THE Lost Tools OF WRITING

LEVEL THREE

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ACKNOWLEDGMENTS

The Lost Tools of Writing Level III is the product of a vast team effort.

Many thanks to:

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INTRODUCTION

Part One

The Place of LTW III

Welcome to *The Lost Tools of Writing* Level III, the next stage on your journey to mastery of thought and communication. Through LTW III, you'll solidify the foundations that you laid in LTW I and II, develop advanced writing skills, master additional forms of persuasive address, and even begin to practice tools you'll use for the arts of verse and storytelling. Most importantly, the skills you gain through LTW III extend beyond academics to your life in the world and the deeper questions you ask in your heart and mind.

Already in LTW I you learned to use the tools of invention, arrangement, and elocution to generate ideas, create a strong outline, and make your writing more appropriate and effective.

In LTW II, the simple persuasive essay became the judicial address, you refined your use of the common topics while adding topics specific to a judicial issue, each element of the outline was refined, and you learned how to use additional elocution tools to discover new and fitting ways to express your insights. For the judicial address, you focused on an action performed in the past and determined whether the person who performed it should be punished.

Now it is time to direct your attention to the future and to the deliberative address.

While LTW I and II may seem far off as you take up LTW III, there is one thing you will want to remember: When you think, the tools found in the canons of rhetoric are always useful. For example, you will think better about any decision you have to make if you use the common topics of invention.

It will not surprise you to learn, therefore, that the same tools you used for the persuasive and judicial addresses also help you develop a deliberative address: the common topics, the basic outline, and the schemes, tropes, and style points of LTW I and II.

But you will be pleased to know that LTW III both refines your use of old tools and introduces you to new ones. For example, as the judicial, so the deliberative address requires special topics of invention. Also, you adjust how you approach your audience and how you develop the elements of the address. Finally, you learn new schemes and tropes while progressing to more mature approaches to expression and revision.

LTW III, then, helps you transition from LTW II to LTW IV. It also prepares you for other forms of writing, for other academic work, and, most importantly, to pursue truth and harmony in your mind and heart, in your life, and in the world we share. To those noble ends, you continue to refine the tools you've learned in LTW I and II while acquiring new tools for the deliberative address in LTW III.

Let's take a moment to discuss the ideas behind LTW, because the better you understand these ideas, the more sense the program will make to you and the easier it will be to learn.

We are glad—we are deeply honored—to have a part to play in your journey and we wish you the highest and the deepest successes! While we trust that you will discover the academic value of these exercises, most of all we hope they will help you to live as a wise man or woman.

Part Two

The Philosophy of Rhetoric

Classical education is the cultivation of wisdom and virtue, and the liberal art of rhetoric serves as an essential element of that education. *The Lost Tools of Writing* embodies the art of rhetoric to provide you with tools that enable you to pursue wisdom through writing. Freedom, justice, and many other good things can be secured only through deliberation, so LTW III attends to the deliberative address and the skills of deliberation attendant to it.

Rhetoric is a liberating art, defined by Aristotle as "the art of finding all the available means of persuasion." It is not merely the competitive art of persuasion, nor does it take place in a vacuum. Practically, rhetoric is the art of decision-making in community and its end is the harmony and well-being of the community.

This becomes especially important when a community has to make significant, difficult decisions, because those crises are the times when the harmony and life of the community are most at risk. Therefore, the proper goal of rhetoric cannot be merely to persuade people. It must persuade in a way that maintains harmony in or brings harmony to a community precisely when that harmony is most precarious. Your duty as a speaker is, first, to listen and carefully investigate the matter at hand, then to deliberate selflessly, and finally to persuade humbly.

Rhetoric also serves a unique role in the academic curriculum. It is not merely an academic subject, and to treat it as a subject leads to innumerable losses. Instead, rhetoric is the prerequisite to every subject, the trunk from which the branches of learning grow and on which they depend for their health. Each branch requires the topics of invention, the elements of arrangement, and the tools of elocution. Journalists, scientists, business owners, employees, ministers, school board members, and friends all depend on the ability to wisely discover valuable matter and then to arrange and communicate their insights to others.

Rhetoric, therefore, is preparation for life in community and for the academic curriculum. When you master it, you are prepared to fulfill your role in the community of which you are a vital member, to exercise leadership, and to help the community make decisions. You are also ready to study any subject.

However, rhetoric is an art that needs to be learned in the same way any art is learned: through coached practice. This is where *The Lost Tools of Writing* comes in.

The purpose of LTW is to provide the means and resources you need so you can practice the art of rhetoric through writing.

Because rhetoric is for life as well as for school, be careful to focus on mastery, not just grades. If you can pass a test on the parts of rhetoric, naming the five canons, the common topics, the parts of an outline, or a handful of schemes and tropes, that would be good. But it does not prove that you have mastered the art of rhetoric. That takes practice and experience.

Practically speaking, you have mastered the writing portion of rhetoric when you can use the first three canons to develop an address: invention to discover matter, arrangement to order your ideas, and elocution to express them.

From a higher perspective, you have mastered rhetoric when you are able to lead your community to harmony in the truth. The true master of rhetoric is both able to persuade and, more importantly, to judge when he ought to. He knows how to guide his community to sound decisions and thus to exercise leadership for the good of the community. He is an essential member of the community because he knows the principles that make harmony possible.

And, as an additional benefit, he can write good academic essays and has learned the tools of thinking that make up the foundations of every other subject.

As rhetoric is more than a subject, so *The Lost Tools of Writing* is more than a writing program in that it defends and implements a high view of rhetoric (and, therefore, of writing). Rhetoric is a universal and necessary human activity that inescapably occurs in a moral, communal, and even philosophical context. It is the means by which a community attains (and without which it cannot attain) any harmony or wisdom that it reaches.

LTW is a tool with which to learn the noble art of rhetoric through writing.

