

Rhetorical Analysis, Twain, #1

Below is a single paragraph from “Two Ways of Seeing a River” by Mark Twain, from his autobiographical *Life on the Mississippi* (1883). You are going to engage with this passage in several different ways. Carefully read the passage.

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the sombre shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

Locate the thesis/topic sentence and underline it.



Rhetorical Analysis, Twain, #2

Below is a single paragraph from “Two Ways of Seeing a River” by Mark Twain, from his autobiographical *Life on the Mississippi* (1883).

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the sombre shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

“Something” is used twice in line 4. To what is it referring? Underline the word or phrase.



Rhetorical Analysis, Twain, #3

Below is a single paragraph from “Two Ways of Seeing a River” by Mark Twain, from his autobiographical *Life on the Mississippi* (1883).

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the sombre shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

1. The purpose of the passage is to ___inform___persuade/argue___entertain.
2. The primary rhetorical strategy employed in this paragraph is ___cause/effect___definition___description___classification___narration
3. The organization is ___chronological___spatial___least to most important___most to least important.



Rhetorical Analysis, Twain, #4

Below is a single paragraph from “Two Ways of Seeing a River” by Mark Twain, from his autobiographical *Life on the Mississippi* (1883).

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the sombre shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

The sentence beginning with “A broad expanse of the river...” (line 7) and ending with “flowing from the sun.” (line 18) is 143 words long. What is the purpose of a sentence of this length in the middle of this paragraph? Clue: This passage is about the Mississippi River. Write your response in only one sentence.



Rhetorical Analysis, *Walden*, #1

Carefully read the following excerpt from Thoreau's *Walden*, Chapter 4, "Sounds."

When I meet the engine with its train of cars moving off with planetary motion – or, rather, like a comet, for the beholder knows not if with that velocity and with that direction it will ever revisit this system, since its orbit does not look like a returning curve – with its steam cloud like a banner streaming behind in golden and silver wreaths, like many a downy cloud which I have seen, high in the heavens, unfolding its masses to the light – as if this traveling demigod, this cloud-compeller, would ere long take the sunset sky for the livery of his train; when I hear the iron horse make the hills echo with his snort like thunder, shaking the earth with his feet, and breathing fire and smoke from his nostrils (what kind of winged horse or fiery dragon they will put into the new Mythology I don't know), it seems as if the earth had got a race now worthy to inhabit it. If all were as it seems, and men made the elements their servants for noble ends! If the cloud that hangs over the engine were the perspiration of heroic deeds, or as beneficent as that which floats over the farmer's fields then the elements and Nature herself would cheerfully accompany men on their errands and be their escort.

Using an argument of analogy, Thoreau's claim/assertion/thesis is _____

_____.



Rhetorical Analysis, *Walden*, #2

Carefully read the following passage from “Economy,” Chapter 1 of Thoreau’s *Walden* (1854):

When I meet the engine with its train of cars moving off with planetary motion – or, rather, like a comet, for the beholder knows not if with that velocity and with that direction it will ever revisit this system, since its orbit does not look like a returning curve – with its steam cloud like a banner streaming behind in golden and silver wreaths, like many a downy cloud which I have seen, high in the heavens, unfolding its masses to the light – as if this traveling demigod, this cloud-compeller, would ere long take the sunset sky for the livery of his train; when I hear the iron horse make the hills echo with his snort like thunder, shaking the earth with his feet, and breathing fire and smoke from his nostrils (what kind of winged horse or fiery dragon they will put into the new Mythology I don’t know), it seems as if the earth had got a race now worthy to inhabit it. If all were as it seems, and men made the elements their servants for noble ends! If the cloud that hangs over the engine were the perspiration of heroic deeds, or as beneficent as that which floats over the farmer’s fields, then the elements and Nature herself would cheerfully accompany men on their errands and be their escort.

1. The primary analogy developed in lines 1–3 compares a train to a _____.
2. The primary analogy developed in lines 8–11 compares the locomotive to a _____.
3. The primary literary device Thoreau employs in the construction of this description of an engine and its train is _____ simile or _____ metaphor.



Rhetorical Analysis, *Walden*, #3

Carefully read the following passage from “Economy,” Chapter 1 of Thoreau’s *Walden* (1854):

As with our colleges, so with a hundred “modern improvements”: there is an illusion about them; there is not always a positive advance.... Our inventions are wont to be pretty toys, which distract our attention from serious things. They are but improved means to an unimproved end, an end which it was already but too easy to arrive at; as railroads lead to Boston or New York. We are in great haste to construct a magnetic telegraph from Maine to Texas, but Maine and Texas, it may be, have nothing important to communicate. Either is in such a predicament as the man who was earnest to be introduced to a distinguished deaf woman, but when he was presented, and one end of her ear trumpet was put into his hand, had nothing to say. As if the main object were to talk fast and not to talk sensibly. We are eager to tunnel under the Atlantic and bring the Old World some weeks nearer to the new, but perchance the first news that will leak through into the broad, flapping American ear will be that the Princess Adelaide has the whooping cough. After all, the man whose horse trots a mile in a minute does not carry the most important messages.

1. Underline the thesis statement.
2. Based on this paragraph, the reader can assume that the primary purpose of the complete essay is to ___inform ___argue ___narrate ___describe



Playing with Diction

Diction and Tone

The following is one of Mark Twain's famous quotations. Using your knowledge about the effects diction can have on a text, rewrite this metaphorical, folksy quotation using bombastic/pompous diction.

It's not the size of the dog in the fight; it's the size of the fight in the dog
—Mark Twain



Working the Rhetorical Analysis Prompt

Carefully read the following prompt:

In “Message to President Franklin Pierce” (1854), Chief Seattle (chief of the Suquamish and Duwamish tribes of the Pacific Northwest, also important to the “white man” as Seattle was named after him) criticizes and cautions the attitudes and behaviors of the white man. After critically reading the speech, compose an essay analyzing the rhetorical devices used by Chief Seattle to convey his message.

