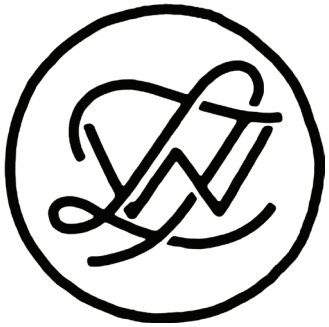
THE Lost Tools OF WRITING

ADVANCED RHETORIC



Published in the USA
by the CiRCE Institute
© 2026 CiRCE Institute

ISBN: 979-8-9961586-2-1

Layout Design by Lydia Christine Hall

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Introduction

While today rhetoric is often used to imply manipulation or artifice, classical rhetoric was once seen as the queen of the seven liberal arts and the foundation for study in history, philosophy, ethics, and theology. How things have changed! However, we have not yet lost the skills of our forefathers. Through their writings and speeches, we can understand both how they thought of rhetoric and why they held it in such high esteem, and perhaps even more importantly, we can learn from them.

In this text, you will find excerpts from classical rhetoricians, some of the greatest speeches humans have ever given, and training to help you become a master rhetorician yourself. And while the skills of rhetoric are crucial, we think it more important that you learn *why* they matter and how to use them wisely. So, this book teaches skills and also considers philosophical questions and ethical issues surrounding rhetoric.

But what is rhetoric? While rhetoric has been defined in many ways, the CiRCE Institute believes that rhetoric rightly understood is the art of harmonizing a community. You may know rhetoric as the third art of the classical Trivium: grammar, logic, and rhetoric. Note how these three build one upon the other. Grammar harmonizes subjects and predicates within sentences. Formal logic harmonizes sentences—propositions—with each other. Rhetoric harmonizes arguments—sets of propositions—and therefore persons within a community.

The idea of harmonizing a community is not a new idea. The need for rhetoric arose in classical Greece, where every free citizen participated in the judicial and legislative processes of the community. Hence the required rhetorical skills were identified, written, and practiced. From this judicial and legislative practice, rhetoricians developed the branches of judicial and deliberative rhetoric that we study in this program. The third branch, *epideictic* speaking, is not taught in this course, but you have heard it in wedding toasts and funeral orations.

When we learn to practice rhetoric well, we improve our thinking and speaking, and more importantly, we learn to better love our neighbors. In an era when many

competing voices and ideas need to be reconciled or harmonized, the right practice of rhetoric is demanded. Even in a relationship that involves only two persons, rhetoric helps us find truths, connect them to each other, listen thoroughly, and speak carefully.

Those who have used *The Lost Tools of Writing* (*LTW*) I, II, and III have called it not a writing or rhetoric program but a thinking program. In *LTW I*, students considered whether someone ought to do something, asking them to grow in wisdom by close examination of the situation. In *LTW II*, students considered whether someone ought to be punished or derided for an action, asking them to consider justice and responsibility to one's peers. In *LTW III*, students progressed to considering not just what had been done or ought to have been done but what one ought to do in the future. They are then able to share this wisdom with their communities, leading others toward wisdom and right action.

In this college-level *LTW* course, students return to these fundamentals and move from a formulaic understanding of rhetoric and writing to a refined and mature expression and understanding of rhetoric. They continue practicing the skills of discernment they learned in *LTW I*, *II*, and *III* and deepen both their thinking and expression.

We pray this course leads to greater love and wisdom within your homes and communities.

Winter 2026
The CiRCE Press

NOTES TO INSTRUCTORS

GOALS OF THIS COURSEBOOK

The primary purpose of this text is to help students grow in wisdom and discernment and share that wisdom well with others. Secondarily, students will learn the skills of oral and written communication, building on the skills they practiced in *The Lost Tools of Writing* (*LTW*) levels I, II, and III and expanding these skills by applying them to issues from literature, history, and contemporary politics. They will also move beyond writing skills to memorize their addresses and present them to a live audience. They will listen to their peers, peer-review each other's work, and participate in class conversations using the rhetorical skills they have practiced in their writing. They will practice listening to each other, responding appropriately, and refining their own thinking and expression. In short, they will move from a formulaic expression to a mature expression. However, no prerequisite knowledge of *LTW* is required. It is assumed, though, that students have a basic knowledge of grammar and are capable of writing an essay at a fitting level for a high school graduate.

This text is appropriate for college freshmen or similarly capable high school juniors and seniors and covers the basics of college rhetoric from public speaking to elegant, scholarly writing. Students will learn to use schemes and tropes effectively, think logically, examine an issue from all sides, use a memory palace to give a public speech extemporaneously, and, most importantly, move their community toward wisdom. This would be an excellent course to undertake before a senior thesis or on its own to prepare for college, where students will be expected to speak publicly, write effectively, and think deeply.

STRUCTURE

This text is designed for a course that meets three times per week. Students should expect about six hours of homework per week, as is fitting for a college-level course. Each chapter (which composes one week), students will read and respond to a famous

speech or paper, learn a skill from classical rhetoric, consider ancient sources, and peer-review each other's work. Over the course of the semester, students will write one essay and deliver two speeches.

This text is also useful for the adult or mature student who would like to learn these skills by working independently.

SUPPLEMENTARY MATERIALS

This text aligns with the book *A CiRCE Guide to Reading (CGR)* by Andrea Lipinski and Andrew Kern, which we recommend each student own. Students will also need access to the internet and basic research skills.

Students will also need the Literature Course Companion, which includes the rhetoric and primary sources for each chapter.

READING ASSIGNMENTS

Each week, students will closely read a speech or essay and write a brief analysis of the rhetoric within it. One of the most important aspects of learning to write well is knowing the essential parts of any composition. So, students will highlight the speech or essay with the CiRCE highlighting system, which teaches the reader to identify the components of a composition (highlighting is explained in *CGR*). After reading and highlighting, students will compose a brief analysis of the reading for that week in which they consider the author's use of rhetoric and what makes the composition successful.

