some educators believe that difficulties with writing stem from a lack of deeper thought. These books use comprehension, reading aloud, discussion, and oral delivery as ways to help students become critical thinkers according to the way their bodies (and brains) are made. These three abilities—thinking, speaking, and writing—enlarge each other when practiced together. Moreover, the Speak It section employs the full range of elocutionary skill, from volume and pacing to inflection and gestures. Memory techniques are encouraged as a way to support a strong delivery and to reduce performance anxiety.

Write & Discuss

While students anticipate writing their thesis speeches, Write & Discuss (lessons 1–5, 7, 9) keeps their writing and persuasive skills active. This section invites students to respond to thought-provoking readings or ideas by writing down their thoughts prior to a class discussion. Writing sets up students for a more rigorous and engaged discussion. It gives them time to reflect on the reading or idea and to know their thoughts better. As Flannery O'Connor said, "I write because I don't know what I think until I read what I say." The principle of writing in order to know what we think is the main purpose of Write & Discuss. When students have their ideas tangibly spelled out on a piece of paper, it is easier for them to courageously engage in a challenging conversation.

Go Deeper

This section, found in lessons 1–5, 7, and 9, seeks to deepen comprehension of the skills taught in those particular lessons. Students will variously examine the five canons of rhetoric, prewriting, thesis writing, mnemonics, annotation, titling, topic sentences, and rhetorical appeals.

Planning Time and Writing Time

These aspects of the book, found in lessons 6, 8, and 10, are the most obvious for a writing curriculum. Each Planning Time section walks students through necessary preparation for writing speeches and includes choosing a speech topic, research and annotation, prewriting, thesis invention, and arrangement. Each Writing Time section features an opportunity to write a persuasive speech from scratch. These speeches include an introduction, body paragraphs, and a conclusion. Practice in this section examines the virtues of style, takes students step by step through the various speech paragraphs, and places emphasis on rhetorical devices. Each speech follows clear writing prompts, and the principle of imitation is always at work.

The thesis speech follows a clear—and ancient—outline. It starts with an introduction that grabs audience attention with a hook and then states and explains the speech's main argument or thesis. The next two paragraphs confirm (support) the thesis with sound reasoning and backing from textual sources. The next paragraph considers a counterargument to the thesis (antithesis) and refutes it, also with sound reasoning and textual support. Finally, a conclusion wraps up the speech by expanding on the original thesis.

Revise It

In this book, students will continue to critically analyze their own writing. The Revise It section (lessons 6, 8, 10) offers students the opportunity to improve their writing, and the writing of others, by strengthening phrasing, finding grammar errors, and proofreading.

Historical Note

The material covered in much of the Writing & Rhetoric series is loosely tied to periods in history. *Fable* and *Narrative I* borrow their stories from Greek and early Roman times. *Narrative II* picks up with the late Roman Empire, while *Chreia & Proverb* continues into the Middle Ages. *Refutation & Confirmation* moves into the experience of colonial America. In *Commonplace*, students read selected writings from late colonial America, the American Revolution, and the Federalist period. *Encomium & Vituperation* covers many colorful personalities from the Civil War era to that of the Wild West. *Comparison* covers the part of American history from the Gilded Age to the Great Depression. *Description & Impersonation* focuses primarily on twentieth-century writers, including two figures from the world wars. The purpose of this progression is to provide rich content that helps timeline-based schools integrate history with the language arts. As one discipline reinforces the other, students will retain a powerful impression of the periods of history they study.

The two thesis volumes, *Thesis Part 1* and *Thesis Part 2*, begin a new effort to synthesize the ancient and the modern, using readings that span the course of history.

Important Notes

Flexibility is built into the program.

We have crafted this book to be useful to students at different levels with different needs. For instance, teachers can ask their students to complete some exercises verbally instead of in writing. If, on the other hand, teachers desire more written work, they can ask students to respond to Talk About It questions in writing. Teachers can also have students work together to tackle parts of lessons that are difficult. Education is personal, and one size does not fit all. Please use your judgment to determine what is best for your student(s) in terms of discipline and delight.

Review summary instructions.

This icon directs students to a section of the book with some pointers on how to summarize. Here, students will learn how to shorten a lengthy paragraph into a much more succinct form. To be brief is to use words wisely. It is a way to communicate important information to the audience while showing concern for its needs (and its attention span).

Practice a rhetorical device.

Important rhetorical devices are reviewed in this book. The formal study of rhetoric collects and draws upon these devices throughout a student's life as a writer and a speaker. We wanted

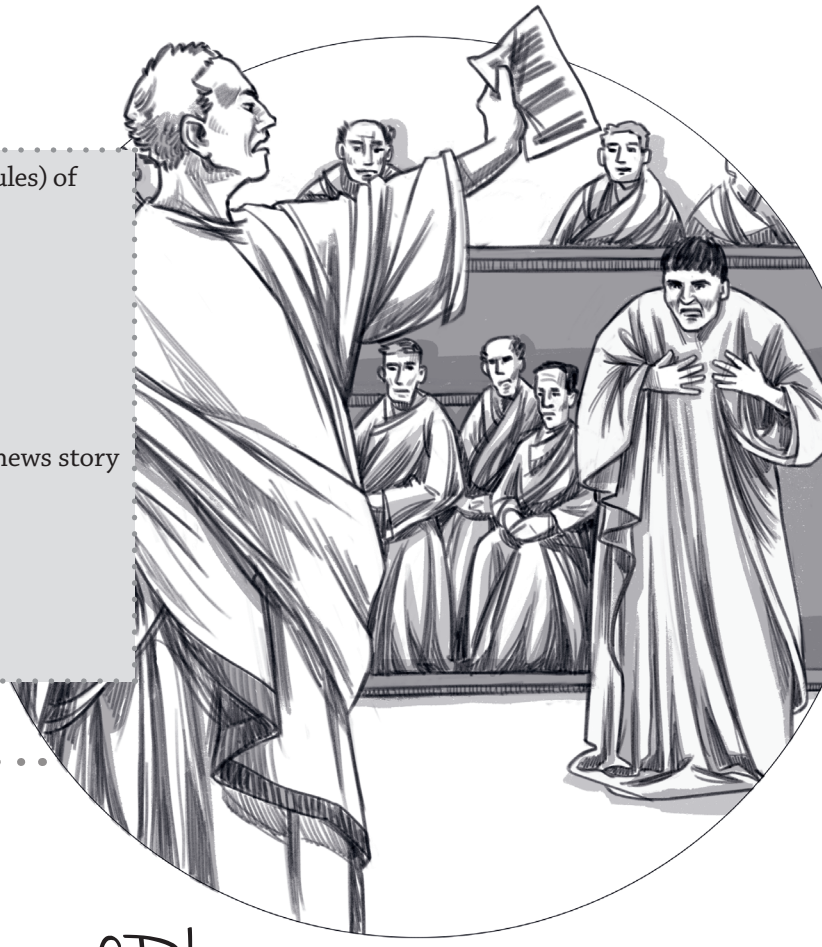
to make special note of these to help you track the growing number of "tools" in your students' rhetorical "toolbox."

Begin prewriting.
This icon indicates that students will be doing prewriting exercises, including using lists, cluster diagrams, and the technique of freewriting.

