

# THE DUSTON <sup>TDS</sup> 4-19 SCHOOL

## Knowledge Organiser

Year 8: Unit 1

### A History of Rhetoric

**ETHOS**  
*Credibility*



**PATHOS**  
*Emotion*



**LOGOS**  
*Logic*



Name:

Class:

# Big Questions

The big question for the unit is: **How do different voices use language to persuade?**

Our study of rhetoric will follow the structure below:

<b>Week 1</b>	<ul style="list-style-type: none"><li>▪ Why is rhetorical language important?</li><li>▪ What is rhetoric?</li></ul>
<b>Week 2</b>	<ul style="list-style-type: none"><li>▪ How do you construct an effective argument?</li></ul>
<b>Week 3</b>	<ul style="list-style-type: none"><li>▪ How is rhetoric used to drive action?</li></ul>
<b>Week 4</b>	<ul style="list-style-type: none"><li>▪ How is rhetoric used to highlight injustice?</li></ul>
<b>Week 5</b>	<ul style="list-style-type: none"><li>▪ How is rhetoric used to motivate?</li></ul>
<b>Week 6</b>	<ul style="list-style-type: none"><li>▪ How is rhetoric used for change?</li></ul>
<b>Week 7</b>	<ul style="list-style-type: none"><li>▪ How can I use rhetoric for change?</li></ul>

## Historical figures you will study during this unit

For each historical figure, here is a brief summary of who they were/are and what they wanted to achieve:

<b>Week 1</b>	<b>Aristotle</b> was one of the greatest philosophers who ever lived and the first genuine scientist in history. He made pioneering contributions to all fields of philosophy and science, he invented the field of formal logic, and he identified the various scientific disciplines and explored their relationships to each other. Aristotle was also a teacher and founded his own school in Athens, known as the Lyceum.
<b>Week 2</b>	<b>Marc Antony</b> was a Roman general under Julius Caesar and later triumvir (holding power) who ruled Rome's eastern provinces (43–30 BCE). He was the lover of Cleopatra, Queen of Egypt, and was defeated by Octavian (the future emperor Augustus) in the last of the civil wars that destroyed the Roman Republic. As Julius Caesar's friend and right-hand man, he gave the funeral oration after Caesar's assassination.
<b>Week 3</b>	<b>Queen Elizabeth I</b> was the last Tudor monarch and inherited intelligence, determination and shrewdness from both parents. She reigned for 45 years whereby she established the Church of England. Elizabeth is known for being politically intelligent and she chose her ministers wisely. During Elizabeth's reign, she saw many brave voyages of discovery where they prepared for England to broaden its colonisation and trade relations.
<b>Week 4</b>	<b>Sojourner Truth's</b> legal name was Isabella Van Wagener and she was an African American reformer who an advocate for abolition, temperance and civil and women's rights in the 19 <sup>th</sup> Century. She was the daughter of slaves and spent her childhood as an abused chattel of several masters. In 1843, she declared that the Spirit called on her to preach the truth, renaming herself Sojourner Truth.
<b>Week 5</b>	<b>Winston Churchill</b> was a British Prime Minister twice (1940-1945 and 1951-1955) and he rallied the British people during World War II by leading his country from the brink of defeat to victory. Churchill was intensely patriotic and a believer in his country's greatness and its historic role in Europe, the empire and the world. Churchill acquired a reputation for erratic judgement in the war itself and in the decade that followed.
<b>Week 6</b>	<b>Martin Luther King</b> was a Baptist minister and social activist who led the civil rights movement in the United States from the mid-1950s until his death assassination in 1968. His leadership was fundamental to that movement's success in ending the legal segregation of African Americans. King rose to national prominence as head of the Southern Christian Leadership Conference, which promoted nonviolent tactics to achieve civil rights. He was awarded the Nobel Peace Prize in 1964.
<b>Week 7</b>	<b>Lennie James</b> is an actor and has appeared on TV and on stage. James is concerned about knife and gun crime among the young and intended to write an article about the 'war on street crime'. However, James was particularly moved by the death of Robert Knox, an 18-year-old who was stabbed to death by a 21-year-old who was carrying two knives. As a result, Lennie James wrote an open letter to the knife-carriers, to the murderers-in-waiting and their potential victims.

## Prior knowledge

Before you begin learning about a History of Rhetoric: What do you know about persuasive writing, rhetoric or why people choose to deliver speeches to audiences?

# Knowledge learned throughout the unit

As you are learning about a History of Rhetoric, add any new knowledge in a brainstorm below.

# Key Terminology

	Term	Definition
1	Alliteration	Repeating the same sound at the start of consecutive words.
2	Anecdote	A short amusing or interesting story about a real incident or person.
3	Anaphora	Starting each sentence with the same words.
4	Antithesis	Direct opposites.
5	Dialysis	'Don't do this, do that.' Presenting an alternative argument.
6	Direct address	Use of a proper noun (you) to address the audience.
7	Emotive language	Words or phrases that encourage the reader or audience to feel a particular emotion.
8	Ethos	Credibility. "You should believe my argument because you believe <i>me</i> ." or perhaps "...believe <i>in me</i> ."
9	Hyperbole	Exaggeration to emphasise a point or idea.
10	Hypophora	A question followed by the answer.
11	Logos	Using logic and reasoning as your appeal: facts and figures.
12	Manipulate	To influence people into thinking or acting in a particular way.
13	Militant	Favouring violent or confrontational methods in support of political or social cause.
14	Pathos	Pathos is the emotional influence of the speaker on the audience. Its goal is to make the audience feel something.
15	Rhetoric	The art of persuasion: it is the art of getting people to do or think what you want.
16	Rhetorical question	A question that doesn't require an answer, but is instead used to make a point.
17	Tricolon	Use of a list of three, or repetition of something three times, to emphasise a point.
18	Tyranny	Cruel leadership