PREPARING TO TEACH THIS COURSE

We have provided a scope and sequence for your convenience, which you can adapt to your own course needs. We also recommend some elements that you can choose to incorporate into or exclude from your own syllabus, such as due dates, participation expectations, and grading.

Note that the rhetoric exercises in this course revisit lessons from levels I, II, and III of *LTW*. However, while the content may be familiar, we now expect a higher level of eloquence, refinement, and discernment from students. Students attain this through closely reading the speeches and great works provided. If you need more background, guidance, or examples to help with writing exercises, return to the *LTW* instructional

videos, books, and/or forums. For the first address (chapters 1–4), look at Level I exercises. For the second (chapters 5–8), look at Level II. For the last (chapters 9–12), look at Level III.

> **Nota bene:** *Sometimes you will see the same LTW skill or chart posted as an arrangement section for two different lessons or chapters. Here's why: First, we practice new tools on opposing arguments because they are clearer to us than our own arguments. After we learn how to use the tools on the opposing arguments, we use the same tools to check our own arguments. So we'll use tools first to think about refutation points (the counterarguments) and then to defend the thesis. We see this dual approach in "Refining the Refutation" and "Refining the Case." We see it again when we employ enthymemes and other logic tools in the refutation and then in our own arguments.*

READING HOMEWORK

- Students read and highlight one speech per chapter.
- Students write a half- to one-page response to each speech.

RHETORIC HOMEWORK

- Students complete rhetoric exercises.
- Students post their work in the forum.
- Students provide feedback to each other.

CLASS DISCUSSIONS

As you can see in the scope and sequence and within each lesson, we recommend using one class per week for students to discuss a normative or generally philosophical question that relates to their work. On these days, we simply provide the discussion questions and leave it to you and your students to integrate the discussion with the writing work. They can wrestle with the ideas, practice problem-solving (or harmony seeking), and philosophize about new ideas in order to apply what the exercises have drawn out about the issues they're contemplating. You can think of this time as a "flipped classroom"—students will have learned the lessons independently and come ready to ask questions and think deeply together.

ONLINE FORUMS

While it is not required, this course is designed to include an online discussion forum where the students interact with each other throughout each week. There, they will post thoughts on the reading, questions about the work, and the homework as they complete it. We recommend you (the instructor) use this as a way of monitoring student progress and participation.

Steps to participating in the forum:

1. Students will complete rhetoric exercises and submit them on the forum throughout the week as each exercise is finished.
2. Students will submit reviews of their peers' work simultaneously.
3. Students will adjust their own work based on feedback they receive.
4. Students will ask questions of other students if they're stuck.
5. Students may bring further questions to class but should ask first in the forum.

We recommend you guide students on participating in the forums. Here is a recommended list for students to use:

- Post the kind of notes you would like to receive. Remember that your notes are examples to others of what you'd like them to tell you.
- Post notes that would help you find and correct your mistakes so you can better understand the lessons.
- To help your peers learn, provide helpful feedback to them like this:
  - That's a good example of *x*.
  - Please explain what you mean by *y*.
  - How is this an example of *z*?
  - Your work seems different from other exercise pages posted here because *a* and *b*.

FURTHER COURSE SUPPORT

Recommended homework due dates, assessment notes, and graded work can be found in appendices I and J.

ADDITIONAL *LTW* SUPPORT

If you are new to *LTW*, please look at the resources below. Consider joining a forum to learn more and ask questions. Students may also benefit from using these resources.

- An email group: Search online for "io groups" (formerly Yahoo groups), and go to their website. Search for the group called "LTW Mentor" and then click on that group name. You can create a free account to be in the group.
- A Facebook group: go to Facebook, search for "The Lost Tools of Writing Mentor," and answer the membership questions about your role in teaching or learning Lost Tools.
- The new Level I videos are another great resource. They contain models of mimetic presentations for teachers to observe, and they provide two examples of every exercise in the book. To find them, go to CiRCE Institute's website homepage and click on Resources, then Lost Tools of Writing, and then Videos.
- We find definition, sorting, and narratio the most likely lessons to confuse students. If students need extra support, try the alternative exercises available online. These exercises contain additional questions so that fewer intuitive leaps are required on the part of the student. Find these exercises and a few others by going to the CiRCE Institute homepage and clicking on Resources, then Lost Tools of Writing, and then Supplements.
- Recordings of past webinars each provide an hour of instruction for a few of the book's more difficult lessons. To find those, go to CiRCE Institute's website and click Resources, then Lost Tools of Writing, then Free Resources. Under "Free LTW Support Webinars on YouTube," click the link after "Free Webinars."
- The CiRCE YouTube channel also contains a playlist called "The Three Amigos" that includes short video clips where three *LTW* teachers address frequently asked questions. You can view those if you go to CiRCE Institute's website and click Resources, then Lost Tools of Writing, then Free Resources, and then under "Free LTW Support Webinars on YouTube," click the link after "YouTube shorts."
- For live Q&A sessions (usually each month's third Thursday at 3:00 p.m. EST), go to CiRCE Institute's website and click Resources, then Lost Tools of Writing, then Free Resources, and then under Questions about LTW, click on the link at the end of the fourth bullet point (which begins with "For all levels, join our free monthly Q&A Webinar").
- To receive a full day of personal training for your community, you can host a workshop. Go to CiRCE Institute's website and click Training and then Consulting. At the bottom of the page, click Contact Us and fill out the form.

SCOPE AND SEQUENCE

STUDENTS PREPARE FOR CHAPTER I:

1. Read pages 7–19 of *A Circe Guide to Reading* (*CGR*) before the first class meeting.
2. Read the syllabus before class.

In the guide below, each week aligns with a chapter in the text. So week 1 is chapter 1, week 2 chapter 2, etc.

SIMPLE ADDRESS

Week I: Invention

Speech #1: Atticus Finch's closing argument in Harper Lee's *To Kill a Mockingbird*

Monday: Discussion and Invention

Part 1: What is rhetoric?