Include elocution instruction.
This icon indicates that elocution instruction should be included with the exercise and guides you to a section of the book that provides full elocution instructions. We believe that speaking well makes students better writers and that writing well makes for better speakers. In this book, we focus on the importance of speaking well to better connect with the audience. Your students should practice one aspect of elocution every time they do public speaking.

Use a recording device.
This icon indicates places where students may find it useful to employ a recording device. When practicing the canon of memory, recordings can be used to aid in memorization. In addition, depending on the size of the class and the availability of technology, you may want to have your student(s) record their work from the Speak It or the Revise It sections and play it back. This is an excellent way for them to hear the words and the qualities of their performances. They will learn elocution faster if they hear themselves as well as each other.

Best wishes as you embark upon these new and fascinating exercises with your students!



The purpose of this lesson is to introduce the five canons (or rules) of rhetoric as formulated by Marcus Tullius Cicero.

In this lesson, students will practice:

- oral narration in summary form
- critical thinking
- oral analysis of a painting
- written reflection and follow-up discussion
- writing arguments and counterarguments drawn from a news story
- rearranging paragraphs for the greatest effect
- rewriting for clarity and simplicity
- rewriting sentences to be more formal or informal
- using cue cards as memory aids
- delivering a speech with different inflections of the voice

Lesson 1

The Five Canons of Rhetoric

If you knew something catastrophic was going to happen to your nation and you had only one chance to warn people, what would you say? How would you organize your thoughts? How would you decide what words to use? How would you deliver your speech so that people would act immediately?

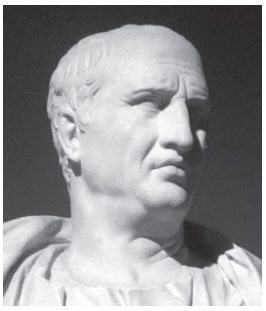


Image courtesy of Freud via Wikimedia Commons.

This was the problem faced by Marcus Tullius Cicero, a Roman leader in the first century BC. In the year 63 BC, Cicero discovered a plot to overthrow the Roman Republic and replace the representative government with a dictatorship. The leader of the conspiracy was a popular military commander and politician named Catiline. Quite the troublemaker, Catiline was already known for killing and cutting off the head of an enemy, and for parading the head down the streets of Rome. He also was suspected of having committed adultery with a Vestal Virgin, which was considered blasphemy against the goddess Vesta. Even so, Catiline belonged to a famous family in Rome and was protected by his wealthy, well-connected friends. When Cicero heard of the plot, he knew that he needed to go before the Roman Senate to deal Catiline a knockout blow. Cicero knew that if he failed to convince his listeners, Catiline planned to murder many of the senators with a secret army he was gathering.

Word Roots

"Rhetoric" is derived from a Greek word (*rhetor*) meaning "speaker" or "orator."

The Roman teacher Quintilian said that rhetoric is the act of a good man speaking well.[1] Francis Bacon, a Renaissance philosopher, expanded on this idea when he said, "The duty and office of rhetoric is to apply reason to imagination for the better moving of the will."[2]

Cicero was trained in the art of persuasive writing and speech, which we call rhetoric. Along with most upstanding Romans, he believed that rhetoric was only to be used for the good of society. It was a power reserved for moral people to lead others toward rightful thinking. As a master speaker, he enlisted the five rules (or canons) of rhetoric to prepare his speech to the Senate. He took the following steps:

- **Invention**—He brainstormed the most important ideas that he needed to share.
- **Arrangement**—He considered the best way to organize his ideas.
- **Style**—He chose his words, and the manner in which he wanted to express them, carefully, to appeal most effectively to his audience.
- **Memory**—He memorized his speech, or at least practiced it over and over, so that he could take his eyes off of his notes[3] to make eye contact with the senators and use gestures.
- **Delivery**—He pondered how to use gestures and his voice to be most convincing: when to speak loudly, when to speak softly, when to speak quickly, when to slow down, and when to intensify his voice with urgency.

These five rules are the essential steps to take when writing any kind of speech.

Cicero launched his verbal attack against Catiline with a series of questions designed to hook his audience. He spoke boldly to the traitor, who was seated in the Senate that day.

> When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now? Do not the nightly guards placed on the Palatine Hill—do not the watches posted throughout the city—does not the alarm of all good people—does not the precaution taken of assembling the senate in this most defensible place—do not the bold looks and suspicious faces of the senators here present, have any effect upon you? Don't you feel that your plans are detected? Do you not see that your conspiracy is already arrested and rendered powerless by the knowledge which everyone here possesses of it? What is there that you did last night? What about the night before? Where is it that you were? Who was there that you summoned to meet you? What scheme was adopted by you that you assume we know nothing about?[4]

1. Quintilian, *Institutio Oratoria*, trans. Harold Edgeworth Butler (Cambridge, MA: Loeb Classical Library, 1920–1922), 12.1.1, Lacus Curtius, accessed September 10, 2019, http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/home.html.
2. Francis Bacon, *The Advancement of Learning* (Adelaide: University of Adelaide, 2014), 2.18.
3. More than likely Cicero did not use notes per se, but if he did, he probably wrote on a wax tablet rather than on papyrus paper. Wax was used as a temporary medium.
4. Adapted from Cicero, "Against Catiline," in *The Orations of Marcus Tullius Cicero*, trans. C.D. Yonge (London: Henry G. Bohn, 1856), 1.1.1, Perseus Digital Library, Tufts University, accessed August 22, 2019, http://www.perseus.tufts.edu/hopper/text?doc=Cic.+Catil.+1.

Notice how Cicero spoke as if the whole Senate—indeed, all of Rome—knew about the plot. He wanted to unite the senators against Catiline, and he did this by speaking as if they were all in on the secret. Any senator who didn't know what was going on might feel too stupid to speak up and risk showing his ignorance. Cicero's attack also made it hard for Catiline to respond. If the man got angry, he might look like a hothead. If he protested that he was innocent, he might look guilty by protesting too much. Catiline was in a bad spot.

Cicero didn't stop there. He criticized the Senate and himself (as consul, the commander in chief of the Roman Republic) for their lack of action against the conspirator. He wanted everyone in the room to feel responsible for sitting idly by and allowing Catiline to hatch his plot.

> The senate is aware of these things—the consul sees them—and yet this man lives! Lives! aye, he dares to come even into the senate. He takes part in the public deliberations. He is watching and marking down and checking off for slaughter every individual among us. And we, gallant men that we are, think that we are doing our duty to the republic if we keep out of the way of his frenzied attacks.[5]

Cicero used this criticism as a transition from his hook to his key point. And now we come to it—the reason for the speech. Indeed, the reason for any speech can be found in its thesis statement. The thesis statement in a persuasive oration is the main argument of the speech. Cicero didn't hesitate to make it clear where his speech was going, and he thundered again at Catiline.

Argument

An argument is a clear line of thinking aimed at proving a point. Arguments are introduced in the form of a statement and express an idea and an opinion. The following are some famous examples of the main idea of an argument. Keep in mind that arguments aren't complete without explanations and support.