1. Underline the essential elements of the prompt.
2. From a careful reading of the prompt, you can determine the basic information about this text to be (based on the College Board’s **SOAPS** technique for rhetorical analysis):

The Subject is

The Occasion is

The Audience is

The Purpose is

The Speaker is



Working the Rhetorical Analysis Prompt

Carefully read the following prompt:

Carefully read Judy Brady's essay "I Want a Wife," originally published in *Ms.* magazine in 1972 and reprinted as "Why I [Still] Want a Wife" in the same magazine in 1990. Then compose a well-written essay in which you analyze Brady's use of rhetorical strategies to reveal what she believes to be society's attitude toward the role of husbands and wives in the United States.

1. Underline the essential elements of the prompt.
2. From a careful reading of the prompt, you can determine the basic information about this text to be (based on the College Board's **SOAPS** technique for rhetorical analysis):

The Subject is

The Occasion is

The Audience is

The Purpose is

The Speaker is



Active and Passive Voice #1

Read the following carefully. Underline each instance of passive voice.

During the hot summer of 1776, the Declaration of Independence was written by Thomas Jefferson, and the bondage was broken between Britain and the American colonies. The Yankees were at last separated from the dictatorial monarchy and its supporters. The War of Independence was fought by the joined colonies, and the stars and stripes were very soon unfurled.



Active and Passive Voice #2

Revise this sentence using ACTIVE voice.

Even though a great deal of money is spent by people, hip-hop music is often hated.



Active and Passive Voice #3

Try rewriting this passage using ONLY ACTIVE VOICE.

During the hot summer of 1776, the Declaration of Independence was written by Thomas Jefferson, and the bondage was broken between Britain and the American colonies. The Yankees were at last separated from the dictatorial monarchy and its supporters. The War of Independence was fought by the joined colonies, and the stars and stripes were very soon unfurled.



Summarizing Texts using an excerpt from Chapter 1, “The Prison Door,” of *The Scarlet Letter* by Nathaniel Hawthorne (1850)

Carefully read the following passage.

A throng of bearded men, in sad-colored garments and gray, steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak and studded with iron spikes.

The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison.... Certain it is that, some fifteen or twenty years after the settlement of the town, the wooden jail was already marked with weather-stains and other indications of age which gave a yet darker aspect to its beetle-browed and gloomy front. The rust on the ponderous iron-work of its oaken door looked more antique than anything else in the New World. Like all that pertains to crime, it seemed never to have known a youthful era. Before this ugly edifice, and between it and the wheel-track of the street, was a grass plot, much overgrown with burdock, pigweed, apple-peru,¹ and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison. But on one side of the portal, and rooted almost at the threshold, was a wild rosebush, covered, in this month of June, with its delicate gems, which might be imagined to offer their fragrance and fragile beauty to the

5

10

15

20

prisoner as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him.

This rosebush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it – or whether as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchison,² as she entered the prison door – we shall not take upon us to determine. Finding it so directly on the threshold of our narrative, which is now about to issue from that inauspicious portal, we could hardly do otherwise than pluck one of its flowers, and present it to the reader. It may serve, let us hope, to symbolize some sweet moral blossom that may be found along the track, or relieve the darkening close of a tale of human frailty and sorrow.

¹a throne apple, a coarse weed

²Branded as a heretic for advocating women's equality and their right to pray in public, she was exiled from the Massachusetts Bay Colony.

Summarize the first sentence.



Determining Tone using an excerpt from Chapter 1, “The Prison Door,” of *The Scarlet Letter* by Nathaniel Hawthorne (1850)

Carefully read the following passage.

A throng of bearded men, in sad-colored garments and gray, steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak and studded with iron spikes.

The founders of a new colony, whatever Utopia of human virtue 5
and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison.... Certain it is that, some fifteen or twenty years after the settlement of the town, the wooden jail was already marked with weather-stains and other indications 10
of age which gave a yet darker aspect to its beetle-browed and gloomy front. The rust on the ponderous iron-work of its oaken door looked more antique than anything else in the New World. Like all that pertains to crime, it seemed never to have known a youthful era. Before this ugly edifice, and between it and the wheel-track of the street, was a grass 15
plot, much overgrown with burdock, pigweed, apple-peru,¹ and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison. But on one side of the portal, and rooted almost at the threshold, was a wild rosebush, covered, in this month of June, with its delicate gems, 20
which might be imagined to offer their fragrance and fragile beauty to the

prisoner as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him.

This rosebush, by a strange chance, has been kept alive in history; 25
but whether it had merely survived out of the stern old wilderness,
so long after the fall of the gigantic pines and oaks that originally
overshadowed it – or whether as there is fair authority for believing, it
had sprung up under the footsteps of the sainted Ann Hutchison,² as 30
she entered the prison door – we shall not take upon us to determine.
Finding it so directly on the threshold of our narrative, which is now
about to issue from that inauspicious portal, we could hardly do
otherwise than pluck one of its flowers, and present it to the reader. It
may serve, let us hope, to symbolize some sweet moral blossom that
may be found along the track, or relieve the darkening close of a tale of 35
human frailty and sorrow.

¹a throne apple, a coarse weed

²Branded as a heretic for advocating women's equality and their right to pray in public, she was exiled from the Massachusetts Bay Colony.

1. What is the overall tone of this chapter?
2. Underline or highlight the words/phrases that support your description of tone.



Composing the Thesis Statement using an excerpt from Chapter 1, “The Prison Door,” of *The Scarlet Letter* by Nathaniel Hawthorne (1850)

Having carefully read and responded to the two previous activities, you should be prepared to deal with a prompt related to “The Prison-Door” in Hawthorne’s *The Scarlet Letter*. Compose the first draft of a thesis statement that addresses the following prompt:

“The Prison-Door,” the first chapter of Hawthorne’s *The Scarlet Letter*, presents the reader with a characterization of a town and its inhabitants. Write a well-written essay that analyzes how Hawthorne creates this portrait. Make certain to make direct references to the text.

Thesis statement:



Working with Tone

After carefully reading the following movie review,

- state the TONE the reviewer has toward the movie/book/music/play;
- underline those words and/or phrases (Diction) used in the review which support/develop this tone.