Wednesday: Definition and Comparison

Highlighting yellow and orange

Friday: Circumstance (Q&A)

Week 2: Invention and Arrangement

Speech #2: The Sermon on the Mount in Matthew 5–7

Monday: Relation

Highlighting green

Homework: testimony and metaphor

Wednesday: Discussion

Does it matter who your audience is, what they want, and how they feel? How can we know them? How can we speak to them appropriately?

Homework: finish ANI to 30 in each column

Friday: Sorting

Week 3: Arrangement

Speeches: Pericles' funeral oration in Thucydides' *History of the Peloponnesian War* and The Gettysburg Address by Abraham Lincoln

Monday: Arrangement (Parts B and C) and Narratio

Highlighting blue

Homework: amplification

Wednesday: Direct and Indirect Exordia

Homework: division

Friday: Discussion

Q1: The Gettysburg Address begins with narratio and omits an exordium. Why do you think President Lincoln chose to write the speech that way?

Q2: Whom do you try to convince without using an exordium? How do you give an exordium when you think your audience may not be easily persuaded?

Refutation in class or for homework, depending on time

Week 4: Elocution

Speech #4: “What to the Slave is the Fourth of July?” by Frederick Douglass

Monday: Memory Palace

Homework: metaphor and parallelism

Wednesday: Presentations

Friday: Presentations

JUDICIAL ADDRESS

Week 5: Invention

Speech #5: “I Have a Dream” by Martin Luther King Jr.

Monday: Burden of Proof and Stasis Questions

Wednesday: Discussion and An Sit

Why prosecution bears the burden of proof: Are we willing to release a few guilty persons to avoid punishing many innocent ones?

Friday: Quid Sit

Week 6: Invention and Arrangement

Speech #6: “Speech to the House of Commons on June 4, 1940” by Winston Churchill

Monday: Quale Sit

Quality and justice in the Belgian surrender

Wednesday: Refining Refutation

Friday: Refining Exordium

Homework: refining the case and complete the outline

Week 7: Elocution

Speech #7: "Judge Ward Hunt's Decision" from *United States v. Susan B. Anthony*

Monday: Transitional Sentences

Wednesday: Citations

Friday: Discussion

What's it like to change your work based on peer reviews? How can we be our own best critic and editor?

Week 8: Editing and Peer Review

Speech #8: "Address to the American People on the Soviet Arms Build-Up in Cuba" by John F. Kennedy

Monday: Editing in class

Wednesday: Peer review in class

Friday: Discussion

Is eloquent speaking manipulation? Should we speak eloquently? What is the value of clear, beautiful communication?

DELIBERATIVE ADDRESS

Week 9: Invention

Speech #9: Henry V's St. Crispin's Day speech in William Shakespeare's *Henry V*

Monday: Discussion

Should Henry have given this speech knowing his men would likely die?

Wednesday: Deliberative Address

(1) issue, (2) audience, (3) status quo and proposal, and (4) advantages (honor and utility)

Friday: Four Causes of the Proposal

Homework: modes of persuasion

Week 10: Arrangement

Speech #10: JFK's inaugural Address

Monday: Discussion

We examine two new kinds of exordium and how ethos plays a role in them. We need to fit every exordium to the audience, but how can we really know the soul of another? If an exordium must move the listener, how can one exordium move a whole audience? Is such a thing possible?

Wednesday: Construct the amplification

Friday: Construct outline

Week 11: Formal Logic

Speech #11: Mother Teresa's 1994 National Prayer Breakfast Message

Monday: Enthymemes in Refutation

Homework: enthymemes in case

Wednesday: Sorites

Friday: Epicheirema

Week 12: Elocution

Speech #12: "Give Me Liberty or Give Me Death" by Patrick Henry

Monday: Argument by Analogy

Homework: erotema and hypophora

Wednesday: Oxymoron and Irony

Friday: Discussion

What is the place and power of logic in our rhetoric?

Week 13: Peer Review

Monday: Peer reviews and editing

Wednesday: Peer reviews and editing

Friday: Peer reviews and editing (or discussion; instructor's choice)

Week 14: Reading Week

Work in class or give a week at home to work

Week 15: Finals

Oral presentations

SPEECHES

FOUNDATIONAL SPEECHES

Speech #1: Atticus Finch's closing argument in Harper Lee's *To Kill a Mockingbird*

Speech #2: The Sermon on the Mount in Matthew 5–7

Speech #3: Pericles' funeral oration in Thucydides' *History of the Peloponnesian War* & The Gettysburg Address by Abraham Lincoln (compare)

Speech #4: "What to the Slave is the Fourth of July?" by Frederick Douglass

JUDICIAL SPEECHES

Speech #5: "I Have a Dream" by Martin Luther King Jr. (judicial selection: broken promise)

Speech #6: "Speech to the House of Commons on June 4, 1940" by Winston Churchill (judicial selection: Belgium)

Speech #7: Judge Ward Hunt's decision in *United States v. Susan B. Anthony*

Speech #8: John F. Kennedy's "Address During the Cuban Missile Crisis" (See the JFK Library site to access the speech)

DELIBERATIVE SPEECHES

Speech #9: Henry V's St. Crispin's Day speech in William Shakespeare's *Henry V*

Speech #10: John F. Kennedy's inaugural address, 1961

Speech #11: Mother Theresa's 1994 National Prayer Breakfast Message

Speech #12: "Give Me Liberty or Give Me Death" by Patrick Henry

CHAPTER 7

Elocution

This chapter you will write a full judicial address. The rhetoric exercises consist of elocution tools such as transitions, citations, anaphora, and epistrophe.

READING HOMEWORK

This chapter's reading (speech #7) is a judicial address regarding Susan B. Anthony illegally voting in the 1872 election titled "Judge Ward Hunt's Decision."

1. **Read** "Judge Ward Hunt's Decision."
2. **Highlight** in all five colors. Include schemes and tropes when present.
3. **Underline** the proofs pertaining to an sit, quid sit, and quale sit.
4. **Underline** the author's thesis/conclusion.
5. **Mark** any other elements of the outline that you see (exordium, division, etc.).
6. **Write** a half- to one-page response to this speech (see appendix A for detailed instructions).