## Additional Terminology

	Term	Definition
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# Example analytical writing

## Is capital punishment ever justified?

The way in which a society treats its criminals is, I believe, a clear indicator as to what type of society it wishes to be. It is perfectly normal to want to strive for revenge when a terrible crime is committed but the more that this desire strengthens, the more it should be resisted. Revenge is not justice. Capital punishment, therefore, is not something befitting a civilised society in the 21<sup>st</sup> Century.

In years gone by, we used to inflict hideous punishments on our criminals: we used to burn them alive, deliver the 'hung, drawn and quartered' punishment and execute many criminals. In a modern society, most reasonable people would agree that burning somebody alive until they die in terrible agony is not reflective of a civilised society and neither is killing criminals. If, as a state, we insist upon high moral standards and laws then we should not demean ourselves by carrying out the very heinous act that we are saying is abhorrent. Double standards and hypocrisy are not desirable traits for our cherished society.

Some people argue that killing criminals who have committed a terrible crime is the only way to keep society safe but is that really true? Surely if a criminal is imprisoned for the rest of their life in solitary confinement then, equally, there is no chance of them reoffending. Furthermore, if they are in prison and it transpires that a miscarriage of justice has taken place then they have a chance to fight for their innocence whilst being no danger to the rest of society; it is too late to pardon somebody if they are dead.

Whilst it is a perfectly reasonable human desire to want the person who committed a terrible crime against your family to be put through great pain, it does not make it morally right. You cannot blame an individual whose family has been mercilessly slaughtered for desiring to inflict pain and suffering on the assailant but that is why people who have experienced great trauma and are understandably impassioned do not make our laws. The laws of our country need to be carefully weighed up and scrutinised as to whether they best reflect the principles of our country. As a country, I believe that we pride ourselves on being compassionate and civilised and murdering criminals certainly does not seem to be civilised or a modern approach to me.

Although capital punishment might, momentarily, make a family feel better, what does it actually achieve? Surely the slaughter of a criminal only serves to act as cold revenge which takes us back to the barbaric dark ages rather than advancing our country for the better. We should aim for inclusion, compassion and justice; instead, capital punishment instils: retribution, brutality and revenge.

# Example analytical writing: the writing mark scheme

## KS3 WRITING MARK SCHEME [Y7, 8, 9]

Success Criteria	Nothing to reward (0 marks)	(1 mark)	(2 marks)	(3 marks)
<b>1 – Literary and linguistic methods</b>	<i>Not evidenced</i>	Some relevant literary/linguistic features may be used.	Clear literary/linguistic features used throughout to create imagery and/or semantic field.	Sophisticated and carefully crafted use of literary/linguistic features to create a focused image.
<b>2 – Spelling, Punctuation and Grammar</b>	<i>Not evidenced</i>	Basic punctuation used fairly accurately. Spelling of basic words is fairly accurate although more complex words may be incorrect.	Basic punctuation is used mostly accurately with some use of ambitious punctuation. Spelling of basic words will be mostly accurate with some accuracy for more ambitious vocabulary.	Punctuation is generally used very accurately throughout with ambitious punctuation used for effect. Spelling of basic words will be highly accurate and for more ambitious vocabulary.
<b>3 – Structure and Organisation including sentences</b>	<i>Not evidenced</i>	Some awareness of structure is shown or an attempt to paragraph. Some variation in sentence types.	Clear organisation of paragraphs and a specific structure shown. Clear variation in sentence types.	Thoughtful and inventive structure that has been crafted to reflect the ideas in the piece of work. Varied range of sentence types used for effect.
<b>4 – Vocabulary</b>	<i>Not evidenced</i>	Vocabulary shows some variation throughout with some evidence of conscious crafting.	Vocabulary has been consciously chosen and shows increasing ambition.	Extensive and ambitious vocabulary shown and sustained throughout.
<b>5 – Ideas and Imagination</b>	<i>Not evidenced</i>	Some relevant ideas although limited in ambition. The writing consists mainly of ‘telling’.	Writing is engaging with some ambition shown.	Compelling and convincing ideas that are sustained in the text. Conveys precise meaning.
<b>6 – Awareness of Genre, Audience and Purpose</b>	<i>Not evidenced</i>	Some awareness of GAP and contains ideas which are suitable for the task, audience and purpose	Clear awareness of GAP with ideas that are effectively matched to the task, audience and purpose.	Convincing and sustained awareness of GAP with clear and conscious crafting in order to meet the task, audience and purpose.



