Making Meaning in English: Appendix 1

Year 7 – Unit 3

Rhetoric and *Julius Caesar*

Rhetoric and Julius Caesar – contents

Key Knowledge

Rhetorical figures

- **Alliteration** – the repetition of consonant sounds "*The barge she sat in like a burnished throne,*
- *Burned on the water"*
- **Anaphora** - the repetition of a word or phrase: "For Brutus is an honourable man; so are they all, all honourable men"
- **Antithesis** - an opposition or contrast of ideas is expressed: "Speech is silver, but silence is gold."
- **Assonance** - the repetition of vowel sounds to create internal rhyming within phrases or sentences.
- **Hyperbole** – exaggeration for effect: "I'm so hungry I could eat a horse."
- **Isocolon** - a sentence composed by two or more parts perfectly equivalent in structure, length and rhythm. "There are tears for his love; joy for his fortune; honour for his valour; and death for his ambition."
- **Metonymy** and **Synecdoche** – where a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept. "*And did those feet in ancient time walk upon England's mountains green?"*
- **Paradox** - a statement appears to contradict itself. "In this world there are only two tragedies. One is not getting what one wants, and the other is getting it."
- **Personification –** where human qualities are given to animals, objects or ideas: "Death walked the earth."
- **Rhetorical questions** - a question that you ask without expecting an answer. The question might be one that does not have an answer. It might also be one that has an obvious answer but you have asked the question to make a point, to persuade "Who is here so vile that will not love his country?"
- **Transferred epithets** - an abnormal, unexpected change of two segments in a sentence: "*clumsy helmets*," "sleepless night," and "suicidal sky."
- **Tricolon** - a series of three parallel words, phrases, or clauses: "Friends, Romans, countrymen"

Parts of speech

- **Exordium** – introducing yourself, establishing credibility, grabbing attention
- **Narration** – Setting out the facts as agreed on
- **Division** – Setting out differences
- **Proof –**Supporting arguments
- **Refutation** – refuting opponents' arguments
- **Peroration** – summing up, reiteration of main points, final flourish

The three charioteers

1. **Ethos: The appeal from character -** Ethos refers to how we portray ourselves in an argument: it is the image persuaders present to those they attempt to persuade. Closely related to the word *ethics*, you might think of *ethos* as the persuaders' attempts to portray themselves as ethical people: "You should believe my argument because you believe *me*." or perhaps "...believe *in me*."
2. **Logos: The appeal from reason -** Logos is a Greek term meaning 'word' and refers to using logic and reasoning as your appeal. Use evidence, facts and statistics to support your argument. Give yourself credibility. Make your argument seem obvious and the other path illogical. Cite historical examples of what you are proposing working. Draw parallels between this situation or person and another.
3. **Pathos: The appeal to emotion -** Pathos is the emotional influence of the speaker on the audience. Its goal is to create a favourable emotional affection of the audience towards the objective of the speech. The overall ability to achieve pathos is eliciting emotions.

The five parts of rhetoric

1. **Invention -** The process of developing and refining your arguments.
2. **Arrangement -** The process of arranging and organizing your arguments for maximum impact.
3. **Style -** The process of determining how you present your arguments using figures of speech and other rhetorical techniques.
4. **Memory -** The process of learning and memorizing your speech so you can deliver it without the use of notes. Memory-work not only consisted of memorizing the words of a specific speech, but also storing up famous quotes, literary references, and other facts that could be used in impromptu speeches.
5. **Delivery -** The process of practicing how you deliver your speech using gestures, pronunciation, and tone of voice

Key quotations from famous speeches

- Whom mutual league, united thoughts and counsels, equal hope and hazard in the glorious enterprise, joined with me once, now misery hath joined in equal ruin. (Paradise Lost)
- When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now? (Cicero, *Against Catiline, Speech One*)
- Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. (Abraham Lincoln, The Gettysburg Address)
- We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender (Winston Churchill, 4th June 1940)
- I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together." (Martin Luther King Jr, 28th August 1963)