- The unexamined life is not worth living. —Socrates, from *Apology* by Plato
- The superior man is modest in his speech but excels in his actions. —Confucius, *Analects*
- It is better to have loved and lost, than never to have loved at all. —Alfred, Lord Tennyson, "In Memorium A.H.H."
- Science provides an understanding of a universal experience, and art provides a universal understanding of a personal experience. —Mae Jemison, "Teach Arts and Sciences Together"[6]

5. Adapted from Cicero, "Against Catiline," 1.1.2.
6. Mae Jemison, "Teach Arts and Sciences Together" (speech), TED Conference, February 2002, Monterey, CA, TED, transcript and TED video, 21:18, https://www.ted.com/talks/mae_jemison_on_teaching_arts_and_sciences_together/transcript.

[A]Cicero's full speech can be found in a number of online sources, including Tufts University's Perseus Digital Library (http://www.perseus.tufts.edu/hopper/text?doc=Cic.+Catil.+1) and Bartleby.com (https://www.bartleby.com/268/2/11.html).

> O Catiline, for the destruction which you have been plotting against us, you should have been led to execution long ago, and by the command of the consul.[7]

Even though he spoke directly to Catiline, Cicero was really speaking to the rest of the Senate. He clearly hoped to convince his listeners that Catiline must be punished with exile or death. As consul, Cicero was arguing for the power to punish Catiline's treason. In a more typical thesis-paper form, his argument might go like this:

> Before a traitor can inflict destruction on his people, a leader must dole out the ultimate punishment—death.[8]

Cicero followed his thesis with a catalogue of Catiline's crimes, marshalling evidence against him and using vituperation. His powerful speech left his opponent nearly speechless.[A] Supposedly Catiline fled from the Senate House muttering curses and threats, and he joined his army of disgruntled soldiers in the hills near Florence, Italy. An army loyal to the Roman Republic met Catiline's troops at Pistoia, Italy, and defeated and killed the traitor. Thus ended the Catiline conspiracy.

As for Cicero, he was now considered the savior and protector of his nation, not to mention the greatest orator of the Roman Republic. He was the undisputed master of speech writing and delivery. In fact, he wrote the book on it! From his study of famous speeches, Cicero wrote his classic of rhetoric, *On Oratory and Orators*. This book is the original source of the five canons of rhetoric: invention, arrangement, style, memory, and delivery. Here is how Cicero explained them:

> All the business and art of an orator is divided into five parts. He ought
>
> - first to find out what he should say (invention)
> - next, to dispose and arrange his subject, not only in a certain order, but with a sort of power and judgment (arrangement)
> - then to clothe and deck his thoughts with language (style)
> - then to secure them in his memory (memory)
> - and lastly, to deliver them with dignity and grace (delivery).[9]

Today these steps may seem obvious. Writing instructors nowadays call invention "prewriting" or "brainstorming," and arrangement is called "outlining." Back in the ancient days of Rome, however, this five-part theory was something new and eye-opening. The respected Roman educator Quintilian said, "It was Cicero who shed the greatest light not only on the practice but on the theory of oratory; for he stands alone among Romans as combining the gift of actual eloquence

7. Adapted from Cicero, "Against Catiline," 1.1.2.
8. You can surely see how such a statement could be abused, especially in an authoritarian government. We will tackle this problem in the Write & Discuss section of this lesson.
9. Adapted from J.S. Watson, ed. and trans., *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), 40, https://archive.org/details/ciceroonoratoryo00cice/page/n7.

with that of teaching the art."[10] He added that "for posterity the name of Cicero has come to be regarded not as the name of a man, but as the name of eloquence itself."[11]

For the debt that Rome owed Cicero for teaching rhetoric and supporting representative government, you would think he earned a happy retirement. But twenty years after the Catiline crisis, Cicero used his eloquence to speak out against the rising power of Mark Antony. Angry about being called "the cause of war, the cause of mischief, the cause of ruin,"[12] Antony sent killers after Cicero. Not only did they whack off his head, but they also cut off his right hand—the hand of the greatest writer of his generation—to show that his rhetorical skill had died. The head went on display in Rome, where Antony's wife, Fulvia, stuck her hairpin in Cicero's dead tongue. It was her way of getting revenge on the man who spoke with such eloquence against power-hungry men such as Antony.

In spite of this last indignity, Cicero's memory lives on. And because of him, you now know what to do if you need to warn your nation about something catastrophic. For that matter, you know what to do if you must deliver any kind of speech. You must speak up with the help of the five canons of rhetoric: invention, arrangement, style, memory, and delivery. It is not enough to just know about the five canons, however. To become truly persuasive, you need to practice them—and have lots of patience besides!

10. Quintilian, *Institutio Oratoria* 3.1.20.
11. Quintilian, *Institutio Oratoria* 10.1.1.
12. Cicero, "The Second Oration against Mark Antony," *The World's Famous Orations*, ed. William Jennings Bryan and Francis W. Halsey, in vol. 2, *Rome (218 BC–84 AD)* (New York: Funk and Wagnalls, 1906; Bartleby.com, 2003), para. 20, https://www.bartleby.com/268/2/15.html. This is an example of a rhetorical device known as the Rule of Three, or tricolon. This device uses three repeated elements (such as words, phrases, clauses, sentences, sections, or plots) that often are parallel in structure for the purpose of delight or emphasis or to make writing flow more smoothly.

Tell It Back—**Summary**

This icon points to more tips on summarizing at the back of the book.

1. Summarize aloud three or four of the most important ideas about rhetoric in this lesson. Then, in the space provided, write one well-crafted sentence that tells the main idea of the lesson as best as you understand it.

Main idea:

Sample important ideas:

- The five canons of rhetoric are invention, arrangement, style, memory, and delivery.
- Rhetoric can be used to battle power-hungry men.
- The thesis statement in a persuasive essay or speech is its main argument.

Sample main idea 1: The five canons of rhetoric are useful rules to observe when writing any sort of speech.

Sample main idea 2: In life, we may face crucial moments that demand the ability to speak persuasively.

TE 2. Briefly explain each of the five canons or rules of rhetoric.

Talk About It—

TE 1. It is necessary to consider all of the five canons of rhetoric when writing a speech. Which canon might you find the most challenging to take on, and why?

TE 2. Rhetoric can be used for good purposes or for bad. It falls to each one of us to recognize when rhetoric is used harmfully. In the following Filipino tale, rhetoric is used for a bad purpose by the naughty character of Lamiran the Squirrel. Read the tale and then explain how Lamiran used invention, arrangement, style, and delivery.

Auac and Lamiran

—adapted from a traditional Filipino tale

Once Auac, a hawk, stole a salted fish which was hanging in the sun to dry. He flew with it to a branch of a camanchile-tree, where he sat down and began to eat. As he was eating, Lamiran, a squirrel who had his house in a hole at the foot of the tree, saw Auac. At once, Lamiran set his wits to work to discover some way of getting the fish. He looked up, and said, "What beautiful shiny black feathers you have, Auac!"

When he heard this praise, the hawk looked very dignified. Nevertheless, he was much pleased. He fluttered his wings.

"You are especially beautiful, Auac, when you walk; for you are very graceful," continued the squirrel. Auac, who did not understand the trick that was being played on him, hopped along the branch with the air of a king.

"I heard someone say yesterday that your voice is so soft and sweet that everyone who listens to your song is charmed. Please let me hear some of your notes, you handsome Auac!" said the cunning Lamiran.