# Homework.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 8: Unit 1 Homework: <i>A History of Rhetoric</i>		
<b>Task 1:</b>  <u>Week 2</u>	Due date:	<ul style="list-style-type: none"><li>• Read 'Wider Reading 1' on pages 10, 11 and 12.</li><li>• Complete the reflection activities on page 13.</li><li>• Answer the 10 knowledge retrieval questions on page 14. These questions will be peer assessed in class and your teacher will check that you have completed your homework.</li></ul>
<b>Task 2:</b>  <u>Week 4</u>	Due date:	<ul style="list-style-type: none"><li>• Read 'Wider Reading 2' on pages 15, 16, 17 and 18.</li><li>• Complete the reflection activities on page 19.</li><li>• Answer the 10 knowledge retrieval questions on page 20. These questions will be peer assessed in class and your teacher will check that you have completed your homework.</li></ul>
<b>Task 3:</b>  <u>Week 6</u>	Due date:	<ul style="list-style-type: none"><li>• Read 'Wider Reading 3' on pages 21, 22 and 23.</li><li>• Complete the reflection activities on page 24.</li><li>• Answer the 10 knowledge retrieval questions on page 25. These questions will be peer assessed in class and your teacher will check that you have completed your homework.</li></ul>

If you have 'no homework', or you have finished all of the above, try these tasks on a weekly basis to ensure your understanding of the unit is secure.

1. Select one of the key rhetorical speakers/writers from the knowledge grid to research. You should aim to find out who they were, what they were passionate about and their key achievements.
2. Research other people who have given famous speeches. What were they trying to persuade people of?

# Wider reading 1: Rhetoric ancient and modern – The language of speeches

<https://www.englishandmedia.co.uk/e-magazine/articles/14506>

1 **Max Atkinson compares rhetorical devices in plays by Shakespeare and in real life speeches to show how**  
2 **important rhetoric still is in the art of persuading.**

3  
4 *a. I come to bury Caesar,*  
5 *b. not to praise him;*

6 *a. The evil that men do lives after them,*  
7 *b. The good is oft interréd with their bones,*

8 *a. I speak not to disprove what Brutus spoke,*  
9 *b. But here I am to speak what I do know.*

10 The Internet has made finding modern examples of rhetoric much easier: you can locate and download  
11 the full text of almost any recent speech. Some websites (e.g. [www.americanrhetoric.com](http://www.americanrhetoric.com)) even allow  
12 you access to both the script and an audio recording of the speech, which makes it possible to listen to  
13 it being delivered while reading the original text. But the most vivid way of exploring the workings of  
14 rhetoric is to use video clips and transcripts from live speeches recorded from television.

15

16 Some years ago, a new M.P. asked one of my colleagues for help in writing speeches. He wanted to be  
17 persuasive, he explained, but didn't want to use any rhetoric. By so doing, he was reflecting the fact  
18 that rhetoric has had a bad press in recent years, and the word has come to be used mainly as a term of  
19 abuse. It is now more likely to be used to dismiss some statement as hollow, inaccurate or lacking in  
20 substance than to refer to a set of linguistic techniques that have been with us for thousands of years.  
21 It's a change of meaning that has almost certainly been spurred on by the virtual disappearance of  
22 classics from the curriculum, one result of which is that as a student today, you will have received little  
23 or no exposure to the study and appreciation of rhetoric.

## 24 **A speech maker's armoury**

25 The trouble with deriding rhetoric is that it risks ignoring techniques that are part and parcel of the  
26 language of persuasion, and are essential weapons in the armoury of all great speakers. One way of  
27 exploring the enduring role of rhetoric in effective communication is to focus on the similarities  
28 between the techniques used by contemporary politicians and those found in the most famous  
29 examples of oratory in Shakespeare's plays.

30

## 31 **Contrasts**

32 *a. Ask not what your country can do for you.*  
33 *b. Ask what you can do for your country.*  
34 *John F. Kennedy*

35 *a. You turn if you want to.*  
36 *b. The lady's not for turning.*  
37 *Margaret Thatcher*

38 Examples of contrasts are just as easy to find in speeches by more recent political leaders:

39 *a. There is nothing wrong with America that cannot be cured*

40 *b. by what is right with America.*

41 *Bill Clinton*

42 Some of the most famous lines in the forum speech in Julius Caesar are also constructed as simple  
43 contrasts.

44 Mark Antony also uses the same rhetorical device to express his own rhetorical limitations.

45 More generally, much of the force of the forum speech hinges on the recurring contrast between what  
46 Mark Antony has to say about Caesar and Brutus's version of Caesar ('Yet Brutus says he was ambitious;  
47 And Brutus is an honourable man.').

48

49 *a. I am no orator, as Brutus is;*

50 *b. But, as you know me all, a plain blunt man.*

## 51 **Puzzles and rhetorical questions**

52 Rhetorical questions and puzzling lines [P] are other important rhetorical devices. They have the effect  
53 of getting audiences to focus closely on what's coming next, and either draw their own conclusions or  
54 respond positively to the solution [S] provided by the speaker.

55 *P. This is a moment of quite some mixed emotion for me.*

56 *S. I haven't been on prime time television for quite a while.*

57 *Ronald Reagan*

58 *P. On my way here I passed a local cinema and it turned out you were expecting me after all,*

59 *S. for the billboards read: 'The Mummy Returns.'*

60 *Margaret Thatcher*

61 *P. And why did they vote for change?*

62 *S. Because we had the courage of our convictions and we dared to change.*

63 *Tony Blair*

64 In the Forum speech, Mark Antony uses rhetorical questions to invite the crowd to reach their own  
65 opinion about Caesar - which just happens, of course, to coincide with the one he is putting across.