While you will need to find the other speeches online, we have provided this chapter's reading below, as it is difficult to find.

SPEECH #7: SUSAN B. ANTHONY SHOULD BE PUNISHED

Judge Ward Hunt

The right of voting, or the privilege of voting, is a right or privilege arising under the constitution of the state, and not under the constitution of the United States. The qualifications are different in the different states. Citizenship, age, sex, residence, are variously required in the different states, or may be so. If the right belongs to any particular person, it is because such a person is entitled to it by the laws of the state where he offers to exercise it, and not because of citizenship of the United States. If the state of New York should provide that no person should vote until he had reached the age of thirty years, or after he had reached the age of fifty, or that no person having gray hair, or who had not the use of all his limbs, should be entitled to vote, I do not see how it could be held to be a violation of any right derived or held under the constitution of

the United States. We might say that such regulations were unjust, tyrannical, unfit for the regulation of an intelligent state; but, if rights of a citizen are thereby violated, they are of that fundamental class, derived from his position as a citizen of the state, and not those limited rights belonging to him as a citizen of the United States; and such was the decision in *Corfield v. Coryell.*

The United States rights appertaining to this subject are those, first, under article 1, § 2, subd. 1, of the United States constitution, which provides, that electors of representatives in congress shall have the qualifications requisite for electors of the most numerous branch of the state legislature; and second, under the fifteenth amendment, which provides, that "the right of citizens of the United States to vote shall not be denied or abridged by the United States, or by any state, on account of race, color, or previous condition of servitude." If the legislature of the state of New York should require a higher qualification in a voter for a representative in congress than is required for a voter for a member of the house of assembly of the state, this would, I conceive, be a violation of a right belonging to a person as a citizen of the United States. That right is in relation to a federal subject or interest, and is guaranteed by the federal constitution. The inability of a state to abridge the right of voting on account of race, color, or previous condition of servitude, arises from a federal guaranty. Its violation would be the denial of a federal right—that is, a right belonging to the claimant as a citizen of the United States.This right,however,exists by virtue of the fifteenth amendment. If the fifteenth amendment had contained the word "sex," the argument of the defendant would have been potent. She would have said, that an attempt by a state to deny the right to vote because one is of a particular sex is expressly prohibited by that amendment. The amendment, however, does not contain that word. It is limited to race, color, or previous condition of servitude. The legislature of the state of New York has seen fit to say, that the franchise of voting shall be limited to the male sex. In saying this, there is, in my judgment, no violation of the letter, or of the spirit, of the fourteenth or of the fifteenth amendment.

This view is assumed in the second section of the fourteenth amendment, which enacts, that, if the right to vote for federal officers is denied by any state to any of the male inhabitants of such state, except for crime, the basis of representation of such state shall be reduced in a proportion specified. Not only does this section assume that the right of male inhabitants to vote was the especial object of its protection, but it assumes and admits the right of a state, notwithstanding the existence of that clause under which the defendant claims to the contrary, to deny to classes or portions of the male inhabitants the right to vote which is allowed to other male inhabitants. The regulation of the suffrage is thereby conceded to the states as a state's right.

The case of *Bradwell v. State,* 16 Wall. [83 U.S.] 130, decided at the recent term of the supreme court, sustains both of the positions above put forth, viz., first, that the rights referred to in the fourteenth amendment are those belonging to a person as a citizen of the United States and not as a citizen of a state; and second, that a right of the character here involved is not one connected with citizenship of the United States. Mrs. Bradwell

made application to be admitted to practice as an attorney and counsellor at law in the courts of Illinois. Her application was denied, and, upon a writ of error, it was held by the supreme court, that, to give jurisdiction under the fourteenth amendment, the claim must be of a right pertaining to citizenship of the United States, and that the claim made by her did not come within that class of cases. Justices Bradley, Swayne, and Field held that a woman was not entitled to a license to practice law. It does not appear that the other judges passed upon that question. The fourteenth amendment gives no right to a woman to vote, and the voting by Miss Anthony was in violation of law.

If she believed she had a right to vote, and voted in reliance upon that belief, does that relieve her from the penalty? It is argued that the knowledge referred to in the act relates to her knowledge of the illegality of the act, and not to the act of voting; for, it is said, that she must know that she voted. Two principles apply here: First, ignorance of the law excuses no one; second, every person is presumed to understand and to intend the necessary effects of his own acts. Miss Anthony knew that she was a woman, and that the constitution of this state prohibits her from voting. She intended to violate that provision—intended to test it, perhaps, but, certainly, intended to violate it. The necessary effect of her act was to violate it, and this she is presumed to have intended. There was no ignorance of any fact, but, all the facts being known, she undertook to settle a principle in her own person. She takes the risk, and she can not escape the consequences. It is said, and authorities are cited to sustain the position, that there can be no crime unless there is a culpable intent, and that, to render one criminally responsible a vicious will must be present. A. commits a trespass on the land of B., and B., thinking and believing that he has a right to shoot an intruder upon his premises, kills A. on the spot. Does B.'s misapprehension of his rights justify his act? Would a judge be justified in charging the jury, that, if satisfied that B. supposed he had a right to shoot A., he was justified, and they should find a verdict of not guilty? No judge would make such a charge. To constitute a crime, it is true that there must be a criminal intent, but it is equally true that knowledge of the facts of the case is always held to supply this intent. An intentional killing bears with it evidence of malice in law. Whoever, without justifiable cause, intentionally kills his neighbor, is guilty of a crime. The principle is the same in the case before us, and in all criminal cases. The precise question now before me has been several times decided, viz., that one illegally voting was bound and was assumed to know the law, and that a belief that he had a right to vote gave no defence, if there was no mistake of fact. [Here Hunt cited five cases from courts in various states.] No system of criminal jurisprudence can be sustained upon any other principle. Assuming that Miss Anthony believed she had a right to vote, that fact constitutes no defence, if, in truth, she had not the right. She voluntarily gave a vote that was illegal, and thus is subject to the penalty of the law.