Auac, feeling prouder and more dignified than ever, opened his mouth and sang, "Uac-uac-uac-uac!" As he uttered his notes, the fish in his beak fell to the ground, and Lamiran got it![13]

TE 3. Carefully examine the image of the painting *Allegory of Rhetoric* by Baroque painter Artemisia Gentileschi. Notice that the female figure has a pen in her right hand and a dagger in her left. In art from the Middle Ages, the allegorical figure of Rhetoric is often wielding a sword. If rhetoric is defined as "the art of persuasive writing and speech," why do you think Rhetoric is portrayed with a sword in hand?

Allegory

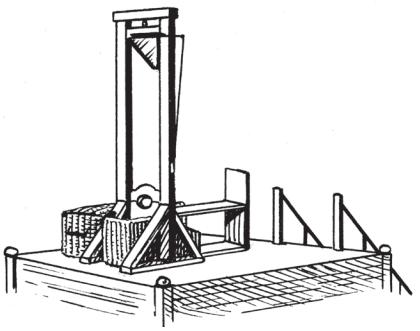
An **allegory** is the representation of an abstract idea in a story or work of art. For example, the abstract idea of liberty is embodied in the Statue of Liberty. Humanity's quest for truth is portrayed in Plato's "Allegory of the Cave." The spiritual journeys of an individual man and woman are represented in the two parts of Paul Bunyan's allegory *The Pilgrim's Progress*. The statue of the Charging Bull near Wall Street in New York City represents risk and reward.

Write & Discuss—

As a class, choose one of the following subjects to write about and discuss. Keep in mind that the writing in this section is not like the writing of a formal paper. Jot down your thoughts in complete sentences, but don't be overly concerned about organizing them or making them sound polished.

13. Adapted from "Auac and Lamiran," in *Filipino Popular Tales*, ed. Dean S. Fansler (Lancaster, PA: The American Folk-Lore Society, 1921), 395–96, https://books.google.com/books?id=guAZAAAAMAAJ&printsec=titlepage.

1. Cicero's powerful attack on Catiline in front of the Roman Senate succeeded in exposing a plot by a tyrant to seize control of the Roman Republic. Other scenes similar to Cicero's speech on the Senate floor have been repeated throughout history, but not all have had such noble purposes. Consider the following two examples:



   - In 1794, Maximilien Robespierre stood up before the National Convention of France to denounce traitors to the French Revolution. Robespierre was already responsible for sending hundreds of his enemies to the guillotine during the Reign of Terror, but he wasn't done yet—some of his fellow revolutionaries still opposed him. When he took to the floor, he denounced anyone who dared to call him a tyrant. He then implied that a conspiracy was being hatched against him and threatened that he would soon reveal the names of the conspirators. Robespierre finished his speech by saying, "I leave to the oppressors of the people a terrible testament. . . . 'Thou shalt die!'"[14] Rather than exposing a real conspiracy, however, Robespierre wanted only to silence his personal enemies and critics.
   - In 1979, Saddam Hussein of Iraq called together a meeting of the senior leaders of the Ba'ath political party. When all of them were gathered together in the assembly hall, Hussein ordered the secret police to lock the doors. Then he announced to the terrified gathering that there were traitors in their midst. He said, "The dreams of the conspirators are many. But be assured, I will pick up my gun and fight to the end."[15] With a video camera rolling, Hussein denounced sixty-eight people by name. Many were led out of the room by the secret police to face a firing squad without a trial. Like Robespierre, Hussein was less concerned about an actual conspiracy against his nation than a conspiracy against his personal power.

   How can a public denouncement be similar to gossip and slander? What safeguards are necessary so that denouncements such as Cicero's against Catiline are not abused by power-hungry people? Take fifteen minutes to consider these questions and, in the space provided, write a response with some specific ideas. Then discuss your answers with a partner or with your class.

14. Maximilien Robespierre, "His Last Speech," *The World's Famous Orations*, ed. William Jennings Bryan and Francis W. Halsey, in vol. 7, *Continental Europe (380–1906)* (New York: Funk and Wagnalls, 1906; Bartleby.com, 2003), para. 3, https://www.bartleby.com/268/7/24.html.
15. "Saddam's 1979 Baath Party Purge," aired on December 13, 2013, on BBC, https://www.bbc.com/news/av/world-middle-east-25363857/saddam-s-1979-baath-party-purge.

Sample answer: Gossip and slander are used by malicious people to harm individuals seen as rivals or enemies. A public denouncement can be like gossip and slander if it is aimed at destroying the reputation of political opponents, especially if the speech is not based on fact and evidence. Both gossipers and slanderers seek to undermine or destroy others, and a tyrannical person can use a public forum to say anything about anyone.

Neutral and unbiased judges, journalists, and detectives are necessary to investigate accusations and protect against false denouncements. This is why our courts of law require that people on trial are presumed innocent until proven guilty. Moreover, there must be penalties for anyone who spreads false rumors. Gossipers and slanderers should be exposed and pay a high price for their malicious behavior.

2. Elie Wiesel, humanitarian and Holocaust survivor, wrote about his experiences in the Auschwitz and Buchenwald concentration camps in his book *Night*. He told this story from his childhood:

Image courtesy of World Economic Forum via Wikimedia Commons.

> There was a man named Moishe the Beadle[16] who lived in the town of Sighet in old Hungary, now Rumania. One day in 1941 the Hungarian government, controlled by the Nazis, rounded up all "foreign Jews" and sent them away on trains destined for concentration camps. Once the train carrying Moishe crossed into Poland, it was ordered to stop by the German terror police, known as the Gestapo. The passengers were forced to march into the forest and dig their own graves, after which they were mowed down by machine guns. Moishe alone escaped the massacre, suffering a bullet wound to the leg, and returned on foot to warn his people, the Jews of Sighet. Running from house to house, he said to them, "Jews, listen to me! It's all I ask of you. No money. No pity. Just listen to me!"[17] But no one would listen. No one would believe him. And who could blame them? The crimes he described were too horrible to think about. *No human being would do such a thing*,

16. Beadle: a caretaker of a synagogue
17. Elie Wiesel, *Night*, trans. Marion Wiesel (New York: Hill and Wang, 2006), 7. Copyright 1972, 1985 by Elie Wiesel.

or so the people thought. *He must have gone mad.* It was not long thereafter before all the Jews of Sighet were rounded up and sent to the Auschwitz death camp. Very few survived the horrors that awaited them there.[18]

The Holocaust was such a horrifying event in history that it is hard for us, even today, to look at its details without feeling traumatized. Back in the 1940s, few people knew anything about a genocide in recent memory.[19] It's doubtful that even the best orator could have convinced the people of Sighet that the Nazis were so diabolical. It would be like convincing people that zombies were coming to kill them. Moishe's whole story has not been recorded, and he did the best he could in dire and appalling circumstances. Clearly, he was a heroic person for striving to save people from the coming nightmare.

Consider: If you were in this situation, how would you have alerted disbelieving people? Take fifteen minutes to reflect on this question, drawing inspiration from the five canons of rhetoric. In the space provided, write a response with some specific ideas. Then discuss your answers with a partner or with your class.

Sample answer: If I were in this situation, I would want to organize my thoughts logically so that I wouldn't get them jumbled up and sound muddled and confused. I would be careful to choose my words and plan my delivery to sound as reasonable as possible. I would probably have to restrain my intense emotions of fear and panic to keep from getting carried away by them. I would also strive to offer as much proof as I could in the form of description and by showing them my own bullet wounds. If all else failed, perhaps I would sound the alarm in a different town or village. Regardless of what I think I would do, I have never been in such an awful situation and pray that I never am.