“*Ben-Hur* Review: A Remake Disaster of Biblical Proportions”

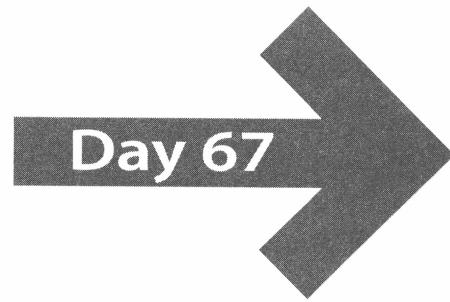
By Peter Travers, August 19, 2016, <<http://www.rollingstone.com/movies/reviews/ben-hur-movie-review-w435330>>

The last of the summer’s movie epics is a digitalized eyesore hobbled in every department by staggering incompetence. I’m talking about *Ben-Hur*, a remake of William Wyler’s 1959 milestone (there was also a 1925 silent version) that won Charlton Heston an Oscar in the title role and put the climactic chariot race in the action-movie canon. No time capsule inclusion or little gold men for this poor reboot, however. Executive producers Mark Burnett and his wife Roma Downey have been pushing projects ... aimed squarely at those moviegoers interested in religious themes.... No harm in that, except the artistic kind. The new *Ben-Hur*, directed [by] Timur Bekmanbetov (*Wanted*), stars Jack Huston (so dazzling on *Boardwalk Empire*, so dreary here)...

The actors rarely rise above the level of monotonous, and that includes Morgan Freeman as an African sheik who sells horses for chariot races. To be fair, you can see a glint of mischief in Freeman’s eyes. But the movie soon blots out any hint of fun, ferocity or imagination. *Ben-Hur* wants to preach, brother, preach, but it lacks the essential quality to do that effectively: soul.

1. The tone is _____.
2. Underline the words/phrases that are used to construct this tone.





Rhetorical Analysis, Dickens, #1

Carefully read the following excerpt from the essay “Our English Watering Place” by Charles Dickens (1851)

Half-awake and half-asleep, this idle morning in our sunny window on the edge of a chalk cliff in the old-fashioned watering place to which we are a faithful resorter¹, we feel a lazy inclination to sketch its picture.

Sky, sea, beach, and village lie as still before us as if they were sitting for the picture. It is dead low-water. A ripple plays among the ripening corn upon the cliff as if it were faintly trying from recollection to imitate the sea, and the world of butterflies hovering over the crop of radish seed are as restless in their little way as the gulls are in their larger manner when the wind blows. But the ocean lies winking in the sunlight like a drowsy lion – its glassy waters scarcely curve upon the shore – the fishing boats in the tiny harbor are all stranded in the mud – our two colliers (our watering place has a maritime trade employing that amount of shipping) have not an inch of water within a quarter of a mile of them, and they turn, exhausted, on their sides, like faint fish of an antediluvian species. Rusty cables and chains, ropes and rings, under-most parts of posts and piles and confused timber defenses against the waves lie strewn about in a brown litter of tangled seaweed and fallen cliff which looks as if a family of giants had been making tea here for ages and had observed an untidy custom of throwing their tea leaves on the shore.

¹a frequenter of resorts

1. Underline each example of simile and metaphor that Dickens uses to describe the seascape above.
2. _____ What is the over-all effect of the imagery presented in the passage?
 - A. anger and agitation
 - B. curiosity and suspicion
 - C. stillness and serenity
 - D. fear and loathing
 - E. excitement and anticipation



Practice with Rhetorical Techniques

Carefully read each of the following statements.

A policeman shoots himself in his leg as he returns his gun to his holster.

The Titanic was advertised as 100% unsinkable; but it sank on its very first voyage in 1912.

In Shakespeare's *Romeo and Juliet*, Romeo finds Juliet in a drugged sleep. Believing she is dead, he kills himself. And, when Juliet awakens and finds Romeo dead at her feet, she, too, kills herself.

Although different in situation and subject matter, each of the statements is an example of

- A. hyperbole
- B. understatement
- C. antithesis
- D. sarcasm
- E. irony



Rhetorical Analysis, “On the Tragedies of Shakspeare,” Charles Lamb (1822), #1

The following set of questions is based on a careful reading of Charles Lamb’s essay “On the Tragedies of Shakspeare.”

Note: *Charles Lamb (1775-1834)—English essayist and critic*

Charles Lamb: On the Tragedies of Shakspeare [sic]

The truth is, the characters of Shakspeare [sic] are so much the objects of meditation rather than of interest or curiosity as to their actions, that while we are reading any of his great criminal characters – Macbeth, Richard, even Iago – we think not so much of the crimes which they commit, as of the ambition, the aspiring spirit, the intellectual activity, which prompts them to overleap these moral fences. Barnwell¹ is a wretched murderer; there is a certain fitness between his neck and the rope; he is the legitimate heir to the gallows; nobody who thinks at all can think of any alleviating circumstances in his case to make him a fit object of mercy. Or to take an instance from the higher tragedy, what else but a mere assassin is Glenalvon?² Do we think of anything but of the crime which he commits, and the rack which he deserves? That is all which we really think about him.

Whereas in corresponding characters in Shakspeare [sic], so little do the actions comparatively affect us, that while the impulses, the inner mind in all its perverted greatness, solely seems real and is exclusively attended to, the crime is comparatively nothing. But when we see these things represented, the acts which they do are comparatively everything,

their impulses nothing. The state of sublime emotion into which we are elevated by those images of night and horror which Macbeth is made to utter, that solemn prelude with which he entertains the time till the bell shall strike which is to call him to murder Duncan – when we no longer read it in a book, when we have given up that vantage ground of abstraction which reading possesses over seeing, and come to see a man in his bodily shape before our eyes actually preparing to commit a murder, if the acting be true and impressive, as I have witnessed it in Mr. K.'s performance of that part, the painful anxiety about the act, the natural longing to prevent it while it yet seems unperpetrated, the too close pressing semblance of reality, give a pain and an uneasiness which totally destroy all the delight which the words in the book convey, where the deed doing never presses upon us with the painful sense of presence: it rather seems to belong to history – to something past and inevitable, if it has anything to do with time at all. The sublime images, the poetry alone, is that which is present to our minds in the reading.

¹George Barnwell robbed and killed his uncle to fund his relationship with a prostitute. His story was made into an English drama in 1731.

²A character in a 1770 English drama who murders to gain wealth and power

1. The thesis is found in lines ____1–6 ____9–10 ____11–13
2. The purpose of this essay is to ____inform ____argue ____entertain.



Rhetorical Analysis, “On the Tragedies of Shakspeare,” Charles Lamb (1822), #2

The following set of questions is based on a careful reading of Charles Lamb’s essay “On the Tragedies of Shakspeare.”