The Forms of Rhetoric: Three Species of Address
Classical rhetoricians realized that we continually ask three kinds of question that lead to three kinds of decision: those about the past, those about the future, and those that involve praise and blame. Aristotle identified three corresponding kinds of address:

- **The Judicial Address,** which is concerned with what has been done in the past.
- **The Deliberative Address**, which is concerned with what might be done in the future.
- **The Ceremonial (Epideictic) Address**, which is concerned with praising or blaming and is used at ceremonial events like funerals or weddings.

You learned the judicial address in LTW II, and you will learn the ceremonial address in succeeding levels of LTW (see Part One: The Place of LTW on page 10). In LTW III you practice the deliberative address, so let's discuss what that involves.

What is a deliberative address?

A deliberative address is one of the three types of address developed in classical rhetoric. In it, you try to persuade an audience (the decision-maker) either to implement a change or to maintain the status quo—that is, to continue as things are. Like the judicial, the deliberative address is a species of the persuasive address that you learned in LTW I, which it continues to refine.

The purpose of the deliberative address is to preserve the well-being and harmony of a community by enabling it to resolve the discord created by uncertainty about the

future. Harmony in a community is difficult to attain, and it cannot be preserved unless a community teaches its members how to do so. It is a specific kind of persuasive address concerned with how a community should respond to a particular situation confronting it.

It would have been easy in LTW II to reduce the judicial address to nothing more than an academic exercise in a mock courtroom, but you resisted that temptation. In the same way, the deliberative address could easily be reduced to nothing more than an academic exercise in a mock congress or forum. Resist this temptation too.

The skills of deliberative reflection are essential to a successful life. Every person faces decisions every day, some of which demand thoughtful attention. For those decisions, the skills learned in the deliberative address help you think prudently and wisely. Writing a deliberative address in an academic setting helps you master these skills, but the skills transcend that academic setting.

For these and other reasons, do not allow the gap between academic writing and your life to grow too wide.

In particular, do not allow the technical sounding language to distract or deter you because even the technical vocabulary refers to common realities.

On what principles is LTW based?

At CiRCE, we base our approach to rhetoric on a set of principles and commitments that can help you understand why LTW includes what it does and why it is set up the way it is.

You will find it helpful to familiarize yourself with these principles and to reflect on them from time to time. (Feel free to reflect on whether you even agree with them. In fact, you can use the topics of invention to do so. Does LTW follow the listed principles? Do you know some that aren't included?)

Here are those principles in three categories:

Principles of Truth

- Truth can be known.
- Truth does not contradict itself, but rather is harmonious.
- Truth is often hard to discover or establish.
- We are responsible to align our lives with truth.
- Truth can be communicated.

Principles of Humility

- The future is not yet the truth, so we can't yet know it.
- As a communicator, you are obligated to respect:
  - ♦ Your audience
  - ♦ The truth
  - ♦ The ideas you seek to communicate
  - ♦ The tools of communication, such as language and its application in rhetoric

Principles of Freedom and Justice

- As communicators, we play a vital role in a free society and are bound to both ***root our message in truth*** and ***strive for our society's well-being more than to win an argument.***
- The ability to communicate effectively makes you dangerous.
- Freedom is compromised by unjust communication.
- As communicators, we must earn the right to hold an opinion, and we forfeit that right when we deliberately deceive ourselves or others and when we twist the truth to our own advantage.
- Using language, we can bless or curse others. Which one we do is bound to whether we are truthful or deceptive and whether we are manipulative or honest.

Because rhetoric acknowledges that truth can be found, it discovers everything it can that pertains to the issue. Because truth can be communicated, rhetoric sorts, orders, and articulates its discoveries. In all its activities, true rhetoric seeks to establish, maintain, or restore harmony in a community. Rhetoric is the means to harmony, peace, justice, and well-being.

But it can be abused.

Rhetoric makes you dangerous. So long as you use the tools humbly and justly, you can nourish your community when you address them. However, if you willfully or even inadvertently misuse the tools, you harm what you ought to bless.

This might sound like an idealistic and demanding approach to teaching writing, but we are committed to it because truth can be known, and because if we don't orient our persuasion toward truth, we forfeit the right to persuade others. Lying destroys harmony in both minds and communities.

LTW equips you to know rhetoric well enough to avoid inadvertently misusing the tools. If you desire truth and harmony enough to avoid willfully misusing them, then you will use it to bless others.

Understanding rhetoric as a liberal art with a noble purpose that is guided by principles and implements elements and forms that enable you to apply those principles, you are ready to take a closer look at the new things you will encounter in LTW III and the deliberative address.

Part Three

What's New in LTW III

Why is it called "address" instead of "essay"?
In LTW II, you wrote "addresses" rather than "essays," and you will continue to do so in LTW III. You may wonder why we are so particular about this little word. There are (would you believe it?) three reasons. First, LTW teaches rhetoric, which includes both speech and writing, so the word "address" fits better. Second, when you write your deliberative address, you address a decision-maker directly, so you write in first and second person. Third, we hope using the term "address" will keep you from thinking about your writing assignments as mere academic assignments, many of which prohibit the use of first and second person and instruct you to write in more impersonal and analytical modes. We treat an address as an exercise in the art of classical rhetoric that involves a personal presentation to an audience.

Growing in Judgment

In some ways, LTW I was pretty formulaic so, if you followed the rules, you did well and you weren't required to exercise much judgment of your own. LTW II demanded more judgment from you. For example, you had to evaluate your best arguments more carefully, to discern biases in your audience, and to thoughtfully adapt your introduction to a specific audience. Now, in LTW III, you will grow into still more judgment in each of the canons, in writing generally, and as a thoughtful, mature person.

You need to know from the outset that LTW III demands quite a bit of maturity from you as a writer and also as a person. When you deliberate, you continually run up against uncertainty, your own limits, and the intransigence of reality (look it up!). For one thing, you never know with absolute certainty whether your plan will work, but you can know whether your plan is morally right or at least that you are making your best call.

That is why there is no teacher's guide for LTW III; instead we address you directly. Having accomplished LTW I and II, you have demonstrated enough growth in judgment and discernment to show that you can learn more independently. You still need a coach, but not as much as you did previously.