18. Based on a story in Elie Wiesel, *Night*.
19. The word "genocide" wasn't coined until 1944. It refers to the attempt to destroy a national, ethnic, or religious group. During the twentieth century, and before the 1940s, other peoples experienced genocides, but these mass killings and purges were not recognized internationally for what they were. A new word such as "genocide" has helped us to think in new categories. Early in the twentieth century, Armenians, Greeks, and Assyrians experienced genocidal murder by the Ottoman Turks, and the Ukrainians and Kazakhs experienced a murderous famine under the Communist Soviet Union.

Go Deeper—

1. **CANON 1**—Invention: *First, find out what you should say.*

As you know, people hold a wide variety of opinions. Whether we're talking about fashion or politics, we are forever trying to persuade each other that our opinions are right. We all have opinions (or thesis statements, if you will) that we put out there with friends, neighbors, and countrymen, and we believe that the world will be a rosier place if they agree with us. But even if we fail to convince our audience or, in fact, prove to be wrongheaded in our own opinions, we gain much from the process of making claims and discussing them. We are testing our ideas every time we seek to persuade. Part of the allure of sharing a persuasive speech is that it can be much like sharing ideas over a cup of coffee. When we write and speak persuasively, we form and test opinions, and if we do it well, we may even convince others.

In this section, you will practice invention by coming up with opinions about a subject you may not have thought much about: the ownership of exotic animals. First, read the following almost unbelievable true story. Then follow the directions that come after the story to "invent" some opinions.

Lions and Tigers and Bears: The Tragic Escape of the Zanesville Animals—

He was no ordinary Ohio farmer. In addition to owning horses and chickens, Terry Thompson kept Bengal tigers, African lions, leopards, cougars, black bears, and grizzly bears in cages at his exotic animal preserve just outside of Zanesville. Thompson was a Vietnam veteran who had been arrested for the illegal sale of firearms early in 2010. He was freshly home from jail, and his animal preserve was deep in debt. Perhaps he was depressed that he could not afford to take care of his animals, or perhaps he was angry about his incarceration. No one knows what was going through his mind when he decided to open the cage doors and set his exotic animals free. No one knows because Thompson killed himself shortly after the release. Whatever his motive, he caused an international scandal.

It was late afternoon, October 18, 2011, when a neighbor first spotted Thompson's small herd of horses being chased by a bear. The neighbor wasn't too alarmed, not at first, because animal escapes from the preserve had happened before. But then the neighbor came face-to-face with a lion, stalking him, near his horse pen. He took cover in a shed and used his cell phone to call his mother to warn her to stay indoors. His mother swiftly called the police.

When sheriff and deputies arrived at the farm minutes later, they found a scene of utter chaos. Lions, tigers, and bears were running in every direction, dead chickens littered

the driveway, and a macaque monkey had been eaten by one of the big cats. With so many people living in the vicinity—and there was a motel on the nearby highway—the officers wanted to contain the dangerous animals as soon as possible. Unsuspecting people might easily be ambushed in parking lots and backyards.

The moment the officers stepped out of their cars, two snarling tigers charged them. The officers' guns blazed in response. The big cats dropped a few feet from the officers. That evening, there were more near misses. The sky was cloudy, and the shadows were deep, and a number of the big cats were skulking through the woods nearby. As the police moved through the undergrowth, flashlights in hand, animal eyes glowed in the dark. There was no question in the officers' minds—the animals needed to be killed before they could spread out further.

In all, forty-eight animals were shot dead (including eighteen tigers and seventeen lions), and one of the escapees—a timber wolf—was struck by a car on the highway. Other animals, including three cool-headed leopards, survived the slaughter because they never left their pens. These cats and other critters were tranquilized and sent to the Columbus Zoo.

Following this debacle, animal rights activists renewed their warnings against keeping exotic animals as pets and in private zoos. Fully grown, dangerous animals, such as boa constrictors, alligators, and cougars, are very difficult to keep, they said. Some activists also criticized the police for using deadly force without first attempting to tranquilize the animals, but others found this posture ungrateful. It's hard to carp at anyone who faces down an attacking three-hundred-pound tiger.

Some conspiracy theorists accused animal rights activists themselves of killing Thompson and releasing the animals. How could one man open all those cages, they argued, without being mauled to death in the process? Despite these accusations, investigators found that Thompson had opened the cages before taking his own life.

While there's no way to really prevent someone from making antisocial choices, the tragedy on Thompson's farm prompted lawmakers to take a close look at the regulations for exotic pet ownership. Less than a year after the incident, the governor of Ohio signed a new law regulating the ownership of exotic animals. All exotic pets needed to be registered and microchipped (in case of escape). Furthermore, the animals would be seized if any owner could not follow the law. Ohio now boasts some of the strictest exotic animal laws in the country.[20]

20. Sources for this story include the following:
Chris Jones, "Animals: The Horrific True Story of the Zanesville Zoo Massacre," *Esquire*, March 2012, https://www.esquire.com/news-politics/a12653/zanesville-0312/.
Christina Caron, "Zanesville Animal Massacre Included 18 Rare Bengal Tigers," ABC News, October 19, 2011, https://abcnews.go.com/US/zanesville-animal-massacre-included-18-rare-bengal-tigers/story?id=14767017.
Adrian Burns, "Lions, Tigers and Conspiracy Theories," *Zanesville Times Recorder*, October 17, 2016, https://www.zanesvilletimesrecorder.com/story/news/2016/10/17/lions-tigers-and-conspiracy-theories/91859662/.
Chris Togneri, "Explanation for releasing Ohio exotic animals dies with owner," TribLive, October 21, 2011, https://archive.triblive.com/news/explanation-for-releasing-ohio-exotic-animals-dies-with-owner/.
Michael Rubinkam, "Zanesville Massacre 18 tigers 17 lions 3 cougars gunned down," Associated Press, January 27, 2018, as quoted by Big Cat Rescue, https://bigcatrescue.org/zanesville-massacre-18-tigers-17-lions-3-cougars-gunned-down/.
Laura A. Bischoff, "Ohio emerges as model on exotic animal rules," *Dayton Daily News*, October 13, 2017, https://www.daytondailynews.com/news/ohio-emerges-model-exotic-animal-rules/amKpkKTR4VzNvPoD8IwYrO/.

The Zanesville incident, and the private ownership of exotic animals, can elicit strong feelings. Any two people reading "Lions and Tiger and Bears" will most likely have different opinions about the information in the article. One person might say, "It's important to restrict the ownership of dangerous animals." Another person might say instead, "People should have the freedom to own dangerous animals with limited restrictions."

In both cases, the opinion of each person is couched in the form of a statement and introduces an argument. An argument is a clear line of thinking aimed at proving a point. It requires a main statement—the thesis—and then evidence and follow-up explanations.

To practice the first step of the five canons, invention, list two possible arguments you can form from reading the article, as well as an opposing argument for each of them. Be sure to compose your answers as statements. Listing ideas is one way to brainstorm or "find out what you should say."

Argument 1:

Sample answer: The police should have tranquilized the exotic animals belonging to Terry Thompson rather than shooting them.

Opposing Argument for Argument 1:

Sample answer: The police acted responsibly by immediately shooting the released animals belonging to Terry Thompson.