LESSON I

EDITING FOR ELOCUTION

ANAPHORA AND EPISTROPHE

Anaphora

Earlier we learned how to include parallelism in our speeches to add emphasis where needed and help the speaker and listener remember the main points. Now we learn two kinds of parallelism: anaphora and epistrophe. Let us first consider anaphora.

Anaphora is a scheme in which a word, phrase, or clause is repeated at the beginning of successive phrases, clauses, or sentences.

Consider the following examples:

Martin Luther King, Jr.'s "I Have a Dream" speech

> And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.
>
> **I have a dream** that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal . . ."
>
> **I have a dream** that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. **I have a dream** today.
>
> **I have a dream** that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together. . . ."

Dante's *Inferno*, canto 8

> **Sullen** were we in the air made sweet by the Sun;
> in the glory of his shining our hearts poured
> a bitter smoke. **Sullen** were we begun;
> **Sullen** we lie forever in this ditch.

Winston Churchill's "Speech to the House of Commons on June 4, 1940"

> **We shall fight** on the beaches, **we shall fight** on the landing grounds, **we shall fight** in the fields and in the streets, **we shall fight** in the hills; we shall never surrender. . . .



Consider: What do these three examples have in common? What do they both have? What do they both do? What is their impact? When should a speaker use anaphora? When might it not be fitting?

Consider examples of anaphora in the speeches you've read so far. When are they often used?

You might have noticed they are not typically used within one point or to expound on an idea. They are more often used to drive home a point that has already been made or to introduce an idea that will be expanded on. The emphasis, then, is more like a strong foundation or the nail in the coffin. That is to say, when you are following a logical train of thought to prove a point, anaphora is not typically the best option as it can break that chain of thought. However, it can be very effective at drawing attention at the beginning and end of a point to the most important thing.

Note also the rhythm of the anaphoras you see. How do they sound? The repetition at the beginning creates a wave-like ebb and flow, like walking. This can sound clunky and awkward if placed after short sentences but elegant and smooth if contrasted against long, flowing sentences—that is, sentences with a complex sentence structure and various dependent clauses.

Return to the examples in the speeches you've read so far in this course. What makes them work well? Are they well placed? Do they break a logical sequence? Does the author attend to the rhythm of the phrases?

To add anaphora to your own writing, complete the following steps:

1. Select an item, idea, action, or quality to emphasize. Keep in mind that anaphora can disrupt a logical sequence and is often best placed after a proof.
    a. Example: *Henry VIII was foolish.*

2. List at least three things that expand upon or exemplify that item, idea, action, or quality.
    a. Example: *He sought praise from fools, he sought riches from the poor, and he sought wisdom outside the Church.*

3. Find a word, phrase, or clause to repeat that can introduce the three truths you found in the previous step. This could be the opening clause you expanded upon, or you could introduce a new phrase.
    a. Example 1: *Henry was foolish*
    b. Example 2: *Follow not Henry*

4. Rewrite the items in section 2 using the same opening each time.
    a. Example 1: *Henry was foolish, for he sought praise from fools; Henry was foolish, for he sought riches from the poor; Henry was foolish, for he sought wisdom outside the Church.*
    b. Example 2: *Follow not Henry, for he sought praise from fools; Follow not Henry, for he sought riches from the poor; Follow not Henry, for he sought wisdom outside the Church.*

→ Add the new sentences to your address. Pay attention to where you place them and the impact they have on the rhythm and logical flow.

→ Read aloud examples of anaphora from the speeches you've read. Then ask someone else to read your anaphora aloud (if you want to hear how your words sound, it is better to have someone else read it aloud to you rather than for you to read it yourself). Consider how yours compares and how it might be improved.

Epistrophe

Like anaphora, epistrophe is a kind of parallelism that draws the reader's attention to an idea and adds emphasis. Epistrophe is a scheme in which a word, phrase, or clause is repeated at the end of successive phrases, clauses, or sentences.

Consider the following examples:

From Henry's St. Crispin's Day speech,
William Shakespeare's *Henry V*, act 4, scene 3:

We **few,** we happy f**ew,**
we band of **brothers;**
For he to-day that sheds his blood with me
Shall be my **brother;**

The Gettysburg Address, Abraham Lincoln

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.

It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of **the people**, by **the people**, for **the people** shall not perish from the earth.

From Martin Luther King, Jr's "I Have a Dream" speech

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, Black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: **Free at last. Free at last.** Thank God almighty, we are **free at last**."

Consider: What do these three examples have in common? What impact do they have? When should a speaker use this scheme? When might it not be effective? Why?

Notice Lincoln uses both anaphora and epistrophe. When does he use each? How are they different? Do they have the same impact? Anaphora is more common than epistrophe. Why might this be?

Epistrophe creates the same rhythmic tone, but carries a different weight than anaphora by placing the emphasis on the end of each phrase. It is often most effective when placed at the end of an idea.

Find other instances of epistrophe in the speeches you've read so far. Where are they placed? What impact do they have?

To add epistrophe to your essay, complete the following steps:

1. Select an item, idea, action, or quality to emphasize through repetition in your address. Where does an idea need extra weight? Where do you have a powerful idea that you want to ensure the reader grasps the importance of?
    a. Example: *Henry VIII was foolish.*

2. List at least two things that expand upon or exemplify that item, idea, action, or quality.
    a. Example: *He killed Sir Thomas More, and he didn't listen to his advisors.*

3. Select one of the three forms of epistrophe above to imitate. Remember that example 1 has two pairs of two repeated phrases, example 2 has three repeated prepositional phrases containing the same object of the preposition, and example 3 has the same phrase repeated twice and then a third time with more words added before the third iteration (for this example, we are choosing example 1). Once you've identified the form to imitate, go back to the clause you wrote in #1 above (e.g., *Henry VIII was foolish).* Combine the ideas in 1 with the ideas in 2 within the form you've chosen.
    a. Example: *Henry was foolish, abundantly foolish, for he ignored his advisors and even went so far as to kill his advisors.*

→ Add the new sentences to your address. Pay attention to where you place it and the impact it has on the rhythm and weight of the address.