Remember, rhetoric is a liberating art, and to be liberated means to rule yourself, not to be ruled by somebody else. People are not born governing themselves; freedom demands the skills and virtues that enable you to make wise decisions for yourself. As you can imagine, that requires a lot of judgment, and that takes time and practice.

The pattern of self-governance is the same whether you are learning how to live as a free person or how to write as a free writer. The goal in each case is mastery of the art so you can master yourself in relation to the art, either of living or of writing.

As you master the tools of writing, you gain a kind of self-rule. With each level of instruction in LTW, you gain more authority over your writing because you grow in your judgment as a writer. When you achieve total mastery of the art of writing, you will be crowned the master of the craft and not need anybody to guide you anymore. (We should probably mention that nobody has ever mastered it that completely: We never stop needing each other to some degree!)

Throughout LTW III, you will be growing in a specific form of wisdom called deliberative judgment. Let's discuss what that means.

How do I grow in deliberative judgment?
You grow in deliberative judgment by making deliberative decisions, which are decisions about the future. The great challenge of deliberative decision making, therefore, is that we don't know the future (we'll discuss how to handle that problem in the elocution lesson for Deliberative Address Seven).

What does it mean to deliberate?
To deliberate is to make a decision about the future, which is unknown.

How do I deliberate?
The first thing we all need to do in order to deliberate is to accept reality with all its possibilities and inconveniences. Once we do that, we can learn to use tools of deliberation according to their nature, power, and limits.

How do I deliberate with others?
You deliberate with others first by using the tools of reason to come to a conclusion and then by using the tools of expression to offer your insights to others. Using the tools of reason, you carefully gather information, arrange it coherently, and test it logically. Using the tools of expression you present your conclusions in an orderly and coherent manner by establishing your credibility, making your case, and touching the hearts of your audience.

What tools do I have to help me deliberate?
When you deliberate, you ensure that three matters are attended to in every part of your address, and in the whole process of developing it.

1. Your argument
2. The emotions your arguments evoke in your audience and yourself
3. Your fitness to address the issue

These three concerns, which touch on both reason and expression, are called the modes of persuasion and are taught in detail in Deliberative Address Eight.

In addition, you deliberate using tools of reason. These new tools, added to your toolbox in LTW III, include the four causes (see Deliberative Address Two), analogy (see Deliberative Address Seven), formal logic (see Deliberative Addresses Six, Seven, and Eight), and enthymemes (see Deliberative Addresses Two and Three).

Having used the tools of reason to build your case, you then use tools of expression to communicate it. These include principles like coherence and cohesion, schemes and tropes, and any other tools of elocution that you encounter.

How will I deliberate using LTW?
In LTW III, you will deliberate by reading a story, either from fiction or history, and entering imaginatively into the situation as an actor in the story (see Deliberative Address One), from which you assume a perspective. You then ask a necessary question (a "should" question, see Deliberative Address One) about the actor in the situation. Then you use the canons of invention, arrangement, and elocution to answer the question.

What does all this have to do with judgment?
By using the tools of reason and expression found in the three canons, you will grow in your ability to make deliberative judgments. Along the way, you will also grow in your ability to use the tools of reason and expression and thus grow in your ability to make rational and expressive judgments.

The Canons: Invention, Arrangement, Elocution

INVENTION
You have been using the topics of invention and the ANI chart since your first lesson in LTW I to ask powerful questions, gather and sort valuable information, and prepare an argument for your case. The common topics are so fundamental to thinking that you will constantly find new uses for them without ever growing tired of them.

In LTW II, you practiced using the common topics (topics common to every kind of issue) and the special topics for the judicial address. In LTW III, you continue to use the common topics and you add the special topics for the deliberative address, which are two kinds of advantage: honor and utility.

The "should" question of LTW I and II continues to govern your persuasive addresses with a slight adjustment. In LTW III, you encounter what Shakespeare's Hamlet called "some necessary question" (*Hamlet* act III, scene ii). You continue to convert the necessary question to an issue, understanding that an issue can rarely be answered with a simple and certain yes or no. Instead, it demands deliberation and prudence, which is the virtue by which you are able to bring unchanging principles into ever-changing circumstances.

Invention equips you to gather the information you need to think prudently about your issue and to explain it to your audience. It enables you to know what you are talking about and never to know the terror of the blank page.

ARRANGEMENT
Arrangement enables you to present your argument coherently and clearly, showing your audience the logic of your cause and the relationships between the parts of your argument.

You refine each of the elements of arrangement, which are only slightly modified from the judicial address, to fulfill the objectives of a deliberative address, which is to persuade your audience to perform your proposed action.

Assuming the truthfulness and goodwill of your case, you use two standards to evaluate your arrangement: logical coherence and effectiveness. First, LTW III gives you tools to develop coherent and cohesive paragraphs, making them flow in a way that the audience can readily follow.

Second, arrangement lessons provide tools to ensure that each element accomplishes its purpose. For example, the exordium should capture the attention of your audience, the proof should establish your case, and the refutation should show the weaknesses in your opponent's case.

Deliberative addresses follow a pattern that invites your audience to pay attention, provides necessary background information, unfolds the case for your proposal, refutes the opposing case, and calls your audience to act on your proposal.

ELOCUTION
Meanwhile, elocution equips you to express your ideas in the most fitting manner, which demands that you respect your audience, your ideas, and the language you use to bring your audience and ideas together. Your audience wants you to speak appropriately, and they appreciate it if you write with clarity, simplicity, precision, and concision.

To write well, you must learn to avoid the Charybdis of self-indulgence and the Scylla of mere rule-keeping. Keep your eye focused on the forms and words that will enable you to accomplish your purpose as a writer and you will write appropriately and well.

You use schemes, tropes, and the principles of revision to modify your expression and even experiment with different phrasings and images. By the end of LTW III, you will have learned sixteen such tools.

As you mature as a writer, you attend increasingly to what each scheme and trope best expresses. Some work better than others in different contexts and for different ends, so knowing where and when to use them helps you write forcefully and with grace.