Charles Lamb: On the Tragedies of Shakspeare [sic]

The truth is, the characters of Shakspeare [sic] are so much the objects of meditation rather than of interest or curiosity as to their actions, that while we are reading any of his great criminal characters – Macbeth, Richard, even Iago – we think not so much of the crimes which they commit, as of the ambition, the aspiring spirit, the intellectual activity, which prompts them to overleap these moral fences. Barnwell¹ is a wretched murderer; there is a certain fitness between his neck and the rope; he is the legitimate heir to the gallows; nobody who thinks at all can think of any alleviating circumstances in his case to make him a fit object of mercy. Or to take an instance from the higher tragedy, what else but a mere assassin is Glenalvon?² Do we think of anything but of the crime which he commits, and the rack which he deserves? That is all which we really think about him.

Whereas in corresponding characters in Shakspeare [sic], so little do the actions comparatively affect us, that while the impulses, the inner mind in all its perverted greatness, solely seems real and is exclusively attended to, the crime is comparatively nothing. But when we see these things represented, the acts which they do are comparatively everything, their impulses nothing. The state of sublime emotion into which we are elevated by those images of night and horror which Macbeth is made

5

10

15

20

to utter, that solemn prelude with which he entertains the time till the bell shall strike which is to call him to murder Duncan – when we no longer read it in a book, when we have given up that vantage ground of abstraction which reading possesses over seeing, and come to see a man in his bodily shape before our eyes actually preparing to commit a murder, if the acting be true and impressive, as I have witnessed it in Mr. K.’s performance of that part, the painful anxiety about the act, the natural longing to prevent it while it yet seems unperpetrated, the too close pressing semblance of reality, give a pain and an uneasiness which totally destroy all the delight which the words in the book convey, where the deed doing never presses upon us with the painful sense of presence: it rather seems to belong to history – to something past and inevitable, if it has anything to do with time at all. The sublime images, the poetry alone, is that which is present to our minds in the reading.

¹George Barnwell robbed and killed his uncle to fund his relationship with a prostitute. His story was made into an English drama in 1731.

²A character in a 1770 English drama who murders to gain wealth and power

1. Lamb’s primary strategy to organize his presentation is
 - A. exposition
 - B. cause and effect
 - C. description
 - D. comparison and contrast
 - E. definition
2. Lamb develops his primary organizational strategy using
 - A. examples
 - B. narration
 - C. description
 - D. process
 - E. classification



Rhetorical Analysis, “On the Tragedies of Shakspeare,” Charles Lamb (1822), #3

The following set of questions is based on a careful reading of Charles Lamb’s essay “On the Tragedies of Shakspeare.”

Charles Lamb: On the Tragedies of Shakspeare [sic]

The truth is, the characters of Shakspeare [sic] are so much the objects of meditation rather than of interest or curiosity as to their actions, that while we are reading any of his great criminal characters – Macbeth, Richard, even Iago – we think not so much of the crimes which they commit, as of the ambition, the aspiring spirit, the intellectual activity, which prompts them to overleap these moral fences. Barnwell¹ is a wretched murderer; there is a certain fitness between his neck and the rope; he is the legitimate heir to the gallows; nobody who thinks at all can think of any alleviating circumstances in his case to make him a fit object of mercy. Or to take an instance from the higher tragedy, what else but a mere assassin is Glenalvon?² Do we think of anything but of the crime which he commits, and the rack which he deserves? That is all which we really think about him. 5 10

Whereas in corresponding characters in Shakspeare [sic], so little do the actions comparatively affect us, that while the impulses, the inner mind in all its perverted greatness, solely seems real and is exclusively attended to, the crime is comparatively nothing. But when we see these things represented, the acts which they do are comparatively everything, their impulses nothing. The state of sublime emotion into which we are elevated by those images of night and horror which Macbeth is made 15 20

to utter, that solemn prelude with which he entertains the time till the bell shall strike which is to call him to murder Duncan – when we no longer read it in a book, when we have given up that vantage ground of abstraction which reading possesses over seeing, and come to see a man in his bodily shape before our eyes actually preparing to commit a murder, if the acting be true and impressive, as I have witnessed it in Mr. K.'s performance of that part, the painful anxiety about the act, the natural longing to prevent it while it yet seems unperpetrated, the too close pressing semblance of reality, give a pain and an uneasiness which totally destroy all the delight which the words in the book convey, where the deed doing never presses upon us with the painful sense of presence: it rather seems to belong to history – to something past and inevitable, if it has anything to do with time at all. The sublime images, the poetry alone, is that which is present to our minds in the reading.

25

30

¹George Barnwell robbed and killed his uncle to fund his relationship with a prostitute. His story was made into an English drama in 1731.

²A character in a 1770 English drama who murders to gain wealth and power

1. According to the second paragraph, what perspective does reading have that seeing does not?
2. According to Lamb, what is the major difference between the effect of reading a Shakespearean play and seeing a Shakespearean play?
3. According to Lamb, what is the difference between action and impulse when we see a play performed as opposed to just reading it?



Rhetorical Analysis, “On the Tragedies of Shakspeare,” Charles Lamb (1822), #4

The following set of questions is based on a careful reading of Charles Lamb’s essay “On the Tragedies of Shakspeare.”

Charles Lamb: On the Tragedies of Shakspeare [sic]

...Whereas in corresponding characters in Shakspeare [sic], so little do the actions comparatively affect us, that while the impulses, the inner mind in all its perverted greatness, solely seems real and is exclusively attended to, the crime is comparatively nothing. But when we see these things represented, the acts which they do are comparatively everything, their impulses nothing. The state of sublime emotion into which we are elevated by those images of night and horror which Macbeth is made to utter, that solemn prelude with which he entertains the time till the bell shall strike which is to call him to murder Duncan – when we no longer read it in a book, when we have given up that vantage ground of abstraction which reading possesses over seeing, and come to see a man in his bodily shape before our eyes actually preparing to commit a murder, if the acting be true and impressive, as I have witnessed it in Mr. K.’s performance of that part, the painful anxiety about the act, the natural longing to prevent it while it yet seems unperpetrated, the too close pressing semblance of reality, give a pain and an uneasiness which totally destroy all the delight which the words in the book convey, where the deed doing never presses upon us with the painful sense of presence: it rather seems to belong to history – to something past and inevitable, if it has

5

10

15

20

anything to do with time at all. The sublime images, the poetry alone, is that which is present to our minds in the reading.