RECOMMENDED HOMEWORK

1. **Begin** the reading assignment (see chapter 7 reading homework for details).
2. **Draft** the first version of your judicial address. (**Nota bene:** When we address our audience, we usually begin by stating their name[s].)
3. **Underline** each opening sentence in your essay and edit or rewrite it to improve the transition.
4. **Complete** the anaphora and epistrophe exercises.
5. **Post** your work in the forum.
6. **Give** feedback on other students' work in the forum.
7. **Read** feedback that's given to you.
8. **Adjust** your work as needed.

LESSON 2

CITATIONS AND QUOTATIONS

> **Note to instructor:** *You will need to identify the citation style you would like your students to follow. This coursebook does not mandate or teach one style.*

When should you use quotations? Most young writers misuse quotations because they think every quotation adds **credibility** and authority to their argument. While some certainly do, using too many or using them in the wrong way actually does the opposite. Misused quotations weaken your voice as an author and can make it seem as though you have nothing of your own to say.

First, let's consider why you need quotations and what they can add to your composition. When you are not an expert on a topic, you need to refer to the experts on it. You can do this by summarizing what they have to say or by providing a quotation. If you can summarize the quotation's idea(s) in your own words and not lose any of its meaning in doing so, then summarize the quotation and provide an appropriate citation. It is always best to summarize and provide a source *when doing so does not alter the meaning*. Consider the following example:

Caine, in like manner, notes that although many reject the notion of Victorian feminism, this is only because modernity assesses the Victorian period using modern definitions of feminism (23).

In this sentence, the author has included a summary of Caine's argument and provided an MLA citation for the page on which Caine makes this claim. The reader can understand Caine's argument without reading the exact quotation.

However, sometimes you need the author's precise words. This is often the case when writing about literature or philosophy—you may want to make a point about the precise words the author uses. In this instance, include the quote and then make your point. Consider the following example:

Eliot laments that neither a new Antigone nor a St. Theresa can live in this middling class: "The medium in which their ardent deeds took place is forever gone." "Medium" here is very likely a pun referencing both the society in which the saints of the past lived and the artistic medium in which their deeds live on: painting.*

In this example, the original words of George Eliot matter, so the author does not summarize or change them but rather provides a quotation with analysis immediately after it. See the footnote below to see an example of Chicago-style formatting.

A good rule of thumb is that if you provide the exact quote and then don't have any analysis to add because the quote made your point for you, you very likely do not need the quote. You can usually provide a summary in that instance.

You should never use quotations simply to fill space. Sometimes authors include a quotation and then summarize that quotation in their own words. This lengthens the paragraph without adding any meaning and thus weakens the author's credibility by making him appear lazy. Again, in this instance delete the quote and only include your summary and a proper citation. Consider the following example:

*"The Christian goes so far as to see him as the Image of God, the lord-steward of the creation on whose virtue the well-being of the earth and its inhabitants depends, and as a priest, offering the creation to God for the sake of its flourishing and his own blessedness."** As Christians, we believe we are created in the image of God and as such have been given the responsibility of caring for all of creation like priests by both providing for its needs and giving it back to God so that it might be redeemed.*

This paragraph is not well written because the analysis following the quote has not provided new content or insight. The author should first consider removing the quote and including only the summary. If in doing so she realizes that the quote holds value that will be lost, she should identify what that value is and explain it after the quote.

To summarize: Use quotations only when the precise wording of the quotations matter. After the quotation, provide analysis and insight. Use citations after both summaries and quotations.

Check the citations in your own essay. Here is a checklist you can use:

* George Eliot, *Middlemarch* (1871; Barnes & Noble, 2003), 794.

** "The Four Elements of Classical Education," CiRCE Institute, accessed February 11, 2026, https://circeinstitute.org/the-four-elements-of-classical-education/.

CITATIONS AND QUOTATIONS

- ☐ Did you include citations when providing a quote? Use the style guide your teacher prefers.
- ☐ Are the citations formatted correctly (according to the given style guide)?
- ☐ Did you include citations when summarizing other people's ideas (even if you did not include a quote)? If not, make sure you do so.
- ☐ Did you use quotations when summarizing the ideas would be just as meaningful? Only use a quotation if you cannot express the idea in your own words or if you need to rely on the authority of the author.
- ☐ Did you use quotations merely to fill space? Check your quotations and confirm that each one is adding meaningful information that supports the argument.
- ☐ Do you explain what the quotation contributes to the argument? Every quotation should be followed by an explanation of what it means or contributes to the essay.

RECOMMENDED HOMEWORK

1. **Continue** the reading assignment (see the chapter 7 reading homework for details).
2. **Assess and add** your citations.
3. **Post** your edited draft that includes citations.
4. **Give** feedback on other students' work in the forum.
5. **Read** feedback that's given to you.
6. **Adjust** your work as needed.

LESSON 3

HYPERBOLE AND LITOTES

PART ONE: DISCUSSION

1. How do we assess our own work?
2. How do we assess others' work?
3. What are the activities of assessment? Why do we undertake those actions?
4. Should we be our own best critics? Why? How?
5. Can we really edit our own work and see our own errors? Should we try? How might we best attempt that?
6. What happens if you read your essay out loud to yourself? Do you notice anything that you didn't see when you read silently?
7. What happens if someone else reads your essay out loud to you? Do you hear anything that you didn't notice while you were looking at the words on the page?

> **Note to instructor:** *We recommend using class time for the discussion and having the students learn the section below independently.*

PART TWO: HYPERBOLE

A hyperbole is a trope that emphasizes an idea by exaggerating it to an unreal or impossible proportion. When we hear the impossible statement, we know the proportion isn't literally true, yet its imagery causes us to see or feel more vividly and remember the idea more clearly.

Look back at Pericles' funeral oration. Do you see any hyperboles? Write down all that you can find. What effect do they have? Are his hyperboles well done? Does he use them in the right places? Why or why not?