No matter what tool you are using, the governing principle is propriety, which may be the only thing more important than clarity. Propriety in writing involves fitting the tool to the circumstances.

Good writing can occasionally be unclear or even ungrammatical (think of Huckleberry Finn or some of Charles Dickens' characters), but it can never be inappropriate. Every other writing rule can be broken if you have a fitting reason, but not the law of propriety!

Mastery of the tools of expression takes time and practice, but the forms you learn in LTW enable you to merge creativity and propriety in the many pleasures of well-crafted writing. Take advantage of this unique opportunity to grow in judgment as a writer, a decision maker, and a communicator!

And never forget: If you want to grow, feedback is your best friend—even when it hurts.

Summary

When you complete the first three canons, you have written your address. To turn it into a speech, you just need to add memory and delivery. As you can see, LTW really is not only a writing program but also preparation for speech (and even debate).

DELIBERATIVE ADDRESS ONE

Necessary Question & Perspective

Tools for the Writer:
Necessary Question & Perspective Worksheet
Tools of Invention Appendix 2

Skills to be Mastered:
Identifying the necessary question
Identifying the decision-maker
Defining the situation

Definitions

Necessary Question: (NQ) a question that calls for a major decision to be made by a main character in a story

Issue: derived from the necessary question; asks whether the decision-maker should carry out a proposed action that is different than the status quo

Decision Maker: (DM) the character, your audience, who is deciding the NQ

Situation: the time and place you address the DM and the NQ he is facing

Perspective: what you know and observe about the NQ that is limited by the particular time and place you address the DM

Status Quo: what is currently being done or happening, i.e., the negative of the issue that the proposal seeks to change

Proposal: the change or action the DM is being asked to decide on; the affirmative side of the issue

Thesis: either the SQ or the proposal; the issue is to be expressed in terms of the proposal

Background

Purpose: Finding a necessary question and the decision maker provides us with an issue and a perspective from which to write.

Logos (the idea of the lesson): In order to find the perspective from which to write, identify a necessary question with its decision-maker, place, and time.

In LTW II, we found and addressed a judge. In LTW III, we find the decision-maker and the point in time at which we address the DM.

***Nota Bene* (note well or take note):** Consider marking the spot in the book at the time the issue arises. Use past and current information and events, but nothing beyond that point in time. For external evidence, you can use historical events only if they occurred during or before the time your issue takes place. You can use literature from any point in time, even current literature, unless that literature is a continuation of the same character's story.

Steps to Learn Necessary Question & Perspective

Review narratio from LTW I.
Define narratio.*
Find a situation.

Reflect on finding and addressing a judge in LTW II and answer the following questions:
What is bias?
How does bias affect the judge?

Examine each example below, in which you see the process of finding a necessary question and perspective. Pay attention to the steps so that you can imitate them.

Compare the examples. What steps are repeated each time?

Define necessary question and perspective.

Describe the process by which you find the necessary question and perspective.

Complete the Necessary Question and Perspective Worksheet and use it to complete your ANI.

** Refer to the appendix for definitions and examples if necessary.*

Identifying Necessary Question & Decision-Maker

Example A: *Hamlet*

1. List three main characters you encounter in the reading.

Character 1: *Hamlet*
Character 2: *the ghost*
Character 3: *Horatio*

2. List three decisions each character faces in the reading.

Character 1: *Hamlet*
- *To follow Horatio*
- *To listen to the ghost*
- *To seek revenge*

Character 2: *the ghost*
- *To speak to Hamlet*
- *To claim he'd been murdered*
- *To ask Hamlet to avenge him*

Character 3: *Horatio*
- *To listen to the ghost*
- *To take Hamlet to the ghost*
- *To support Hamlet*

3. Ask these questions about the characters:

Which character gets the most "stage time"? *Hamlet*
Which is the main character (known from synopses or previous readings)? *Hamlet*
Which character's name is in the book or chapter titles (if any)? *Hamlet*

4. Ask these questions about the decisions of all of the characters identified in #3:

Question	Character 1 *Hamlet*	Character 2 n/a	Character 3 n/a
Does the character's decision affect his future?	*Yes*	n/a	n/a
Does the character's decision affect others?	*Yes*	n/a	n/a
Do other characters express their views on the character's decision?	*Yes*	n/a	n/a

5. Considering the above questions, which decision will have a big impact on the overall story? *Hamlet, to seek revenge*

6. Express the decision as the necessary question, beginning with "should." (Pretend the decision has not yet been made and express it with respect to the future.) *Should Hamlet seek revenge?*

7. Express the necessary question as an issue, beginning with "whether."
Whether Hamlet should seek revenge

8. Write the name of the character in the issue, your the decision-maker (DM). *Hamlet*

9. Create your ANI chart and add the following information to it: Describe the situation in which you will address the DM:

1. **Where is the decision-maker?** *In the king's room*
2. **When is the decision being made?** (e.g., during/while/after/etc.)? *After the play within the play (*The Mousetrap*)*
3. **What is the decision-maker doing?** *Watching Claudius pray*
4. **What is the decision-maker feeling?** *Anger*

Example B: *Odyssey*

1. List three main characters you encounter in the reading.
Character 1: *Odysseus*
Character 2: *Kalypso*
Character 3: *Telemachus*

2. List decisions each character faces in the reading.
Character 1: *Odysseus*
- *To continue to cry on the beach*
- *To continue to live with Kalypso*
- *To go home*

Character 2: *Kalypso*
- *To live on an island*
- *To continue to hold Odysseus against his will*
- *To help Odysseus leave*

Character 3: *Telemachus*
- *To worry about his mother*
- *To listen to Athena*
- *To look for his father*

3. Ask these questions about the characters:

Which character gets the most "stage time"? *Odysseus, Telemachus*
Which is the main character (known from synopses or previous readings)? *Odysseus*
Which character's name is in the book or chapter titles (if any)? *Odysseus*