Argument 2:

Sample answer: Conspiracy theories are as inevitable as they are untrustworthy.

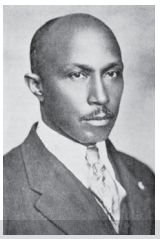
Opposing Argument for Argument 2:

Sample answer: Conspiracy theories sometimes prove correct, which is why they should at least be considered.

2. **CANON 2**—Arrangement: *Second, dispose and arrange your subject, not only in a certain order, but with a sort of power and judgment*.

Arrangement is not merely outlining—it's outlining to make the most powerful and persuasive case you can for your thesis. (This idea will be discussed more in lesson 3.)

The following persuasive article from the book *The Upward Path* has its paragraphs arranged in the way the author intended. After reading the article, use the instructions that follow to come up with different ways of arranging the paragraphs so that they still make sense.



Our Dumb[21] Animals

—by Silas X. Floyd

Silas Xavier Floyd (AD 1869–1923) was a journalist for the *Augusta Chronicle*, a pastor, and a public school principal.

1 Domestic animals—such as horses, cats, and dogs—seem to be almost as dependent upon kind treatment and affection as human beings. Horses and dogs especially are the most keenly intelligent of our dumb friends, and are alike sensitive to cruelty in any form. They are influenced to an equal degree by kind and affectionate treatment.

2 If there is any form of cruelty that is more blameworthy than another, it is abuse of a faithful horse who gives his life to the service of the owner. When a horse is pulling a heavy load with all his might, doing the best he can to move under it, to strike him, spur him, or swear at him is barbarous. To kick a dog around or strike him with sticks, just for the fun of hearing him yelp or seeing him run, is equally barbarous. No high-minded man, no high-minded boy or girl, would do such a thing.

3 We should never forget how helpless, in a large sense, dumb animals are—and how absolutely dependent upon the humanity and kindness of their owners. They are really the servants of man, having no language by which to express their feelings or needs.

4 The poet Cowper said:

> I would not enter on my list of friends,
> Though graced with polished manners and fine sense,
> Yet wanting sensibility, the man
> Who needlessly sets foot upon a worm.

5 Boys and girls should be willing to pledge themselves to be kind to all harmless living creatures, and every boy and girl should strive to protect such creatures from cruel usage on

21. "Dumb" is used in this piece to mean "lacking the power of speech." Floyd was not saying that animals lack intelligence.

the part of others. It is noble, boys and girls, for us to speak for those that cannot speak for themselves, and it is noble, also, for us to protect those that cannot protect themselves.[22]

A. On the following lines, write the paragraph numbers found in the margin of the article in the order that makes the most sense if Cowper's poem is used as the first-paragraph "hook." Hint: The paragraphs should flow logically from one to the next. A paragraph with a thesis statement can help to orient readers at the beginning of the article.

4 5 1 2 3

Explain your answer:

Sample answer: In my opinion, paragraph 5 tracks with Cowper's poem best and therefore should follow the poem. It also contains a strong thesis statement explaining the other paragraphs: "It is noble, boys and girls, for us to speak for those that cannot speak for themselves, and it is noble, also, for us to protect those that cannot protect themselves." Placing paragraph 5 after the poem will help to orient readers to the main idea of the article. Paragraphs 1, 2, and 3, in that order, have the same logical flow found in the original arrangement. Paragraph 1, regarding domestic animals generally and horses and dogs particularly, follows the paragraph 5 admonition that children should take care of "all harmless living creatures."

22. Adapted from Silas X. Floyd, "Our Dumb Animals," in *The Upward Path*, comp. by Myron T. Pritchard and Mary White Ovington (New York: Harcourt, Brace and Howe, 1920), 217, https://www.gutenberg.org/files/31456/31456-h/31456-h.htm#Page_217.

B. On the lines provided, write the paragraph numbers in the order that makes the most sense if paragraph 2 is used as the introductory (first) paragraph.

_____2_____ _____1_____ _____3_____ _____4_____ _____5_____

Explain your answer:

Sample answer: Paragraph 2 talks specifically about horses and dogs. Paragraph 1 follows logically, because horses and dogs are again mentioned, with the addition of cats. The other paragraphs flow logically as in the original.

After completing this exercise, discuss with your class whether the original arrangement or the new arrangements are more powerful.

3. **CANON 3**—Style: *Third, clothe and deck your thoughts with language.*

Style and delivery go hand in hand. The style with which you write will dramatically affect your spoken delivery. Style is really two things. First and foremost, it is the words we use to express our ideas. We have a vast number of ways to put words together to say the same thing, and the choices we make are part of our style. Keep in mind, however, that the best approach to style is clarity. You want to use wording that is as clear and understandable as possible so that your audience can follow what you are saying. Second, style is the unique way that each one of us sounds on paper or in speaking. Sometimes called the writer's or speaker's voice, style can be defined as a distinctive manner of expression in writing or speech. Mark Twain sounds like Mark Twain and none other; Gabriel García Márquez sounds like Gabriel García Márquez and no one else.

Style is made unique by the words we choose (**diction**), and the way we order those words to make sentences (**syntax**).

The following speech, "Ain't I a Woman," is famous for many reasons, not the least of which is its style. After reading the speech out loud, use the directions that follow to practice some aspects of style.

Ain't I A Woman?

—by Sojourner Truth[23]

Sojourner Truth (AD 1797–1883) was born Isabella Baumfree. She spent her childhood and young adulthood enslaved to several cruel men until she finally took her daughter and escaped, never to return. She took shelter with an honorable white family and from there launched her career as an abolitionist, women's rights advocate, and Christian preacher. "Ain't I a Woman?" is her most famous speech, delivered at the 1851 Women's Convention in Ohio.

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head[24] me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? [A member of the audience whispers, "Intellect."] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say.[25]

23. Truth's speech was delivered in 1851 at a women's convention in Akron, Ohio. This version of the speech is the most famous, but it is also disputed. Truth did not speak in a Southern dialect in the style of this speech. Rather, she was a New Yorker and undoubtedly sounded like an educated northerner when she delivered the speech.
24. head: surpass
25. Sojourner Truth, "Ain't I a Woman?" (speech), Women's Convention, December 1851, Akron, OH, in Elizabeth Cady Stanton, Susan Brownell Anthony, and Matilda Joslyn Gage, eds., *History of Woman Suffrage* (Rochester, NY: Fowler and Wells, 1889), 1:165.

A. One aspect of style is word choice, and the most important element of word choice is clarity. To avoid confusion and tedium for your audience, always use words that state your ideas plainly. The following paragraphs are from various speeches that can be rewritten to be less wordy or less out-of-date so that they are more clear. In the space provided, rewrite each speech, trying to simplify the language or make the point more directly. You should look up any words you don't know and update the language for today's audience.[26]

Example: Sojourner Truth's points were most likely clear to her audience, but they may be less clear to audiences in the twenty-first century.

> Then they talk about this thing in the head; what's this they call it? [A member of the audience whispers, "Intellect."] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

Rewritten for clarity and simplicity:

> People talk about a person's intelligence. Now tell me, what does that have to do with the rights of women or African Americans? Even if it were true that my brain isn't as big as yours, wouldn't you be greedy not to acknowledge the wits I did have?[27]

a. Actor Will Rogers speaking about politics

Rogers was famous in his day as a theater cowboy, movie star, and newspaper columnist.