Once you have examined hyperbole in the funeral oration, consider the following paragraphs from Frederick Douglass' "What to the Slave is the Fourth of July?":

> Fully appreciating the hardship to be encountered, firmly believing in the right of their cause, honorably inviting the scrutiny of an on-looking world, reverently appealing to heaven to attest their sincerity, soundly comprehending the solemn responsibility they were about to assume, wisely measuring the terrible odds against them, your fathers, the fathers of this republic, did, most deliberately, under the inspiration of a glorious patriotism, and with a sublime faith in the great principles of justice and freedom, lay deep the corner-stone of the national superstructure, which has risen and still rises in grandeur around you.
>
> Of this fundamental work, this day is the anniversary. Our eyes are met with demonstrations of joyous enthusiasm. Banners and pennants wave exultingly on the breeze. The din of business, too, is hushed. Even Mammon seems to have quitted his grasp on this day. The ear-piercing fife and the stirring drum unite their accents with the ascending peal of a thousand church bells. Prayers are made, hymns are sung, and sermons are preached in honor of this day; while the quick martial tramp of a great and multitudinous nation, echoed back by all the hills, valleys and mountains of a vast continent, bespeak the occasion one of thrilling and universal interests nation's jubilee.

What hyperboles does Douglass use to describe the country's celebration and the mutual feeling about the occasion? What effect does this have?

Here is one more example of hyperbole from Ralph Waldo Emerson's "The Concord Hymn":

> Here once the embattled farmers stood
> And fired the **shot heard round the world**.



Compare the hyperboles of Pericles, Douglass, and Emerson. What do they do? What do they have?

After examining the hyperboles of Pericles, Douglass, and Emerson, it's time to create your own. Consider where your speech could benefit from a hyperbole. What ideas do you want to emphasize? Where could you add potency?

Below is a sample step-by-step guide to creating your own hyperbole. You can find another example of creating hyperbole in appendix D.

Writing a Hyperbole

1. Select a sentence with a term you want to emphasize.
2. Select a specific quality or quantity of the term to emphasize through exaggeration.

3. Identify a term of measurement for the quality or quantity you identified.
4. Increase that term of measurement to an utterly unrealistic degree or proportion.
5. Rewrite the sentence to include the unrealistic degree of proportion.

Example:

1. Sentence: *George Washington's troops lacked necessary provisions.*
2. Quality to emphasize: *lacked necessary provisions*
3. Term of measurement: *lacked*
4. Term increased to an unrealistic degree: *possessed what felt like one loaf of bread to feed the army for a week*
5. Rewritten sentence: *George Washington's troops possessed what felt like one loaf of bread to feed the whole army for a week.*

Write your own.

→ **Add the hyperbole to your address.**

CREATING LITOTES

Litotes is a trope that emphasizes an idea by negating the opposite characteristic of the term.

Read the excerpt from Dr. Martin Luther King's "I Have a Dream" speech below. Do you hear any litotes? Write down all that you can find. What effect do they have? Are his instances of litotes well done? Does he use them in the right place? Why or why not?

> There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

Once you have examined the litotes in Dr. King's speech, consider the following paragraph from Frederick Douglass' "What to the Slave is the Fourth of July?":

> The fact is, ladies and gentlemen, the distance between this platform and the slave plantation, from which I escaped, is considerable — and the difficulties to be overcome in getting from the latter to the former, are by no means slight. That I am here to-day is, to me, a matter of astonishment as well as of gratitude. You will not, therefore, be surprised, if in what I have to say, I evince no elaborate preparation, nor grace my speech with any high sounding exordium. With little experience and with less learning, I have been able to throw my thoughts hastily and imperfectly together; and trusting to your patient and generous indulgence, I will proceed to lay them before you.

What litotes does Douglass use to describe the change in his circumstances? What effect does this have?

Now consider this example of litotes from Jeremiah 30:19 (KJV):

> And out of them shall proceed thanksgiving and the voice of them that make merry: and I will multiply them, and they shall not be few; I will also glorify them, and they shall not be small.

Where do you see examples of litotes in this passage? What effects do they have?



Compare the litotes of Dr. King, Frederick Douglass, and the Jeremiah passage. What do they do? What do they have?

Now that you've examined the litotes of these three writers, it's time to create your own. Consider where your speech could benefit from a litotes. What ideas do you want to emphasize? Where could you add potency?

Below is a sample step-by-step guide to creating your own litotes.

Writing Litotes

1. Find a sentence with a term you want to emphasize.
2. State the characteristic, quantity, or quality of the term that you want to emphasize.
3. State the opposite of the characteristic, quantity, or quality. (To state the opposite, use a new term instead of putting "no" or "not" in front of the characteristic, quantity, or quality. For example, to write the opposite of "happy," use "sad" instead of "not happy.")
4. Add a negative to the opposite.
5. Rewrite the sentence using the new phrase.

- **Example:**

    1. Sentence: *George Washington's troops lacked necessary provisions.*
    2. Quality to emphasize: *lacked necessary provisions*
    3. Opposite term: *amply supplied*
    4. Negate the opposite: *not amply supplied*
    5. Rewritten sentence: *George Washington's troops were not amply supplied.*

- **Add litotes to your address.**

RECOMMENDED HOMEWORK

1. **Finish** the reading assignment (see the chapter 7 reading homework for details).
2. **Complete** the hyperbole and litotes exercises in the book.
3. **Post** the hyperbole and litotes exercises in the forum.
4. **Give** feedback on other students' work in the forum.
5. **Read** feedback that's given to you.
6. **Adjust** your work as needed.
7. **Print** your essay draft to use in class during lesson 1's work day.

CHAPTER 8

Editing and Peer Review

This chapter we will read speech #8, annotate the text, and write a response. Class time will be used for editing work, peer review, and discussion.

READING HOMEWORK

This chapter's reading is an address given by John F. Kennedy in 1962 concerning how to judge and respond to the Soviet Union's recent actions in Cuba titled "Address During the Cuban Missile Crisis."