4. Ask these questions about the decisions of all of the characters identified in #3:

Question	Character 1 *Odysseus*	Character 2 *Telemachus*	Character 3 *n/a*
Does the character's decision affect his future?	*no*	*no*	*n/a*
Does the character's decision affect others?	*yes*	*no*	*n/a*
Do other characters express their views on the character's decision?	*yes*	*yes*	*n/a*

5. Considering the above questions, which decision will have a big impact on the overall story? *Odysseus, to go home*

6. Express the decision as the necessary question, beginning with "should." (Pretend the decision has not yet been made and express it with respect to the future.) *Should Odysseus go home?*

7. Express the necessary question as an issue, beginning with "whether." *Whether Odysseus should go home*

8. Write the name of the character in the issue, your the decision-maker (DM). *Odysseus*

9. Create your ANI chart and add the following information to it:
Describe the situation in which you will address the DM:

1. **Where is the decision-maker?** *On Kalypso's beach*
2. **When is the decision being made?** (e.g., during/while/after/etc.)? *After he has been there for seven years*
3. **What is the decision-maker doing?** *Crying for Ithaka*
4. **What is the decision-maker feeling?** *Homesick*

Invention Worksheet

Necessary Question & Perspective

1. List three main characters you encounter in the reading.

Character 1: _____

Character 2: _____

Character 3: _____

2. List decisions each character faces in the reading.

Character 1

1. _____

2. _____

3. _____

Character 2

1. _____

2. _____

3. _____

Character 3

1. _____

2. _____

3. _____

3. Ask these questions about the characters and write your answers:

Which character gets the most "stage time"? _____

Which is the main character (known from synopses or previous readings)?

_____

Which character's name is in the book or chapter titles (if any)?

_____

4. Ask these questions about the decisions of all of the characters identified in #3: *(You may have one, two, or three characters.)*

Question	Character 1:	Character 2:	Character 3:
Name:			
Does the character's decision affect his future?			
Does the character's decision affect others?			
Do other characters express their views on the character's decision?			

5. Considering the above questions, which decision will have a big impact on the overall story?

_____

6. Express the decision as the necessary question, beginning with "should." (Pretend the decision has not yet been made and express it with respect to the future.)

_____

_____

7. Express the necessary question as an issue, beginning with "whether."

_____

8. Write the name of the character in the issue, your decision-maker (DM).

_____

ANI Chart

Necessary Question: _____

Issue: _____

Decision-Maker: _____

Affirmative	Negative	Interesting

Continue on notebook paper.

The Decision-Maker's Perspective

Identify the situation in which you will address the DM.

1. Where is the decision-maker? _____

2. When is the decision being made? (e.g., during/while/after/etc.)_____

_____

3. What is the decision-maker doing? _____

_____

4. What is the decision-maker feeling? _____

_____

5. Add this information to your ANI chart.

Assessment

Confirm that:

- ❑ There is a necessary question
- ❑ There is a decision-maker
- ❑ The DM's situation is identified
- ❑ The perspective is identified

Direct Opening

Tools for the Writer:
Direct Opening Worksheet
Tools for Arrangement Appendix 3
Arrangement Template I, App. 4

Skills to be Mastered:
Opening an address to a friendly audience

Definitions

Direct Opening: brief exordium that does not need to secure attention, goodwill, or favor

Background

Purpose: Opening an address directly honors the decision-maker and the attention he has already given you.

Logos: A direct opening is appropriate when the decision-maker is already inclined to agree with you.

In LTW II, we wrote exordia for a hostile audience. In LTW III, we write exordia for a friendly or a hostile audience.

Nota Bene: In order to avoid frustrating an already attentive audience, use a direct opening.

Steps to Learn the Direct Opening

Review the exordium lessons from LTW I and LTW II.
Define exordium.*
Give examples of the different kinds of exordium.

Reflect on the tedium you feel when someone explains something you already understand.

Examine each example below, in which you see the process by which an author chooses either a direct or indirect opening and how to write a direct opening. Pay attention to the author's steps so that you can imitate them.

Compare the examples. What steps does the author repeat each time?

Define direct opening.

Describe the process by which you find the necessary question and perspective.

Complete the Direct Opening Worksheet and add the appropriate opening to the address.

** Refer to the appendix for definitions and examples if necessary.*

Creating a Direct Opening

Example A: Whether Hamlet should seek revenge

1. Identify the audience/decision-maker. *Hamlet*

2. State your thesis. *Hamlet should not seek revenge.*

3. Is the decision-maker inclined to agree with your thesis? *No.*

If yes: Open directly with a simple question, statistic, or challenge (learned in LTW I). *n/a*

If no: Open indirectly using a paradox, anecdote, or clarification (learned in LTW II). *David was the rightful king of Israel while Saul was sitting on the throne, and he waited on God to remove Saul and establish him.*

4. Transition into your narratio by stating when it begins.
Two months ago…

Example B: Whether Odysseus should go home

1. Identify the audience/decision-maker. *Odysseus*

2. State your thesis. *Odysseus should go home.*

3. Is the decision-maker inclined to agree with your thesis? *Yes.*

If yes: Open directly with a simple question, statistic, or challenge.
Do you think sitting on the beach crying will get you home?

If no: Open indirectly using a paradox, anecdote, or clarification.

4. Transition into your narratio by stating when it begins.
Seven years ago…

Creating a Direct Opening

1. Identify the audience/decision-maker.

_____

2. State your thesis.

_____

_____

3. Is the decision-maker inclined to agree with your thesis? _____

If yes: Open directly with a simple question, statistic, or challenge (learned in LTW I).

_____

_____

If no: Open indirectly using a paradox, anecdote, or clarification (learned in LTW II).