> I tell you, folks, all politics is applesauce. . . . The more you read and observe about this politics thing, you got to admit that each party is worse than the other. The one that's out always looks the best. My only solution would be to keep 'em both out one term and hire my good friend Henry Ford[28] to run the whole thing and give him a commission on what he saves us. Put his factory in with the government!
> —adapted from *Will Rogers' Weekly Articles, Volume 1* by Will Rogers[29]

26. We don't mean to imply that any of these selections can be improved in their essentials. They have survived because they express something timeless and remain relevant today. However, some writing styles seem clunky to modern ears, and updating such texts can provide good practice in style.
27. Sojourner Truth was speaking within a nineteenth-century historical context wherein some white men believed that women and African Americans were intellectually inferior to them. Not all men believed this notion, but she was addressing the ones who did.
28. Founder of Ford Motor Company, Henry Ford made the mass production of automobiles possible through his ultraefficient assembly lines.
29. Adapted from Will Rogers, "Settling the Affairs of the World as They Should Be," *Will Rogers' Weekly Articles*, ed. James M. Smallwood and Steven K. Gragert, in vol. 1, *The Harding/Coolidge Years 1922–1925* (Stillwater, OK: Oklahoma State University Press, 1978; Claremore, OK: Will Rogers Memorial Museums, 2009), 5, https://drive.google.com/file/d/0Bz3yw4a2bM_WVlFyeDluTy1QQ2M/view.

Sample answer: I tell you, people, all politics is nonsense. The more you read and observe, you must admit that each political party is worse than the other. The party that's out of power, whether Democrat or Republican, always looks best. My only solution to this problem is to kick out both parties for a term and then hire my friend, Henry Ford, to run the government and give him a percentage of whatever money he saves us. Turn the government into an assembly line—it'd be more efficient that way!

b. Scientist Marie Curie speaking to Vassar College students

Along with her husband, Pierre, Curie discovered radium, a radioactive element.

Now, the special interest of radium is in the intensity of its rays which is several million times greater than the uranium rays. And the effects of the rays make the radium so important. If we take a practical point of view, then the most important property of the rays is the production of physiological effects on the cells of the human organism. These effects may be used for the cure of several diseases. Good results have been obtained in many cases. What is considered particularly important is the treatment of cancer. . . .

But we must not forget that when radium was discovered no one knew that it would prove useful in hospitals. The work was one of pure science. And this is a proof that scientific work must not be considered from the point of view of the direct usefulness of it. It must be done for itself, for the beauty of science, and then there is always the chance that a scientific discovery may become like the radium a benefit for humanity. —excerpt from "The Discovery of Radium" by Marie Curie[30]

30. Marie Curie, "The Discovery of Radium" (speech), Vassar College, May 14, 1921, Poughkeepsie, NY, in *The Discovery of Radium*, Ellen S. Richards Monographs 2 (Poughkeepsie: Vassar College, 1921; Project Gutenberg, 2020), https://www.gutenberg.org/files/61622/61622-h/61622-h.htm.

Sample answer: Now, radium is special because it emits rays that are several million times greater than uranium rays. These rays can physically affect cells in the human body and may help cure several diseases, particularly cancer. But we must not forget that when radium was discovered no one knew that it would prove useful in hospitals. Our investigation was one of pure science. Clearly, scientific work must not be considered only for its usefulness. It must be done for the beauty of science alone, and then there is always the chance that a scientific discovery may become, like radium, beneficial to humanity.

c. Vice President Theodore Roosevelt speaking to attendees at the Minnesota State Fair in 1901

In this speech, Roosevelt stated his belief that America can exert its power through diplomacy as long as diplomacy is backed up by military might.

A good many of you are probably acquainted with the old proverb, "Speak softly and carry a big stick—you will go far." If a man continually blusters, if he lacks civility, a big stick will not save him from trouble, and neither will speaking softly avail, if back of the softness there does not lie strength, power. In private life there are few beings more obnoxious than the man who is always loudly boasting, and if the boaster is not prepared to back up his words, his position becomes absolutely contemptible. So it is with the nation. It is both foolish and undignified to indulge in undue self-glorification, and, above all, in loose-tongued denunciation of other peoples. Whenever on any point we come in contact with a foreign power, I hope that we shall always strive to speak courteously and respectfully of that foreign power. Let us make it evident that we intend to do justice. Then let us make it equally evident that we will not tolerate injustice being done us in return. Let us further make it evident that we use no words which we are not prepared to back up with

deeds, and that while our speech is always moderate, we are ready and willing to make it good.[31]

Sample answer: Many of you know the old proverb, "Speak softly and carry a big stick—you will go far." If a man is rude, a big stick will not prevent him from getting into trouble, and speaking softly won't help either, if his soft words aren't backed by might. In life we rarely meet anybody more obnoxious than the guy who is always loudly boasting, and if the boaster is not prepared to back up his words, he becomes a joke. The same goes for the nation. It is foolish and offensive to boast about our greatness, and especially to put down other nations. Whenever we encounter another country, I hope that we will always speak politely to that other country. Let's be clear that we want to do justice. And then let's make it equally clear that we will not tolerate injustices done to us. Let us also make it clear that we won't use any words we aren't prepared to back up with action. Our speech must always be civil, but we must be ready and willing to make good on our warnings.

B. Sojourner Truth used informal language to give her speech a down-to-earth style. She especially used:
   - colloquialisms (such as "ain't," "out of kilter," and "in a fix")
   - **contractions** (words or word groups that are shortened by replacing one or more letters with an apostrophe, such as "'twixt" for "betwixt" and "won't" for "will not")

In the following exercise, if a sentence is informal, rewrite it in the space provided to make it more formal.

- Change the colloquialisms into academic-sounding language.
- Undo the contractions.

If a sentence is formal, rewrite it to make it informal (in any manner) by using colloquialisms and contractions.

31. Theodore Roosevelt, "Speak Softly and Carry a Big Stick" (speech), Minnesota State Fair, September 2, 1901, Falcon Heights, MN, Speakola, transcript, https://speakola.com/political/theodore-roosevelt-big-stick-minnesota-fair-1901.

Notice how flexible and malleable each sentence is. In writing, the choice of style is often up to you as you seek to express your ideas most effectively.

Examples:

Formal: I have as much muscle as any man.

Change to: I've got the same muscle as any guy.

Informal: And ain't I a woman?

Change to: Am I not a woman as well?

a. Formal: That man over there says that women need to be helped into carriages.

Informal: Sample answer: That gent over there says that gals need a hand to climb aboard a carriage.

b. Formal: I wish that talkative person would refrain from using expletives.

Informal: Sample answer: I wish that bigmouth would stop cussing!

c. Formal: Life is not at all easy when one is feeling sad.

Informal: Sample answer: Life ain't easy when you're feeling blue.

d. Informal: There's so much racket, there must be something out of kilter.

Formal: Sample answer: There is such a commotion, there must be something wrong.

e. Informal: All you gotta do is crack a smile and you'll see folks beam right back at you.

Formal: Sample answer: A person has only to smile, and people will smile back.

f. Informal: The only time folks can't stand gossip is when you gossip about them.

Formal: Sample answer: People dislike gossip only when they are the subject of it.