66

67 *He hath brought many captives home to Rome,*

68 *Whose ransoms did the general coffers fill:*

69 *Q. Did this in Caesar seem ambitious?*

70 *You all did love him once, not without cause:*

71 *Q. What cause withholds you then to mourn for him?*

## 72 **Three part lists**

73 It is very easy to find plenty of examples of three part lists in recent and contemporary speeches. These  
74 can be made up of three words, as in:

75 *Education, education and education.*

76 *Tony Blair*

77 Or three phrases:

78 *I stand before you today the representative of a family in grief, in a country in mourning before a world in*  
79 *shock.*

80 *Earl Spencer*

81 Or three sentences:

82  
83 *We have led. Many have joined. And America and the world are safer.*

84 *George W. Bush*

85 Nor does one have to look very far into Shakespearian speeches to find examples of this device. The  
86 troops in Henry V are urged to do three things:

87  
88 *Stiffen the sinews, summon up the blood,*  
89 *Disguise fair nature with hard-favour'd rage.*

90 And Mark Antony not only starts the Forum speech by addressing three categories of people, 'Friends,  
91 Romans and Countrymen', but deploys two consecutive lists of three to elaborate on his claim to be an  
92 ineffective orator:

93  
94 *For I have neither wit, nor words, nor worth,*  
95 *Action, nor utterance, nor the power of speech,*  
96 *To stir men's blood ...*

## 97 **Rhetoric past and present**

98 After twenty years of using findings from research into rhetoric in courses on public speaking and  
99 presentation skills, I am in no doubt that the rhetorical devices described by classical Greek writers  
100 more than two thousand years ago are just as effective as they ever were.

101 Comparing the techniques used by today's politicians with those found in Shakespeare helps us  
102 appreciate the continuing effectiveness and relevance of rhetoric. Equally, it demonstrates that despite  
103 the difficulty in understanding Shakespeare's language it is by no means as obscure or out of date as it  
104 might seem at first sight. And the fact that as great a writer as Shakespeare used these rhetorical  
105 techniques to construct some of the most memorable lines in English literature can help to allay the  
106 doubts of those who think there is something disreputable about rhetoric. After all, if it worked for  
107 Shakespeare, it can work for anyone else. And, unlike the young M.P. mentioned at the start,  
108 Shakespeare knew full well that the prospect of being persuasive without using rhetoric makes about as  
109 much sense as trying to make an omelette without using any eggs.

As part of homework task 1, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 1 fit with 'A History of Rhetoric' unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

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2. How is Rhetoric similar or different throughout history?

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3. What is your view on why leaders and those in power relied on Rhetoric to aid them with their role?

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**Additional note space:**

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# Homework Task 1

	Write your answer in the box below each question.	✓✗
1	From reading the wider reading, list 2 techniques the writer argues are essential when persuading an audience.	
2	What does the writer argue is the best thing to do when trying to experience a vivid example of rhetoric?	
3	Why has rhetoric got “bad press in recent years”?	
4	Name 2 famous historical figures who frequently use contrasts in their speeches.	
5	What effect do puzzles and rhetorical questions have on persuading an audience?	
6	Provide an example of a rhetorical question from the example speeches.	
7	Why did Mark Antony use rhetorical questions in his speeches?	
8	Three-part lists don't have to just be three words in a row. How else could they be presented?	
9	According to the article, how far back has rhetoric been recorded?	
10	What do the writers say about the fact that rhetorical techniques are still being used today?	
<b>TOTAL</b>		

# Wider reading 2: Rhetoric

<https://www.englishandmedia.co.uk/e-magazine/articles/15539>

1 **Sam Leith, author of You Talkin' to Me?: Rhetoric from Aristotle to Obama explores the art of rhetoric, reclaiming it from the politicians and celebrating its power in our everyday lives.**

2  
3  
4 What do you think of when you hear the word 'rhetoric'? The chances are that the associations will be  
5 negative. You'll think of politicians blustering that their opponents should 'drop the rhetoric', or  
6 denouncing the 'empty rhetoric' of this corporation or that. In public life we think of rhetoric as a  
7 synonym for all that is pompous and insincere; and - when we think about it in an academic context, if  
8 we do at all - it will tend to be as a redundant discipline associated with abstruse Latin terms and Dead  
9 White European Males wearing bedsheets.

## 10 **Reclaiming Rhetoric**

11 I'd like to see the word reclaimed. Far from being a redundant discipline, the study of rhetoric has never  
12 been so relevant: we have more of it about us than at any previous point in human history. And far  
13 from being a bad thing, it is what makes modern life possible.

14 'Rhetoric' isn't just fancy language, and it isn't just formal speech-making. It isn't lies - or it isn't  
15 necessarily lies. It's simply the word that describes any attempt to influence another human being in  
16 words. Rhetoric is the art of persuasion. As such, it's what underpins the whole of Western civilisation.  
17 What are the two biggest and fanciest public buildings in any capital city? The parliament and the law  
18 courts. Both are temples to rhetoric.

## 19 **Democracy – Governing Through Language**

20 Democracy is, simply put, the application of the idea that you run a country by having an argument  
21 rather than by having a fight. And the idea of the criminal trial is that the accused and his or her  
22 accusers should have the chance to sway a judge or jury through argument. Rhetoric is what put us  
23 here. It's the way we order our society.