¹George Barnwell robbed and killed his uncle to fund his relationship with a prostitute. His story was made into an English drama in 1731.

²A character in a 1770 English drama who murders to gain wealth and power

The highlighted sentence above has 188 words. That's probably one of the longest sentences you've ever come across; plus it's not written in modern idiom using modern syntax. If you were asked to summarize this sentence, it would be quite a task. So, to save you agony, choose the best of the summary statements from among those given below.

1. Reading a Shakespearean play is an intellectual activity, but seeing it performed by a good actor is physical. (18 words)
2. When we read the scene, where Macbeth ponders the terrors of killing Duncan, we become intellectually lifted and emotionally involved; however, when we see it performed by a good actor we are physically affected by the reality of the action. (40 words)
3. As readers of a scene from a Shakespearean play like Macbeth, we are put into an elevated mental state of emotion, but we physically react to a good actor performing the same scene. (34 words)



Day 73

Diction

From Ronald Reagan's First Inaugural Address.

The following is a brief excerpt from Ronald Reagan's First "Inaugural Address." Using your knowledge of diction, rewrite this excerpt using objective/detached diction.

This is the first time in history that this ceremony has been held, as you have been told, on this West Front of the Capitol. Standing here, one faces a magnificent vista, opening up on this city's special beauty and history. At the end of this open mall are those shrines to the giants on whose shoulders we stand.



Purpose: Says/Does

Carefully read the following passage.

“On a Sharecropper’s Overalls” by James Agee from *Let Us Now Praise Famous Men*

The structures sag....The edges of the thigh pockets become stretched and lie open, fluted, like the gills of a fish. The bright seams lose their whiteness and are lines and ridges. The whole fabric is shrunken to size, which was bought large. The whole shape, texture, color, finally substance, all are changed. The shape, particularly along the urgent frontage of the thighs, 5 so that the whole structure of the knee and musculature of the thigh is sculpted there.... The texture and the color change in union, by sweat, sun, laundering, between the steady pressures of its use and age: both, at length, into realms of fine softness and marvel of draping and velvet plays of light 10 which chamois and silk can only suggest, not touch; and into a region and scales of blues, subtle, delicious and deft beyond what I have ever seen elsewhere approached except in rare skies, the smoky light some days are filled with, and some of the blues of Cezanne.

Not only must you be able to identify, you *must* also be able to discuss *what purpose* using a certain rhetorical strategy, device, or technique serves. With this in mind, let’s examine the Agee paragraph from the standpoint of SAY/DOES.

If the subject of sentence 7 (lines 7–13) is the changing texture and color of the sharecropper’s overalls, what is the purpose of following that with a long string of phrases and clauses, together with the use of a colon and a semicolon? Take a risk. Try to answer this question in terms of says/does. Think about the beginning which says that BOTH the texture AND the color of the overalls change. WHY would Agee choose to write this description the way he does? What is he trying to do?

Just try to write one to three sentences. No more.



Satire – Review Some Basics

The following is an excerpt from a Mississippi State University satirical journalistic essay titled: “Major Technological Breakthrough: BIO-Optic Organized Knowledge Device (BOOK).” Carefully read the passage, then answer the questions that follow.

The Mississippi State University English Department announces its employment of a radically innovative technological device, the BOOK.

BOOK is a revolutionary breakthrough in technology: no wires, no electric circuits, no batteries, nothing to be connected or switched on. It is so easy to use, even a child can operate it.

Compact and portable, it can be used anywhere – even when sitting in an armchair by the fire, yet powerful enough to hold as much information as a [flash drive].

Here is how it works: BOOK is constructed of sequentially numbered sheets of paper (recyclable), each capable of holding thousands of bits of information. The pages are locked together with a custom-fit device called a binding, which keeps the sheets in their correct sequence.

Satire is the use of sarcasm, irony, and/or wit to ridicule or mock. With this in mind, check those items listed below that apply to the passage you just read.

1. This is an example of ___direct (obviously stated) or ___indirect (communicated via characters in a situation) satirical style.
2. The passage can be classified as ___Horatian (light-hearted, fun) or ___Juvenalian (bitter, angry, attacking).
3. Underline at least three examples of *verbal irony* (an inversion of meaning) in this excerpt.



Working with Satire

Each of the following headlines can be classified as satire. Read each carefully, then answer the questions that follow.

Man Claims Local Bagel Shop Is a “Basic Human Right”

Amsterdam High School Relocates to Save Historic Coffee Shop

A Modest Proposal to Convert Shopping Malls into Prisons

Man Injures Shoppers Fighting for “Almost Handicapped” Parking Spot

These headlines share all of the following characteristics except

- A. related to contemporary issues
- B. dependent on literary background
- C. uses irony
- D. uses exaggeration
- E. uses humor



Satire Analysis

Carefully read the following excerpt from “Sexing Up’ the Statue of Liberty,” by Peter Fenton (*The Satirist*, September 17, 2016)

I suggest a fashion makeover of Lady Liberty [The Statue of Liberty]. Why not a snappy little black suit, with knee-length skirt and fitted jacket showing her ample curves? (Admit it America: she’s plus-sized.) Or, maybe a cool pair of colorful leggings over a knee-length tunic? And instead of that crown-of-spikes thing on her head, a cute newsboy cap or a cool straw boater? In one hand, she could be holding a leather clutch, in the other an iPhone7 instead of that silly torch....

Let’s do this, fashionistas! Free Lady Liberty from Fashion Hell!

1. What aspect of society is the writer satirizing?
2. What is the purpose of this satire?



Satire Analysis

Carefully read the following excerpt from “Sexing Up’ the Statue of Liberty,” by Peter Fenton (*The Satirist*, September 17, 2016)

I suggest a fashion makeover of Lady Liberty [The Statue of Liberty]. Why not a snappy little black suit, with knee-length skirt and fitted jacket showing her ample curves? (Admit it America: she’s plus-sized.) Or, maybe a cool pair of colorful leggings over a knee-length tunic? And instead of that crown-of-spikes thing on her head, a cute newsboy cap or a cool straw boater? In one hand, she could be holding a leather clutch; in the other an iPhone7 instead of that silly torch....