4. **CANON 4**—Memory: *Secure your thoughts in your memory.*

We don't depend on our memories as much as the ancients did when Cicero was teaching the five canons of rhetoric. Today many speakers use teleprompters attached to video cameras to transmit their speeches so they can be read line by line. The teleprompter helps to create the illusion that the speaker has her speech fully memorized. If electronic text is unavailable, many speakers like to use good, old-fashioned paper and read their speeches from a podium. While there's nothing wrong with reading a speech to an audience, this delivery method lacks spontaneity. Reading makes it harder to connect eye to eye with the audience.

Here's an alternative to reading a full speech or delivering the entire thing by heart: Create **cue cards**! Cue cards are index cards on which you have written a brief outline of your speech. You first need to practice your entire speech over and over so that you know it well, and then create the cards to help jog your memory at crucial points. When you use cards instead of a line-by-line copy of the speech, you will be amazed how much of it you remember as you speak. Not only that, but with cue cards you are more likely to interact with the audience, use gestures, and make eye contact, because your attention will not be glued to your written speech. When it comes to capturing your writing style in a speech, you'll want to be sure your cue cards include any specific quotes or phrases that you want to use. I imagine that if Abe Lincoln were using cue cards for the Gettysburg Address, he would have written down the phrase "Four score and seven years ago" verbatim so that he remembered to use that particular wording.

To get the idea of using cue cards, read the following excerpt from Franklin Delano Roosevelt's "The Four Freedoms" speech several times. Next, take six index cards and jot down a different phrase from the speech on each card. Then, keeping the phrases in chronological order, use the cards as memory prompts as you deliver the gist of the speech to your class. You will have to practice the speech three or four times before you use your cards so that it gets lodged in your memory. After that, practice the speech just using the cards until your delivery is smooth and confident.

Sample cue cards:

1. a world founded upon four essential human freedoms
2. freedom of speech and expression
3. freedom of every person to worship God in his own way
4. freedom from want
5. freedom from fear
6. kind of world attainable in our own generation

The Four Freedoms Speech (AD 1941)

—by Franklin Delano Roosevelt

Franklin Delano Roosevelt (FDR) was the thirty-second president of the United States. He gave this speech as his State of the Union Address in 1941. Before the year was done, the Japanese had attacked Pearl Harbor and the United States had entered World War II.

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms. The first is freedom of speech and expression—everywhere in the world. The second is freedom of every person to worship God in his own way—everywhere in the world. The third is freedom from want, which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world. The fourth is freedom from fear, which, translated into world terms, means a world-wide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere in the world. That is no vision of a distant millennium. It is a definite basis for a kind of world attainable in our own time and generation. That kind of world is the very antithesis of the so-called "new order" of tyranny which the dictators seek to create with the crash of a bomb.[32]

5. **CANON 5**—Delivery: *Deliver your speech with dignity and grace.*

We will discuss speech delivery at length in lesson 4. For now, you can get a feel for one of the most dramatic aspects of delivery: inflection, which is the change in pitch or tone of the voice. We use inflection to give our words meaning. For example, with inflection, you can say, "I love you" in tones that mean "I'm passionately in love with you," "I think you're great," "I actually detest you," and more!

Practice inflection by reading the following speech out loud several different ways. You can read to your teacher, your class, or a partner.

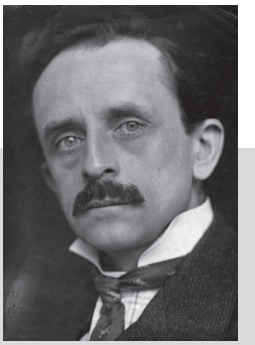
- First, read it boldly, as if you are filled with tremendous courage.
- Next, read it timidly, as if you don't really believe what you are saying.
- Finally, read it contemptuously, as if your voice is dripping with scorn for your intended audience.

After reading, discuss with your class how changes in inflection give different passages in the text new meanings.

32. Franklin Delano Roosevelt, "The Four Freedoms" (speech), USA Congress, January 6, 1941, Washington, DC, American Rhetoric, transcript and video, https://www.americanrhetoric.com/speeches/fdrthefourfreedoms.htm.

Courage

—by J.M. Barrie



Best known for his children's story *Peter Pan*, James Matthew Barrie was a popular English novelist and playwright of the early twentieth century. This speech was delivered at St. Andrew's University in Canada on May 3, 1922.

Courage is the thing. All goes if courage goes. What says our glorious Johnson of courage: "Unless a man has that virtue he has no security for preserving any other." We should thank our Creator three times daily for courage instead of for our bread, which, if we work, is surely the one thing we have a right to claim of Him. This courage is a proof of our immortality, greater even than gardens "when the eve is cool." Pray for it. "Who rises from prayer a better man, his prayer is answered."

Be not merely courageous, but light-hearted and gay.[33] There is an officer who was the first of our Army to land at Gallipoli.[34] He was dropped overboard to light decoys on the shore, so as to deceive the Turks as to where the landing was to be. He pushed a raft containing these in front of him. It was a frosty night, and he was naked and painted black. Firing from the ships was going on all around. It was a two-hours' swim in pitch darkness. He did it, crawled through the scrub to listen to the talk of the enemy, who were so near that he could have shaken hands with them, lit his decoys, and swam back. He seems to look on this as a gay adventure. . . .

In bidding you good-bye, my last words must be of the lovely virtue. Courage, my children and "greet the unseen with a cheer."[35]

33. gay: cheerful
34. Gallipoli: a military campaign in the Strait of Dardanelles during World War I. The Allied forces attempted to weaken the Ottoman Turks, who were allied with Germany and the Central Powers.
35. Adapted from James M. Barrie, "Courage" (speech), St. Andrews University, May 3, 1922, Toronto, ON, The Literature Network, transcript, http://www.online-literature.com/barrie/2088/.

Lesson 1: The Five Canons of Rhetoric

Tell It Back—Summary

2. Briefly explain each of the five canons or rules of rhetoric.

   Invention is brainstorming what to say, whereas arrangement is figuring out how to organize one's ideas. Style is choosing the right words and the way they will be expressed. Memory is learning a speech, or at least some parts of it, by heart. Delivery is using one's voice and gestures to effectively speak to an audience.

Talk About It—

1. I would find arrangement the most challenging to take on. It's easy for me to come up with a whole chocolate box of good ideas, but it's hard for me to put them in an order that would make them the most impactful.
2. Lamiran "set his wits to work to discover some way of getting the fish." Since the squirrel was planning out a speech—what to say—this is the process of invention. Next, Lamiran figured out an order or arrangement for flattering the hawk. He started out by praising Auac's beautiful feathers, then he praised his walk, and finally he praised his voice, which would cause Auac to drop the fish. The squirrel also settled on a style in which he used many flattering adjectives to describe the hawk and its voice: "beautiful," "graceful," "soft," "sweet," and "handsome." Finally, his delivery was always addressed directly to his audience, the hawk, and it was punctuated by pauses so that the bird could act in response to the flattery.
3. Rhetoric is often portrayed with a sword in hand because, like a sword, rhetoric can be used as a defensive or offensive weapon. A sword can block the attack of a swordsman and then thrust back. Similarly, skill in rhetoric can help a person block a written or oral attack while next thrusting back with a counterargument. In addition, swords have sharp edges. In the allegory of Rhetoric, the edges may represent truth or the ability to cut through confusion. A double-edged sword may also mean that rhetoric has two sides: a good side that fights for truth and a dark side that manipulates people.

Notes