_____

_____

4. Transition into your narratio by stating when it begins.

_____

_____

Assessment

Confirm:

- ❑ Whether the decision-maker is inclined to agree
- ❑ If yes, opens directly with a question, statistic, or challenge
- ❑ If no, opens indirectly with a paradox, anecdote, or clarification

Arrangement Template for Address I

I. Introduction

A. Exordium*

B. Narratio
1. Time and Place of Cause 1**
2. Cause 1**
3. Cause 2**
4. Cause 3**
5. Situation
   a. Decision-Maker(s)**
   b. Issue**

C. Division
1. Agreement*
2. Disagreement
   a. Thesis*
   b. Counter-Thesis*

D. Distribution
1. Thesis*
2. Enumeration*
3. Exposition
   a. Proof I*
   b. Proof II*
   c. Proof III*

II. Proof

A. Proof I*
1. Support 1*
2. Support 2*
3. Support 3*
4. Terminating Sentence*

B. Proof II*
1. Support 1*
2. Support 2*
3. Support 3*
4. Terminating Sentence*

C. Proof III*
   1. Support 1*
   2. Support 2*
   3. Support 3*
   4. Terminating Sentence*

III. Refutation

A. Counter-Thesis*

B. Counter-Proof I*
   1. Support 1 for Counter-Proof I*
   2. Support 2 for Counter-Proof I*
   3. Support 3 for Counter-Proof I*
   4. Inadequacy of Counter-Proof I*

C. Counter-Proof II*
   1. Support 1 for Counter-Proof II*
   2. Support 2 for Counter-Proof II*
   3. Support 3 for Counter-Proof II*
   4. Inadequacy of Counter-Proof II*

D. Summary of Refutation*
   1. Counter-Proof 1
   2. Counter-Proof 2
   3. Neither Persuasive

IV. Conclusion

A. Thesis*

B. Summary of Proof
   1. Proof I*
   2. Proof II*
   3. Proof III*

C. Amplification
   1. Who cares that the audience cares about*
   2. Why*

Anadiplosis

Tools for the Writer:
Anadiplosis Worksheet
Sample Address Appendix 6
Tools of Elocution Appendix 5

Skills to be Mastered:
Recognizing anadiplosis
Creating anadiplosis

Definitions

Anadiplosis: scheme in which the last word or phrase of one clause is repeated at the beginning of the next clause

Background

Purpose: By adding anadiplosis, we emphasize the relationship between the ideas in the two clauses. Anadiplosis works well in cause and effect situations (like narratio) and in emphasizing an argument (as in a proof).

Logos: Anadiplosis is created by finding a word or phrase at the end of a clause; the end of a clause then becomes the beginning of the next clause.

In LTW II, students learned anaphora and epistrophe. In LTW III, students add anadiplosis.

Examples from Great Literature, Etc.

From Romans 5:3-5, King James Version:

> *And not only so, but we glory in tribulations also: knowing that tribulation worketh **patience**; And **patience**, **experience**; and **experience**, hope: And hope maketh not ashamed; because the love of God is shed abroad in our hearts by the Holy Ghost which is given unto us.*

From William Butler Yeats' "An Irish Airman Foresees His Death":

> *The years to come seemed **waste of breath**,*
> ***A waste of breath** the years behind.*

From Shakespeare's *Richard III*, act IV, scene iii:

> *Come! I have learn'd that fearful commenting*
> *Is leaden servitor to dull **delay**:*
> ***Delay** leads impotent and snail-pac'd beggary:*
> *Then fiery expedition be my wing.*

From Tom Clancy's *The Hunt for Red October*:

> *This thing **will get out of hand**; it **will get out of hand** and we'll be lucky to live through it.*

Steps to Learn Anadiplosis

Review anaphora and epistrophe.
Define anaphora and epistrophe.*
Create an example of each.

Reflect on the preceding examples of anadiplosis drawn from great literature and answer the following questions:
How are they like anaphora? How are they like epistrophe?
How are they different from anaphora and epistrophe?
What makes them anadiplosis?

Examine each example below, in which you see the process by which an author creates anadiplosis. Pay attention to the author's steps so that you can imitate them.

Compare the examples. What steps does the author repeat each time?

Describe the process by which you will create anadiplosis.

Complete the Anadiplosis Worksheet and add anadiplosis to your address.

** Refer to the appendix for definitions and examples if necessary.*

Creating Anadiplosis Examples

Example A: *Hamlet*

1. Select a sentence. *Hamlet loved Ophelia.*

2. Choose the last word or phrase of the sentence. *Ophelia*

3. Add to that sentence a new clause or sentence beginning with the same word or phrase. *Hamlet loved Ophelia. Ophelia also loved and needed Hamlet.*

Example B: *Hamlet*

1. Select a sentence. *Horatio is Hamlet's close friend.*

2. Choose the last word or phrase of the sentence. *Close friend*

3. Add to that sentence a new clause or sentence beginning with the same word or phrase. *Horatio is Hamlet's close friend, and a close friend is something everyone needs.*

Example C: *Odyssey*

1. Select a sentence. *Odysseus is cunning.*

2. Choose the last word or phrase of the sentence. *Cunning*

3. Add to that sentence a new clause or sentence beginning with the same word or phrase. *Odysseus is cunning. Cunning is Odysseus' defining characteristic.*

Example D: *Odyssey*

1. Select a sentence. *The sirens were said to possess wisdom.*

2. Choose the last word or phrase of the sentence. *To possess wisdom*

3. Add to that sentence a new clause or sentence beginning with the same word or phrase. *The sirens were said to possess wisdom, and to possess wisdom is what Odysseus wants most.*

Anadiplosis

1. Select a sentence.

2. Choose the last word or phrase of the sentence.

3. Write a new sentence using that word or phrase.

4. Create anadiplosis by adding the new sentence or phrase to the first sentence using a conjunction, comma, or a separate sentence.