Let’s do this, fashionistas! Free Lady Liberty from Fashion Hell!

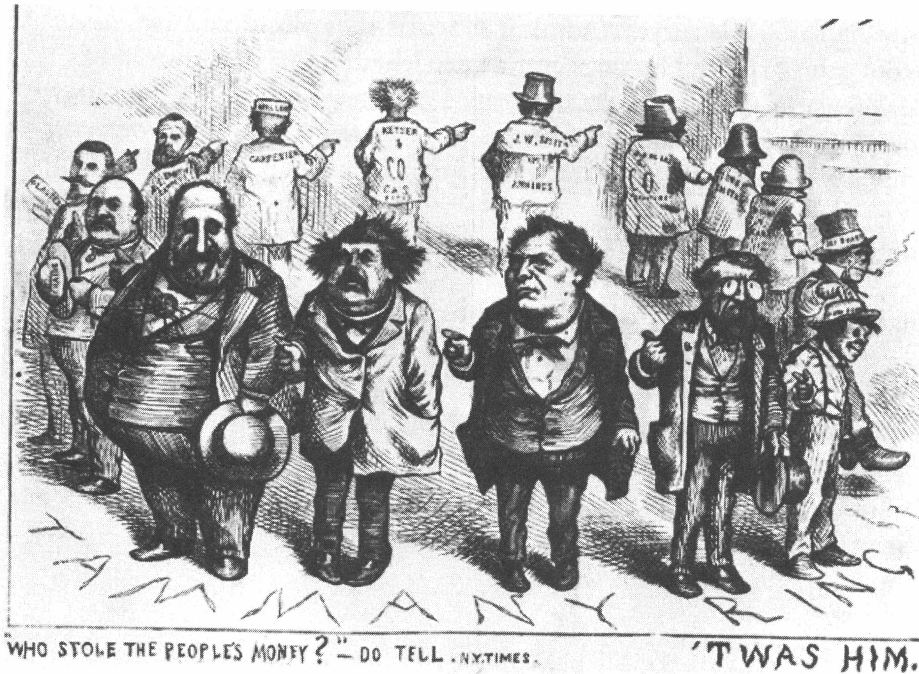
1. This is an example of ___direct ___indirect satirical style.
2. The passage can be classified as ___Horatian ___Juvenalian.
3. In constructing the satire, the writer primarily uses
 - A. understatement
 - B. allusion
 - C. hyperbole
 - D. irony
 - E. parody



Day 79

Satire Analysis

During the mid-19th century, Tammany Hall, a political machine led by Boss Tweed, swindled an estimated 75 to 200 million dollars from New York City. Carefully consider the following political cartoon drawn by Thomas Nast for *The New York Times* from that time period.



— Thomas Nast

1. This 19th century political cartoon can be classified as ___Horatian___Juvenalian.
2. Cite three items from the cartoon that led you to this conclusion.



Day 80

Satire Analysis

Not even The Declaration of Independence is immune to satire. Watch the satirical video at <https://www.youtube.com/watch?v=uMIyh2rpjkg>. Then respond to the following questions.

1. This YouTube video, which satirizes The Declaration of Independence, can be classified as ____ Horatian ____ Juvenalian.
2. This satirical video relies primarily on
 - A. allusion
 - B. parody
 - C. irony
 - D. hyperbole
 - E. understatement



Rhetorical Analysis: FDR's Inaugural Address, #1

The following set of questions is based on a careful reading of Franklin Delano Roosevelt's First Inaugural Address delivered on March 4, 1933, in the midst of America's Great Depression. The transcript of the speech is printed below. You can also listen to an audio of FDR actually giving the address at

<http://www.history.com/speeches/franklin-d-roosevelts-first-inaugural-address>

Franklin Delano Roosevelt's First Inaugural Address

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our Nation impels. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself – nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves

of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone.

More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.

Yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply. Primarily this is because the rulers of the exchange of mankind's goods have failed, through their own stubbornness and their own incompetence, have admitted their failure, and abdicated. Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men.

True they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish.

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live.

Restoration calls, however, not for changes in ethics alone. This Nation asks for action, and action now.

Our greatest primary task is to put people to work. This is no unsolvable problem if we face it wisely and courageously. It can be

accomplished in part by direct recruiting by the Government itself, treating the task as we would treat the emergency of a war, but at the same time, through this employment, accomplishing greatly needed projects to stimulate and reorganize the use of our natural resources.

Hand in hand with this we must frankly recognize the overbalance of population in our industrial centers and, by engaging on a national scale in a redistribution, endeavor to provide a better use of the land for those best fitted for the land. The task can be helped by definite efforts to raise the values of agricultural products and with this the power to purchase the output of our cities. It can be helped by preventing realistically the tragedy of the growing loss through foreclosure of our small homes and our farms. It can be helped by insistence that the Federal, State, and local governments act forthwith on the demand that their cost be drastically reduced. It can be helped by the unifying of relief activities which today are often scattered, uneconomical, and unequal. It can be helped by national planning for and supervision of all forms of transportation and of communications and other utilities which have a definitely public character. There are many ways in which it can be helped, but it can never be helped merely by talking about it. We must act and act quickly.

Finally, in our progress toward a resumption of work we require two safeguards against a return of the evils of the old order; there must be a strict supervision of all banking and credits and investments; there must be an end to speculation with other people's money, and there must be provision for an adequate but sound currency.

These are the lines of attack. I shall presently urge upon a new Congress in special session detailed measures for their fulfillment, and I shall seek the immediate assistance of the several States.

Through this program of action we address ourselves to putting our own national house in order and making income balance outgo. Our international trade relations, though vastly important, are in point of time and necessity secondary to the establishment of a sound national economy. I favor as a practical policy the putting of first things first. I shall spare no effort to restore world trade by international economic readjustment, but the emergency at home cannot wait on that accomplishment.

The basic thought that guides these specific means of national recovery is not narrowly nationalistic. It is the insistence, as a first consideration, upon the interdependence of the various elements in all parts of the United States – a recognition of the old and permanently important manifestation of the American spirit of the pioneer. It is the way to recovery. It is the immediate way. It is the strongest assurance that the recovery will endure.

In the field of world policy I would dedicate this Nation to the policy of the good neighbor—the neighbor who resolutely respects himself and, because he does so, respects the rights of others—the neighbor who respects

his obligations and respects the sanctity of his agreements in and with a world of neighbors.