24 For thousands of years - ever since Aristotle first formulated its principles - there has been a body of  
25 knowledge about how rhetoric works. If you attended a grammar school at any time between the  
26 medieval period and the end of the eighteenth century, you would have been taught rhetoric. In fact,  
27 as one part of the Trivium - grammar, logic and rhetoric - it constituted fully a third of an education. It's  
28 a body of knowledge that has, bizarrely, fallen into neglect - but one whose basic principles are as true  
29 and as useful as they have ever been.

30 The rhetoric we find in politics and the law, as I've suggested, is still with us. But if those applications of  
31 rhetoric have been constant since ancient times, think about how many more we have now. The Greeks  
32 and Romans didn't have widely distributed codex books, or newspapers, or radio, or television, let  
33 alone the internet. More than half of the population - women - had no place in public life; which is to  
34 say, no voice.

35 Every day, every one of us is bombarded by advertisements and marketing. We are assailed constantly  
36 by political messages in the news. Every day, every single newspaper carries dozens of leading articles  
37 and comment columns, seeking to persuade us of a point of view.

## 38 **The Rhetoric of Everyday Life**

39 We in turn use rhetoric ourselves. We make speeches at weddings and retirement parties, in pitches for  
40 business and in job interviews. We use rhetoric to manage our colleagues - be it appeasing the boss,

41 negotiating with a colleague, or motivating a subordinate. Any parent trying to persuade his daughter  
42 to brush her teeth before bed is using rhetoric. And the vast explosion of social media means that  
43 anyone who wants to can post a blog or a tweet, deliver a polemic on YouTube, or even publish a book  
44 to a potential public of millions.

## 45 **A Teachable Skill**

46 Rhetoric is what Aristotle called a *techne* - that is, a teachable skill. It is a craft. It's something we do  
47 naturally, by instinct, from the moment we can talk. But by understanding how it works, and by  
48 practising, we can improve it. To dip into the ancient body of knowledge about rhetoric not only equips  
49 us to argue better: it equips us more easily to see the false or manipulative argument when it is being  
50 used on us.

## 51 **Ethos, Pathos and Logos**

52 So what does this body of knowledge about rhetoric tell us? In the first place it is that there are three  
53 different persuasive appeals which mingle and overlap in any speech or piece of writing that seeks to  
54 persuade: ethos, pathos and logos.

## 55 **Ethos – Connecting with the Audience**

56 Ethos is the connection a speaker (or writer) makes with an audience. This is the absolute fundamental.  
57 You're more likely to go along with someone if they seem to speak the same language as you, to be  
58 sincere in what they're saying, and/or to have some expertise or authority or credibility. That's why  
59 politicians are always so keen to project themselves as empathising with ordinary people. If you think a  
60 speaker is a fool, a liar, or has a whole different set of values to you, you won't give much credit to his  
61 words. Campaigning against the slave trade in the eighteenth century, Josiah Wedgwood struck medals  
62 of a slave in chains with the legend: 'Am I not a man and a brother?' This assertion of shared humanity  
63 is one of the most powerful ethos appeals imaginable. The slave is, literally, one of us.

## 64 **Pathos – Moving an Audience**

65 Pathos is the attempt to sway an audience's emotions. That doesn't just mean sadness - the most  
66 common colloquial use of pathos nowadays - but anything from anger to pride, disgust, or even  
67 amusement. We like to think that we make decisions with our heads - but never underestimate how  
68 important the heart can be. A children's charity speaks more powerfully to its supporters through  
69 individual case-studies than through arid statistics. And to follow the promptings of one's emotions is  
70 not a sign of weakness or gullibility any more than attempting to appeal to them is 'cheating'. Feeling  
71 and fellow-feeling are at the centre of our humanity. Without them would we nurture children, build  
72 communities or stick up for those weaker than ourselves?

## 73 **Logos – The Argument**

74 Logos - coming, probably, in third place - is the actual argument itself. And here, as Aristotle realised,  
75 there's a lot more wriggle-room than you might think. Logos and logic share a root, but they aren't the  
76 same thing. Formal philosophical logic is a very exact, mathematical thing. Premise A and premise B  
77 combine to produce conclusion C by an iron chain of deduction. In rhetoric, which deals with the fallible  
78 sublunary world, we are most often arguing about probabilities. So in deliberative rhetoric (trying to  
79 persuade people of a course of action) you're arguing about the future, which is unknowable. You  
80 might say, if we invade Iraq we'll be safer as a nation, and you might even be right - but you're talking  
81 about probabilities. Likewise, in court, you're arguing about 'reasonable doubt'.

## 82 **The Art of Persuasion**

83 On top of this triad of appeals is built the whole edifice of persuasion. The overall field of rhetoric also  
84 divides into three parts. There's deliberative rhetoric, oriented towards the future: What shall we do?



85 This is the sort you find in politics. There's forensic or judicial rhetoric, which is concerned with the past:  
86 What happened? Who's to blame? This is the sort you find in law courts. And then there's display  
87 rhetoric (also called epideictic), which is the rhetoric of praise and blame: the best man's speech at a  
88 wedding being a prime modern example.