Practice

Exercise I

1. Original Sentence: *The best example of a leader is Aeneas.*

2. Choose a word or phrase: *Aeneas*

3. New Sentence: *Aeneas will show us the way.*

4. Anadiplosis: *The best example of a leader is Aeneas. Aeneas will show us the way.*

Exercise 2

1. Original Sentence: *I'm afraid I have bad news.*

2. Choose a word or phrase: *bad news*

3. New Sentence: _____

4. Anadiplosis: _____

_____

Exercise 3

1. Original Sentence: *On Saturday, we're going to throw him a party.*

2. Choose a word or phrase: *a party*

3. New Sentences: _____

4. Anadiplosis: _____

_____

Exercise 4

1. Original Sentence: *My dog loves rolling in the grass.*

2. Choose a word or phrase: _____

3. New Sentences: _____

4. Anadiplosis: _____

_____

For Your Address

1. Select a sentence from your address. _____

_____

_____

2. Write the last word or phrase of the sentence: _____

3. Write a new sentence or clause that begins with that word or phrase:

_____

_____

4. Anadiplosis: _____

5. Add your anadiplosis to your address.

Assessment

Confirm that:

- ☐ The last word(s) of the first clause repeat at the beginning of the second clause

Symploce

Tools for the Writer:
Symploce Worksheet
Sample Address Appendix 6
Tools of Elocution Appendix 5

Skills to be Mastered:
Recognizing symploce
Creating symploce

Definitions

Symploce: a scheme that combines anaphora and epistrophe with a change in the middle

Background

Purpose: By adding symploce, we clarify our point, correct false assumptions, or elaborate our point. Symploce works well when an idea needs to be expressed more precisely (as in the exordium or refutation). When we use symploce, we show our thoughtfulness by anticipating and correcting a potential misunderstanding before it occurs.

Logos: Symploce repeats words at the beginning of successive phrases or clauses and repeats other words at the end of successive phrases or clauses, with a (often slight) change in the middle.

In LTW II, we learned anaphora and epistrophe. In LTW III, we combine those to create symploce out of anaphora and epistrophe.

Examples from Great Literature, Etc.

US President Bill Clinton:

> ***When there is talk*** *of hatred,* ***let us stand up and talk against it***. ***When there is talk*** *of violence,* ***let us stand up and talk against it***.

From the movie *A Few Good Men*:

> ***You*** *want* ***me on that wall, you*** *need* ***me on that wall***.

From US President Ronald Reagan's "Address at the Vietnam Veterans' Memorial":

> *Yes, for all of them, those who came back and those who did not,*
> ***their love*** *for their families* ***lives****;*
> ***their love*** *for their buddies on the battlefields and friends back home* ***lives****;* ***their love*** *of their country* ***lives***.

Steps to Learn Symploce

Review anaphora and epistrophe.
Define anaphora and epistrophe.*
Create an example of each.

Reflect on the preceding examples of symploce drawn from great literature and answer the following questions:
How are they like anaphora?
How are they like epistrophe?
How are they different from anaphora and epistrophe?
What makes them symploce?

Examine each example below, in which you see the process by which an author creates symploce. Pay attention to the author's steps so that you can imitate them.

Compare the examples. What steps does the author repeat each time?

Define symploce.

Describe the process by which you will create symploce.

Complete the Symploce Worksheet and add symploce to your address.

** Refer to the appendix for definitions and examples if necessary.*

Creating Symploce Examples

Example A: *Hamlet*

1. Select a sentence from your address. *Hamlet was pretending to be mad.*

2. Identify the beginning word(s) and ending word(s) to be repeated.
Hamlet, mad

3. Identify something between the repeated word(s) that can be clarified, corrected, or elaborated.
Was pretending to be = was not actually

4. Write the new clause(s) with the repeated words.
Hamlet was not actually mad.

5. Put the sentences together.
Hamlet was pretending to be mad; Hamlet was not actually mad.

Example B: *Hamlet*

1. Select a sentence from your address. *Hamlet loved Ophelia.*

2. Identify the beginning word(s) and ending word(s) to be repeated.
Hamlet, Ophelia

3. Identify something between the repeated word(s) that can be clarified, corrected, or elaborated. *loved, hurt, mourned*

4. Write the new clause(s) with the repeated words. *Hamlet hurt Ophelia, Hamlet mourned Ophelia.*

5. Put the sentences together.
Hamlet loved Ophelia, though Hamlet hurt Ophelia. In the end, Hamlet mourned Ophelia.

Example C: *Odyssey*

1. Select a sentence. *Odysseus longed for Ithaka.*

2. Identify the beginning word(s) and ending word(s) to be repeated.
Odysseus, Ithaka

3. Identify something between the repeated word(s) that can be clarified, corrected, or elaborated. *Pined for, wept for*

4. Write the new clause(s) with the repeated words.
Odysseus pined for Ithaka, Odysseus wept for Ithaka.

5. Put the sentences together.
Odysseus longed for Ithaka, Odysseus pined for Ithaka, Odysseus even wept for Ithaka.

Example D: *Odyssey*

1. Select a sentence. *Odysseus is the man of many ways.*

2. Identify the beginning word(s) and ending word(s) to be repeated.
Odysseus, man of many ways

3. Identify something between the repeated word(s) that can be clarified, corrected, or elaborated.
Is the = is not a.

4. Write the new clause(s) with the repeated words.
Odysseus is not a man of many ways.

5. Put the sentences together.
Odysseus is the man of many ways; Odysseus is not a man of many ways.

Symploce

Steps to Writing Symploce

1. Select a sentence from your address.

2. Identify the beginning word(s) and ending word(s) to be repeated.

3. Identify something between the repeated word(s) that can be clarified, corrected, or elaborated.

4. Write the new clause(s) with the repeated words.

5. Put the sentences together.

6. Add symploce to your address.

Practice

Exercise I

1. Original Sentence: *The dog is a man's best friend.*

2. Identify words to be repeated: *the dog, best friend*

3. Identify something between the repeated words that can be clarified, corrected, or elaborated: *is a man's = is a human's*