1. **Read** "Address During the Cuban Missile Crisis" by John F. Kennedy.
2. **Highlight** in all five colors. Include schemes and tropes.
3. **Underline** the proofs pertaining to an sit, quid sit, and quale sit.
4. **Underline** John F. Kennedy's thesis.
5. **Mark** other elements of the outline that you see (e.g., narratio, amplification).
6. **Write** a half to one-page response to this speech (see appendix A for detailed instructions). Include an explanation of John F. Kennedy's use of the three stasis questions.

LESSON I

EDITING

> **Note to instructor:** *Use class time to edit as needed.*

In editing, the first step the writer takes is to review her own work, checking for errors. For that, you may use a list of general writing rules and grammar prerequisites and compare them with your work. One is included in appendix E.

To edit your own work, follow these steps:

1. Examine the work as a whole. Is it convincing? Should the points be reordered? Does the opening draw the reader's attention? Does the conclusion call the reader to action? Does it follow a logical flow of thought?
2. Examine each paragraph. In each paragraph, highlight the main idea in yellow. If you cannot find it, you need to focus each paragraph better around one idea. Later, a peer will do the same with your essay. Ideally, you should both highlight the same sentence in yellow. If you do not do so, consider how you might be more clear. Read just the yellows; do you get the main ideas of the essay? If not, each paragraph needs to be better structured around one main idea.
3. Consider each sentence. Do you vary the sentence structure? Is each sentence grammatically correct?
4. Consider each verb. Can you remove passive verbs?
5. Consider your preposition phrases. Whenever possible, delete them.

The second step is peer review, which is addressed in lesson 2. Since others will look for the peer review checklist's items in your work, it's a good idea to check your own work against that list.

RECOMMENDED HOMEWORK

1. **Begin** the reading assignment (see chapter 8 reading homework for details).
2. **Edit** your first draft. Use the checklists in the appendices and remember the prerequisites to this course, such as subject/verb agreement and using commas in compound and complex sentences.

LESSON 2

PEER REVIEW

> **Note to Instructor:** *We recommend using class time to demonstrate and discuss the peer review process.*

Part I: When we conduct a peer review, or, in other words, provide feedback for a classmate's work, we provide a valuable opportunity for growth. We can love our neighbors by coaching them on how they can better express their ideas. Another beautiful effect of this work is that our own thinking and writing is challenged in a way that provokes our own insight and prompts our own growth.

To conduct this review, you will read a classmate's work. You will proceed through each step listed below.

Part II: While we review our peers' work, they review ours! That means we also need to learn how to respond to our peers after they review our work.

Here is a checklist to help you review the work of your peer(s).

STRUCTURE

- ☐ Underline the thesis. If you cannot find it or if there appears to be more than one, make note of that.
- ☐ Highlight the essay in yellow and green.
- ☐ There should be one yellow section per paragraph. Note where there appears to be more than one yellow section (i.e., more than one key idea in a paragraph). Identify whether the author needs to start a new paragraph or cut the content that does not fit.
- ☐ Note where green sections are not obvious or clear (they should clearly provide the framework and direction of the paper).
- ☐ Review each paragraph. Does the opening sentence introduce the main idea of that paragraph? If not, note that the paragraph lacks a proper topic sentence.
- ☐ Is each new idea introduced with proper transitions, or does the author simply state a new idea without providing context for the transition?

- ☐ Re-create the author's outline and give it to the author when you return the paper. This will let the author know if the essay's structure needs greater clarity.

ARGUMENT

- ☐ Does the argument logically follow (i.e., make sense)?
- ☐ Is there important evidence the author might not have considered?
- ☐ Are all three supporting points considered equally?
- ☐ Is the thesis derived solely from the evidence presented? Is the thesis too bold a claim for the evidence? If so, suggest tempering it by adding nuance. Remember, a valuable thesis can always say, "The evidence suggests it may be that . . ." or "While the evidence thus far is inconclusive, it does suggest that . . . and further study is needed in. . . ." In other words, a strong thesis is sometimes the most nuanced claim.

GRAMMAR

- ☐ Does the author use many words when one will suffice? If so, underline the wordy phrases.
- ☐ Does the author use vague words? Circle any words that could be more precise.
- ☐ Note any frequent uses of prepositional phrases. The author will need to go back and delete as many as possible.
- ☐ Circle "be verbs" that are not referring to states of being. Typically, "is" is used because the subject isn't specified (as in this sentence). To fix this, simply identify the subject noun. For instance, I might say, "Students use "is" because they have not specified the subject."
- ☐ Do multiple sentences in a row begin with the same word? If so, note this. If the sentences aren't part of an anaphora, the author will need to vary sentence structure in order to fix this.
- ☐ Does the author use many long sentences in a row or many short sentences in a row? If so, recommend that the author add more variety.
- ☐ Does the author use many adjectives? If so, cross out unhelpful adjectives.
- ☐ Does the author use many adverbs? If so, note unhelpful or wordy adverbs or adverbial phrases. Note adverbs that preclude the use of good verbs.

A citations checklist is contained in lesson 2 of chapter 7 and in appendix E.

RECOMMENDED HOMEWORK

1. **Continue** the reading assignment (see chapter 8 reading homework for details).
2. **Follow** your instructor's directions for reviewing the work of your peer(s).
3. **Edit** your own work based on the peer feedback that's given to you.

LESSON 3

DISCUSSION

The instructor may choose to discuss peer review, the speech, or other subjects.

Discuss: What specific feedback did your peer reviewer(s) offer that was helpful? Is there anything they suggested that you aren't sure of or disagree with? Discuss points of confusion as a class.

Individual reflection questions about peer review:

- How do you think you did giving feedback? What did you do well? What areas do you want to focus on improving next time?
- Did you find the peer review you received helpful? How did (or will) you incorporate your reviewer's feedback into your address?
- How does the peer review process help writers improve their work?
- How did you like the peer review process? Do you think you will use peer review in the future if given the choice? Why or why not?

RECOMMENDED HOMEWORK

1. **Finish** the reading assignment (see the chapter 8 reading homework for details).
2. **Complete and submit** the judicial address.

ADDRESS THREE

Deliberative Address