## 89 **The Five Canons of Rhetoric – a Step-by-Step Guide**

90 The ancient authorities - prime among them Aristotle, Cicero and Quintilian, but translated, amplified  
91 and modified by many thousands of handbooks and textbooks over the centuries - provide a  
92 comprehensive scheme for the construction of a speech; and, by extension, any attempt to persuade.  
93 The so-called 'five canons of rhetoric' -Invention, Arrangement, Style, Memory and Delivery - are, you  
94 might say, a step-by-step guide.

- 95 • Invention: You think up the arguments that will best support your case.
- 96 • Arrangement: You put those arguments in the most effective order - introducing yourself at the  
97 outset, for instance, framing the terms of the argument, advancing your points, rebutting and  
98 anticipating objections, and summing up.
- 99 • Style: You find the most effective form of expression - forceful, witty, euphonious, memorable.
- 100 • Memory: This may seem an odd one in the age of autocues and PowerPoint presentations, but  
101 familiarity with what you intend to say is vital if you are to seem spontaneous and in command.
- 102 • Delivery: There's no point in having the best speech in the world if you can't put it across in a  
103 way that is engaging, charming and persuasive.

104 No speaker wishing for success can afford to ignore any one of these: like the chain of proverb, your  
105 speech will be as strong as its weakest link.

## 106 **The Figures of Rhetoric**

107 Finally, what of all those offputtingly abstruse Latin and Greek terms that I mentioned at the outset?  
108 These are the figures: and, would you but believe me, they are the glories of the subject. They're  
109 sometimes known as the flores rhetoricae, or the flowers of rhetoric. They are more familiar than you  
110 may think. The phrase figure of speech is known to us all.

111 The words may be inkhorn (in other words affectedly learned), but what they describe is around us all  
112 the time. 'Am I talking to myself here?' you might ask in exasperation. That's what you probably know  
113 as a 'rhetorical question' - and you'll have been using it all your life just as ably as if you'd known that  
114 it's also called erotema. Likewise, those little groups of three phrases that help make jingles or sayings  
115 stick in the head: you don't need to know that it's a tricolon to appreciate the catchiness of 'Buy it, get  
116 it, Argos it.'

## 117 **A Rhetorical Toolkit**

118 Before we had linguistics, or literary criticism, it was the study of rhetoric - and pretty much only the  
119 study of rhetoric - that provided us with a vocabulary to talk about the twists and turns that makes  
120 language distinctive. Among the hundreds of figures are those that deal with everything from repetition  
121 of words or phrases - anaphora at the beginning of successive clauses; epistrophe at the end - to the  
122 putting of one word in the middle of another.

123 The list of figures supplies names for things you do in the wide sweep of argument - such as concessio,  
124 where you concede a battle to win the war ('Yes, I maxed out the credit card; but I did so because I was  
125 buying you a birthday present'). And it supplies names for whether you use lots of conjunctions or not  
126 ('and ... and ... and ...' is polysyndeton; a list without conjunctions - 'sex, lies, videotape' - is asyndeton).  
127 Metaphor, alliteration, antithesis, zeugma - all these familiar and semi-familiar terms belong to the  
128 figures. You name it, there's probably a figure that already has.

129 The figures, then, like all the other terms in rhetoric, are nothing more than a toolkit, a set of labels that  
130 describe things we all do.

As part of homework task 2, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 2 fit with 'A History of Rhetoric' unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

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2. What do you learn about the 'Art of Persuasion'?

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3. Why are ethos, pathos and logos so important for persuasion?

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**Additional note space:**

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## Homework Task 2

	Write your answer in the box below each question.	✓ ✗
1	Why is rhetoric more important now than ever?	
2	Who first formed the principles of rhetoric?	
3	List 3 ways people are persuaded today.	
4	The writer argues that rhetoric is something that humans can formulate naturally. But, why is it so important to continue to study rhetoric?	
5	What could a text producer do to create ethos?	
6	List 3 emotions the writer argues pathos might create.	
7	What are the 3 parts to rhetoric?	
8	What does the deliberative rhetoric focus predominately on?	
9	What are the 5 canons of rhetoric?	
10	According to the writer, how has rhetoric aided the English Language?	
<b>TOTAL</b>		

# Wider reading 3: Changing Minds - The Art of Persuasion

<https://www.englishandmedia.co.uk/e-magazine/articles/30234>

1 Dr David Hahn examines the nature of persuasion and questions some conventional assumptions about  
2 rhetoric, arguing both that persuasion is healthy for our society and that anti-rhetoric is itself a form of  
3 persuasion.

## 4 Persuasion – An Everyday Act

5 This article is the direct result of an email invitation which opened:

6 *Dear David, I wonder whether we might be able to persuade you to write another piece for emagazine.*

7 I'm sure you'll agree that this is an unremarkable communication and one which is indicative of the fact  
8 that our everyday lives are full of moments where people attempt to persuade us to undertake some  
9 action or where we attempt to persuade others to do the same. (In case you're wondering, I didn't  
10 need much persuading to write this piece!) Persuasion is an integral and important part of our everyday  
11 communicative repertoire and of broader political and social debate.

12 This article examines the nature of persuasion, the tools it uses, how it is regarded and its continuing  
13 importance in our interconnected world.