If I read the temper of our people correctly, we now realize as we have never realized before our interdependence on each other; that we can not merely take but we must give as well; that if we are to go forward, we must move as a trained and loyal army willing to sacrifice for the good of a common discipline, because without such discipline no progress is made, no leadership becomes effective. We are, I know, ready and willing to submit our lives and property to such discipline, because it makes possible a leadership which aims at a larger good. This I propose to offer, pledging that the larger purposes will bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in time of armed strife.

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems.

Action in this image and to this end is feasible under the form of government which we have inherited from our ancestors. Our Constitution is so simple and practical that it is possible always to meet extraordinary needs by changes in emphasis and arrangement without loss of essential form. That is why our constitutional system has proved itself the most superbly enduring political mechanism the modern world has produced. It has met every stress of vast expansion of territory, of foreign wars, of bitter internal strife, of world relations.

It is to be hoped that the normal balance of executive and legislative authority may be wholly adequate to meet the unprecedented task before us. But it may be that an unprecedented demand and need for undelayed action may call for temporary departure from that normal balance of public procedure.

I am prepared under my constitutional duty to recommend the measures that a stricken nation in the midst of a stricken world may require. These measures, or such other measures as the Congress may build out of its experience and wisdom, I shall seek, within my constitutional authority, to bring to speedy adoption.

But in the event that the Congress shall fail to take one of these two courses, and in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me. I shall ask the Congress for the one remaining instrument to meet the crisis – broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.

For the trust reposed in me I will return the courage and the devotion that befit the time. I can do no less.

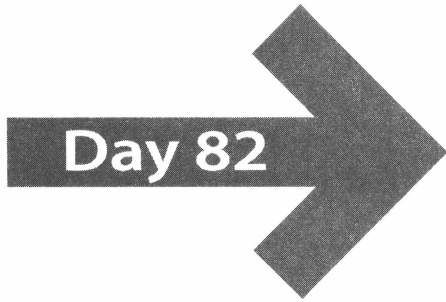
We face the arduous days that lie before us in the warm courage of the national unity; with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern

performance of duty by old and young alike. We aim at the assurance of a rounded and permanent national life.

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

In this dedication of a Nation we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.





Rhetorical Analysis: FDR's Inaugural Address, #2

Carefully read the first three paragraphs of FDR's speech and address each of the questions that follow.

Franklin Delano Roosevelt's First Inaugural Address

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our Nation impels. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself – nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days. 5 10

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone. 15 20

More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.

1. Begin your analysis of the speech with

S _____

O _____

A _____

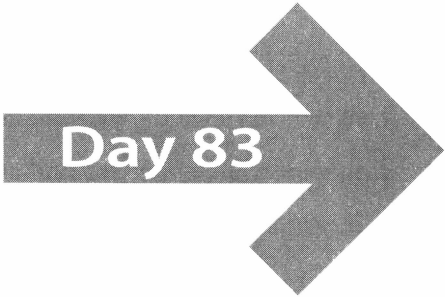
P _____

S _____

TONE _____

2. Underline the thesis.





Rhetorical Analysis: FDR’s Inaugural Address, #3

Carefully read the first two paragraphs of FDR’s speech and address each of the questions that follow.

Franklin Delano Roosevelt’s First Inaugural Address

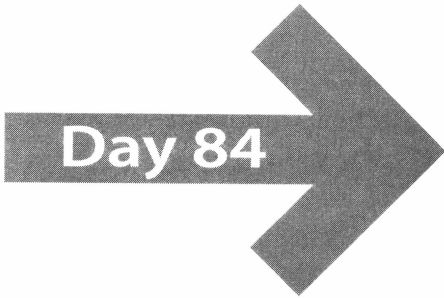
I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our Nation impels. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation 5
will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself – nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life a leadership of frankness and vigor has met with that understanding 10
and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values 15
have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of 20
families are gone.

→ 5 Minutes to a 5

1. In which line(s) do you find an appeal to logos?
2. In which line(s) do you find an appeal to ethos?
3. In which line(s) do you find an appeal to pathos?
4. In which line(s) do you find metaphor(s)?
5. What tone is being constructed using the metaphor(s)?





Rhetorical Analysis: FDR’s Inaugural Address, #4

Carefully read paragraphs four and five of FDR’s speech and address each of the questions that follow.

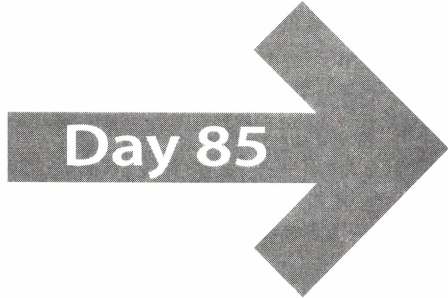
[Note: The last line of the preceding paragraph reads: “Only a foolish optimist can deny the dark realities of the moment.”]

Yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes 5
in the very sight of the supply. Primarily this is because the rulers of the exchange of mankind’s goods have failed, through their own stubbornness and their own incompetence, have admitted their failure, and abdicated. Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men. 10

True they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the 15
rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish.

1. What is the function of *Yet* at the beginning of paragraph four?
2. In the first two sentences of the excerpt, what is the purpose of the use of anastrophe?
3. *this* in line 6 refers to what?
4. Throughout the second paragraph, *they* refers to whom?
5. What is the primary purpose of these two paragraphs?





Rhetorical Analysis: FDR's Inaugural Address, #5

Carefully read paragraphs 6, 7, and 8 of FDR's speech and address each of the questions that follow.

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live.

1. Biblical allusion is found in which two lines of this passage?
2. What is the primary rhetorical appeal used in paragraphs 6, 7, and 8?

3. Locate each of these rhetorical devices used to construct this primary rhetorical appeal:

- Anastrophe in line ____
- Metaphor in lines ____ and ____.
- Personification in lines ____ and ____.
- Parallelism/Anaphora in line ____ and ____.



Rhetorical Analysis: FDR's Inaugural Address, #6

Carefully read paragraphs 6, 7, and 8 of FDR's speech and address each of the questions that follow.

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live.

In one sentence state the main thought of these three paragraphs.