4. Write the new clause(s) with the repeated words:
The dog is a human's best friend.

5. Put the sentences together:
The dog is a man's best friend. The dog is a human's best friend.

Exercise 2

1. Original sentence: *Beauty is in the eye of the beholder.*

2. Identify words to be repeated: *beauty, eye of the beholder*

3. Identify something between the repeated words that can be clarified, corrected, or elaborated:

4. Write the new clause(s) with the repeated words:

_____

5. Put the sentences together:

_____

Exercise 3

1. Original sentence: *Columbus was the first to believe the earth was round.*

2. Identify words to be repeated: *Columbus, earth was round*

3. Identify something between the repeated words that can be clarified, corrected, or elaborated:

_____

_____

4. Write the new clause(s) with the repeated words: _____

_____

5. Put the sentences together:

_____

_____

Exercise 4

1. Original sentence: *The leopard cannot change his spots.*

2. Identify words to be repeated:

_____

3. Identify something between the repeated words that can be clarified, corrected, or elaborated:

_____

4. Write the new clause(s) with the repeated words:

_____

5. Put the sentences together: _____

_____

_____

For Your Address

1. Select a sentence from your address. _____

_____

2. Identify the beginning word(s) and ending word(s) to be repeated.

_____

3. Identify something between the repeated word(s) that can be clarified, corrected, or elaborated.

_____

4. Write the new clause(s) with the repeated words.

_____

5. Put the sentences together.

_____

_____

6. Add symploce to your address.

Assessment

Confirm that:

- ❑ The first word(s) of the first clause are repeated at the beginning of the second clause
- ❑ The last word(s) of the first clause are repeated at the end of the second clause
- ❑ The middle words are different

Epanalepsis

Tools for the Writer:
Epanalepsis Worksheet
Sample Address Appendix 6
Tools of Elocution Appendix 5

Skills to be Mastered:
Recognizing epanalepsis
Creating epanalepsis

Definitions

Epanalepsis: a scheme in which a word or phrase at the beginning of one phrase or clause is repeated at the end of the same or the next phrase or clause

Background

Purpose: By adding epanalepsis, students bring a heightened sense of awareness to an emotional situation. Epanalepsis works well for highly emotional settings, the kind that might only be found in an emotionally charged proof or in an amplification—it should be used with caution.

Logos: Epanalepsis repeats the first word or phrase of a clause at the end of the same or the next clause, does epanalepsis.

In LTW II, we learned to create anaphora and epistrophe. In LTW III, we combine parts of each to create epanalepsis.

Examples from Great Literature, Etc.

From William Shakespeare's *King Lear*, act III, scene ii:
***Blow** winds and crack your cheeks! Rage, **blow**!*

From Philippians 4:4:
***Rejoice** in the Lord always: and again I say, **Rejoice**.*

From a common phrase in monarchical societies:
***The king** is dead. Long live **the king**!*

From Samuel Johnson's *The Vanity of Human Wishes*:
***Year** chases **year**,* **decay** *pursues **decay**.*

Steps to Learn Epanalepsis

Review anaphora and epistrophe.
Define anaphora and epistrophe.*
Create an example of each.

Reflect on the preceding examples of epanalepsis drawn from great literature and answer the following questions:
How are they like anaphora?
How are they like epistrophe?
How are they different from anaphora and epistrophe?
What makes them epanalepsis?

Examine each example below, in which you see the process by which an author creates epanalepsis. Pay attention to the author's steps so that you can imitate them.

Compare the examples. What steps does the author repeat each time?

Define epanalepsis.

Describe the process by which you will create epanalepsis.

Complete the epanalepsis worksheet and add epanalepsis to your address.

** Refer to the appendix for definitions and examples if necessary.*

Creating Epanalepsis Examples

Example A: *Hamlet*

1. Choose a word or phrase: *The ghost*

2. Write a phrase, clause, or sentence that begins with that word or phrase: *The ghost accused Claudius.*

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word: *Hamlet believed the ghost.*

4. Combine them to write an example of epanalepsis: *The ghost accused Claudius; Hamlet believed the ghost.*

Example B: *Hamlet*

1. Choose a word or phrase: *madness*

2. Write a phrase, clause, or sentence that begins with that word or phrase: *Madness was feigned by Hamlet.*

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word: *that led to Ophelia's madness.*

4. Combine them to write an example of epanalepsis: *Madness was feigned by Hamlet, which led to Ophelia's madness.*

Example C: *Odyssey*

1. Choose a word or phrase: *homecoming*

2. Write a phrase, clause, or sentence that begins with that word or phrase: *Homecoming was Odysseus' goal.*

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word: *He dreamed of nothing but his homecoming.*

4. Combine them to write an example of epanalepsis: *Homecoming was Odysseus goal, and he dreamed of nothing but his homecoming.*

Epanalepsis

Steps to Writing Epanalepsis

1. Choose a word or phrase:

2. Write a phrase, clause, or sentence that begins with that word or phrase:

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word:

4. Combine them to write an example of epanalepsis:

Practice

Exercise I

1. Choose a word or phrase: *sunset*

2. Write a phrase, clause, or sentence that begins with that word or phrase:
Sunset is the most beautiful part of the day.

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word: *I love to watch the sunset.*

4. Epanalepsis:
Sunset is the most beautiful part of the day. I love to watch the sunset.

Exercise 2

1. Choose a word or phrase: *Hard work*

2. Write a phrase, clause, or sentence that begins with that word or phrase:
Hard work can be frustrating.

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word:

4. Epanalepsis: _____

_____

Exercise 3

1. Choose a word or phrase: *Books*

2. Write a phrase, clause, or sentence that begins with that word or phrase: *Books are better than movies.*

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word:

_____

4. Epanalepsis:

_____

_____

Exercise 4

1. Choose a word or phrase: *Baseball*

2. Write a phrase, clause, or sentence that begins with that word or phrase: *Baseball is America's gift to the world.*

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word:

_____

4. Epanalepsis:

_____

_____

For Your Address

1. Choose a word or phrase:

_____

2. Write a phrase, clause, or sentence that begins with that word or phrase:

_____

_____

3. Add the word or phrase to the above or write another phrase or clause that ends with the same word:

_____

_____

4. Combine them to write an example of epanalepsis:

_____

_____

5. Add your epanalepsis to your address.

Assessment

Confirm that:

- ❑ The first word(s) of the first clause are repeated at the end of that clause or the next clause