## 14 The Nature of Persuasion

15 Have a look at the following sentences and consider the differences in meaning between them:

16 *She asked me to postpone the meeting.*

17 *She persuaded me to postpone the meeting.*

18 Sentence b) suggests the potential for initial resistance which had to be overcome. It also suggests that  
19 the persuader needed to take the recipient's viewpoint and feelings into account. Indeed, if you look  
20 back at the initial invitation which I received, its employment of the verb 'wonder' and the modal  
21 'might' point to the writer's sensitivity to my own needs and an awareness that I shouldn't feel imposed  
22 upon.

23 My understanding of persuasion draws upon another meaning of the word which is to do with a belief  
24 system. We often talk, for example, of a person's religious or political 'persuasion'. There is, in the  
25 persuasive act, a need to tap into another's belief system and alter or modify it in some way. We need  
26 to move another to action or to shift their viewpoint in some way. The word 'move' itself carries the  
27 idea of emotion, and the importance of emotion in the persuasive act is one which has been  
28 acknowledged since the art of persuasion was first systematically studied as a discipline by the Ancient  
29 Greeks.

30 Aristotle's Rhetoric which dates from approximately 350 BCE is probably the most influential treatise on  
31 the art of persuasion to have been written, certainly in the Western world. The author saw rhetoric as  
32 comprising three parts of which an appeal to emotion – pathos – was a crucial element. He posited the  
33 other persuasive elements as an appeal to reason – logos – and appeal to the good name and  
34 reputation of the speaker – ethos. Although his focus was on public speaking which, on the face of it, is  
35 a one-way communication, his framework foregrounds the interactive nature of persuasion and the  
36 importance of the audience in the persuasive process.

37 To look at the resources used in changing minds, it is instructive to consider a brief extract from a  
38 speech by one of the consummate public performers in the persuasive arts, Barack Obama. This is not  
39 his greatest speech but its significance lies in it being his final State of the Union address as President in  
40 2016:

41 *We live in a time of extraordinary change [...] America has been through big changes before – wars and*  
42 *depression, the influx of new immigrants, workers fighting for a fair deal, movements to expand civil rights.*  
43 *Each time, there have been those who told us to fear the future; who claimed we could slam the brakes on*  
44 *change; who promised to restore past glory if we just got some group or idea that was threatening America*  
45 *under control. And each time we overcame those fears.*

46 The interactive nature of persuasion is evident here through the classical setting up of an oppositional  
47 narrative –

48 there have been those who told us to fear the future

49 – which is then refuted –

50 And each time we overcame those fears.

51 This creates a sort of dialogue, something which can also be achieved through the use of rhetorical  
52 questions –

53 Did we fear the future?

54 Did we slam the brakes on change?

55 There are also other familiar devices which were recognised by the Ancient Greeks as forming part of  
56 the armoury of the persuader. These include the use of metaphor ('slam the brakes on change'),  
57 alliteration ('fear the future') and repetition of words or structures ('those who told us... who claimed...  
58 who promised'). Such devices have been acknowledged as useful rhetorical tools for a long time, but  
59 now their effectiveness is being increasingly validated by a growing body of research which throws light  
60 on the ways in which the mind processes information. Metaphor, for example, is not just the preserve  
61 of literary texts but is actually an important means by which we make sense of the world. Much of our  
62 language is constructed around the fact that we articulate our ideas, concepts and emotions by relating  
63 them to the physical world. So, for example, 'she gave me the cold shoulder', 'they extended a warm  
64 welcome' and 'the reception we received was distinctly cool' all equate friendliness to temperature. We  
65 don't just express ourselves through metaphor but, it could be argued, we think metaphorically.

66 Metaphors, of course, conjure up images, and the immediacy of imagery can be particularly persuasive.  
67 It is also noteworthy that research has shown that different metaphors can change people's  
68 perceptions of the nature of an issue and how it can be dealt with. When people are presented with a  
69 problem described metaphorically in different ways, then their proposed solutions to the problem can  
70 change accordingly. For example, two sets of research participants were given the same scenario – a  
71 problem of rising crime. To one group, the metaphor of a monster was used to describe crime; for the  
72 other, crime was equated to a virus. Findings demonstrated that when crime is presented as a monster,  
73 it is far more likely to encourage responses calling for greater punitive measures, while the virus  
74 metaphor tends to generate answers which look to greater social reforms. It therefore seems that not  
75 only does every problem look like a nail to someone with a hammer, but that any problem described as  
76 a nail is likely to elicit a response advocating a hammer as the solution. So, metaphors can, in some  
77 ways, constrain our imaginations as well as free them.

78 It was Joseph Conrad who memorably remarked that  
79 *the power of sound has always been far greater than the power of sense.*

80 Although it is readily acknowledged that a speaker's persuasiveness is as much to do with how they say  
81 something as what they say, the words themselves are vitally important in determining their own  
82 rhythm. Repetition, alliteration and assonance are all significant in contributing to how a speech  
83 sounds. Again, recent research shows that this dimension to persuasion works on our subconscious  
84 minds. It seems that propositions are more likely to be believed the more often they are repeated and,  
85 indeed, that statements that rhyme are also given more credence than those that don't!

86 If, as such findings indicate, people can so easily fall prey to the skilful manipulation of messages, it is  
87 small wonder that persuasion has long been viewed in some quarters with suspicion.