Rhetorical Analysis: FDR's Inaugural Address, #7

Carefully read paragraphs 9, 10, and 11 of FDR's speech and address each of the questions that follow.

Restoration calls, however, not for changes in ethics alone. This Nation asks for action, and action now.

Our greatest primary task is to put people to work. This is no unsolvable problem if we face it wisely and courageously. It can be accomplished in part by direct recruiting by the Government itself, treating the task as we would treat the emergency of a war, but at the same time, through this employment, accomplishing greatly needed projects to stimulate and reorganize the use of our natural resources.

Hand in hand with this we must frankly recognize the overbalance of population in our industrial centers and, by engaging on a national scale in a redistribution, endeavor to provide a better use of the land for those best fitted for the land. The task can be helped by definite efforts to raise the values of agricultural products and with this the power to purchase the output of our cities. It can be helped by preventing realistically the tragedy of the growing loss through foreclosure of our small homes and our farms. It can be helped by insistence that the Federal, State, and local governments act forthwith on the demand that their cost be drastically reduced. It can be helped by the unifying of relief activities which today are often scattered, uneconomical, and unequal. It can be helped by national planning for and supervision of all forms of transportation and of communications and other utilities which have a definitely public character. There are many ways in which it can be helped, but it can never be helped merely by talking about it. We must act and act quickly.

5

10

15

20

1. What is the purpose of the first paragraph in this passage?
2. To what does “this” in line 9 refer?
3. What syntactical technique is the basis of the sentences in lines 16–22?
4. What are the two major tasks cited by FDR?



Rhetorical Analysis: FDR's Inaugural Address, #8

Carefully read paragraphs 12, 13, 14, and 15 of FDR's speech and address each of the questions that follow.

Finally, in our progress toward a resumption of work we require two safeguards against a return of the evils of the old order; there must be a strict supervision of all banking and credits and investments; there must be an end to speculation with other people's money, and there must be provision for an adequate but sound currency.

5

These are the lines of attack. I shall presently urge upon a new Congress in special session detailed measures for their fulfillment, and I shall seek the immediate assistance of the several States.

Through this program of action we address ourselves to putting our own national house in order and making income balance outgo. Our international trade relations, though vastly important, are in point of time and necessity secondary to the establishment of a sound national economy. I favor as a practical policy the putting of first things first. I shall spare no effort to restore world trade by international economic readjustment, but the emergency at home cannot wait on that accomplishment.

10

15

The basic thought that guides these specific means of national recovery is not narrowly nationalistic. It is the insistence, as a first consideration, upon the interdependence of the various elements in all parts of the United States – a recognition of the old and permanently important manifestation of the American spirit of the pioneer. It is the way to recovery. It is the immediate way. It is the strongest assurance that the recovery will endure.

20

1. *these* in lines 6 and 17 refers to what?
2. *this* in line 9 refers to what?
3. Parallelism is the predominant syntactical technique in which of these paragraphs?
4. What is the purpose of parallel structure in this context?



Rhetorical Analysis: FDR's Inaugural Address, #9

Carefully read paragraphs 17, 18, and 19 of FDR's speech and address each of the questions that follow.

If I read the temper of our people correctly, we now realize as we have never realized before our interdependence on each other; that we can not merely take but we must give as well; that if we are to go forward, we must move as a trained and loyal army willing to sacrifice for the good of a common discipline, because without such discipline no progress is made, no leadership becomes effective. We are, I know, ready and willing to submit our lives and property to such discipline, because it makes possible a leadership which aims at a larger good. This I propose to offer, pledging that the larger purposes will bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in time of armed strife. 5 10

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems.

Action in this image and to this end is feasible under the form of government which we have inherited from our ancestors. Our Constitution is so simple and practical that it is possible always to meet extraordinary needs by changes in emphasis and arrangement without loss of essential form. That is why our constitutional system has proved itself the most superbly enduring political mechanism the modern world has produced. It has met every stress of vast expansion of territory, of foreign wars, of bitter internal strife, of world relations. 15 20

1. To what does “this pledge” in line 12 refer?
2. In line 15, to what does “Action in this image” refer? “to this end”?
3. According to paragraph 18, to what position does FDR appoint himself?
4. The argument presented in this passage is dependent upon what type of argument?



Rhetorical Analysis: FDR's Inaugural Address, #10

Carefully read paragraphs 23 and 24 of FDR's speech and address each of the questions that follow.

But in the event that the Congress shall fail to take one of these two courses, and in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me. I shall ask the Congress for the one remaining instrument to meet the crisis – broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.

5

For the trust reposed in me I will return the courage and the devotion that befit the time. I can do no less.

1. What is the purpose of beginning paragraph 23 with *But in the event that the Congress shall fail to take one of these two courses* rather than with (1) If the Congress shall fail...; or (2) In the event that the Congress fails to take one...?
2. Lines 5–7 continue to develop which extended analogy?



Rhetorical Analysis: FDR's Inaugural Address, #11

Carefully read the last four paragraphs of FDR's speech and address each of the questions that follow.

For the trust reposed in me I will return the courage and the devotion that befit the time. I can do no less.

We face the arduous days that lie before us in the warm courage of the national unity; with the clear consciousness of seeking old and precious moral values; with the *clean satisfaction* that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded and permanent national life.

5

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

10

In this dedication of a Nation we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.

15

1. Underline those words/phrases that help to build the appeal to pathos.
2. According to this last passage, on what is FDR basing his authority (ethos)?



Rhetorical Analysis: FDR's Inaugural Address, #12

1. Based on your careful reading and analysis of FDR's first inaugural address, which of the following would be the best choice of a title for an essay based on this speech.
 - A. FDR's impact on the Great Depression
 - B. It's War!
 - C. A Time for Necessary Change
 - D. All we have to fear is fear itself
 - E. I Am Your New General
2. On what did you base your choice?





Day 93

Practice Writing a Thesis Statement in Response to an Analysis Prompt

Based on your careful reading of Franklin Delano Roosevelt's First Inaugural Address, compose a thesis statement that could be used as the basic for a rhetorical analysis essay that addresses the following prompt:

Franklin Delano Roosevelt's delivered his First Inaugural Address on March 4, 1933, to a nation deep in the midst of the Great Depression. Compose a well-written essay that identifies FDR's purpose and analyzes the rhetorical strategies he uses to achieve his purpose.