### 88 **The Persuasive Arts in Our Modern Era**

89 Despite the seemingly interconnected and globalised world that we now inhabit, it is often said that  
90 politics and social life have become more fragmented as people gravitate towards echo chambers that  
91 confirm their own worldview. In such a world, persuasion is often regarded with suspicion. Yet, I would  
92 argue that it is essential to healthy private and public debate. The effective persuader must be able to  
93 appreciate how their audience views the world, and needs to understand the possible objections and  
94 arguments that can be raised to counter their own messages. In short, an effective persuader needs to  
95 appreciate both logical argument and empathy. As Aristotle himself asserted, the key to effective yet  
96 socially responsible persuasion is a balance between logos, pathos and ethos. Too often, the messages  
97 we hear rely too heavily on stirring the emotions. As citizens, we need to be vigilant when it comes to  
98 detecting imbalances in the persuasive messages that surround us. Understanding the art of persuasion  
99 is key to that process.

As part of homework task 3, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 3 fit with 'A History of Rhetoric' unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

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2. How would you define persuasion? Why might people feel the need to persuade others of something?

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3. Why are metaphors useful with the art of persuasion?

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**Additional note space:**

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# Homework Task 3

	Write your answer in the box below each question.	✓✗
1	What are the differences in meaning between the sentence on line 5 and the sentence on line 6?	
2	According to the writer, what does a persuasive act need to do?	
3	Approximately when did Aristotle discover rhetoric?	
4	What 3 parts did Aristotle believe rhetoric has to encompass?	
5	Name 2 other devices which are seen as useful when trying to persuade.	
6	Why are metaphors particularly persuasive?	
7	What do repetition, alliteration and assonance contribute to?	
8	When are prepositions more likely to be believed?	
9	Why does the writer believe that persuasion is so important?	
10	How much ethos, pathos and logos should a producer put into a persuasive text?	
<b>TOTAL</b>		



## Wider reading list

### Non-Fiction books to reflect beliefs and opinions

- **'I Am Malala' by Malala Yousafzai** – When the Taliban took control of the Swat Valley in Pakistan, one girl spoke out. Malala Yousafzai refused to be silenced and fought for her right to an education.
- **'The Climate Book' by Greta Thunberg** – We still have time to change the world. From Greta Thunberg, the world's leading climate activist, comes the essential handbook for making it happen. You might think it's an impossible task: secure a safe future for life on Earth, at a scale and speed never seen, against all the odds. There is hope - but only if we listen to the science before it's too late.
- **'You Are A Champion' by Marcus Rashford** – Marcus Rashford MBE is famous worldwide for his skills both on and off the pitch – but before he was a Manchester United and England footballer, and long before he started his inspiring campaign to end child food poverty, he was just an ordinary kid from Wythenshawe, South Manchester. Now the nation's favourite footballer wants to show YOU how to achieve your dreams, in this positive and inspiring guide for life.
- **'The Diary of a Young Girl' by Anne Frank** – This abridged edition offers younger readers their first introduction to the extraordinary diary of an ordinary girl. With beautiful line drawings, family photographs and an afterword to explain why the Diary ends so abruptly, this version of one of the world's most widely known books is suitable for younger children who want to read Anne's words for themselves.
- **'The Extraordinary Life of Alan Turing' by Michael Lee Richardson** – Alan Turing started life as a quiet boy who loved maths and became a mathematician and codebreaker who helped save millions of lives in the Second World War by building a machine to decode secret enemy messages. The Extraordinary Lives series profiles modern and historical figures and is packed with figures and illustrations.
- **'I Dissent: Ruth Bader Ginsburg Makes Her Mark' by Debbie Levy** – US Supreme Court justice Ruth Bader Ginsburg spent her life disagreeing with inequality, arguing against unfair treatment and standing up for what's right for people everywhere. This biographical picture book explains what she achieved through the lens of her many famous dissents, or disagreements.
- **'Through My Eyes' by Ruby Bridges** – In November 1960, the world watched as six-year-old Ruby Bridges joined an all-white school and faced angry mobs of parents who refused to send their children to school with her. An icon of the civil rights movement, in *Through My Eyes* Ruby writes for children and chronicles each dramatic step of this pivotal event in history in her own words.
- **'I Will Always Write Back: How One Letter Changed Two Lives' by Caitlin Alifirenka, Liz Welch and Martin Ganda** – Proving how some school assignments can go further than just getting you a good grade, this story tells how 12-year-old Caitlin Alifirenka's assignment to write to an unknown student in a far-off place turned into something life-changing. When Caitlin first began corresponding with Martin Ganda in Zimbabwe, she began to learn about the poverty that he and his family lived in, and it opened her eyes to how other people lived, and helped to change Martin's future.
- **'A Different Sort of Normal' by Abigail Balfe** – The story of one girl's journey growing up with autism and the challenges she faced in the 'normal' world.
- **'A Brief History of Everyone Who Ever Lived: The stories in our genes' by Adam Rutherford** – The book reveals what our genes now tell us about history, and what history tells us about our genes. From Neanderthals to murder, from redheads to race, dead kings to plague, evolution to epigenetics, this is a demystifying and illuminating new portrait of who we are and how we came to be.
- **'Unbelievable' by Jessica Ennis** – The author's sporting performances make up the main part of this autobiography, but the childhood recounts of bullying and crippling insecurity are eye-opening and inspirational.