Characters in *Julius Caesar*

- **Julius Caesar** – The greatest and most powerful of the Romans and the last of the three men who formed the first Triumvirate. He has always been ambitious and it is now suspected that he wants to become king of Rome
- **Octavius** – The great-nephew of Julius Caesar and heir to his uncle's wealth and position. Only eighteen at the time of Caesar's assassination, he joins Mark Anthony in making war on the conspirators.
- **Mark Antony** – Caesar's loyal friend, who stirs up the opposition when Caesar is murdered and, with Octavius and Lepidus, leads the attack on the conspirators.
- **Brutus** – Caesar's great friend who joins in the conspiracy because his love for Rome is even greater than his love for his friend. An idealist, he assumes others will share his high principles.
- **Cassius** – The instigator and organiser of the conspiracy against Caesar. He is a fanatic, but is also a practical man who knows his own limitations. At first, he comes across as a schemer but he becomes more noble in defeat.
- **Calpurnia** – Caesar's wife whose prophetic dream foretells his assassination
- **Portia** – The wife of Brutus. She is devoted to her husband and through her we see a softer, more gentle side to Brutus.

Plot of *Julius Caesar*

I, i **-** Caesar has defeated the sons of the deceased Roman general Pompey, his arch rival, in battle and will enter Rome in triumph.
I, ii - Caesar enters with his entourage, including Brutus, Cassius, and Antony. A Soothsayer calls out to Caesar to "beware the Ides of March," but Caesar ignores him
I, iii – Cassius gives forged letters to Cinna to leave where Brutus will find them in order to persuade Brutus to join a conspiracy against Caesar.
II, i – Brutus agrees to join the conspirators in their plan to kill Caesar
II, ii – Caesar's wife, Calpurnia, persuades him not to go to the Senate because she has dreamt he will be killed. The conspirator Decius persuades Caesar that the dream is a good omen
III, i – The conspirators kill Caesar. Mark Antony vows to get his revenge against Caesar's murderers
III, ii – Brutus makes a speech to the Roman people explaining why Caesar had to die; Anthony makes a speech which sends the crowd into a fury and the start a riot.
IV, i – Anthony, Lepidus and Octavius agree to join forces against the conspirators
IV, ii – Cassius and Brutus's relationship becomes strained. Brutus discovers his wife has been executed
V, i-iii – Brutus and Cassius agree they would rather die than be taken prisoner. There is a battle between the armies of the conspirators and the triumvirate. Realising his army is losing, Cassius has a slave kill him.
V, iv-v – Brutus prepares for the final battle. When he realises he has lost he commits suicide before Antony arrives. Antony calls Brutus the "noblest Roman of them all".

Key quotations – *Julius Caesar* Act 3 scene 2

1. Romans, countrymen, and lovers! (tricolon)
2. Hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe (tricolon, ethos)
3. Not that I loved Caesar less, but that I loved Rome more. (antithesis)
4. As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. (parallelism)
5. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. (isocolon)
6. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended (anaphora, rhetorical question)
7. For Brutus is an honourable man; So are they all, all honourable men (anaphora)
8. Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying (synecdoche)
9. Bear with me; My heart is in the coffin there with Caesar And I must pause till it come back to me (metonymy, aposiopesis, pathos)
10. Friends, Romans, countryman (tricolon)
11. The evil that men do lives after them; The good is often interred with their bones (personification)
12. If it were so, it was a grievous fault, And grievously hath Caesar answer'd it. (syllepsis)
13. For Brutus is an honourable man; So are they all, all honourable men (irony)
14. He hath brought many captives home to Rome Whose ransoms did the general coffers fill: Did this in Caesar seem ambitious? (rhetorical question)
15. O judgment! thou art fled to brutish beasts (hyperbole)

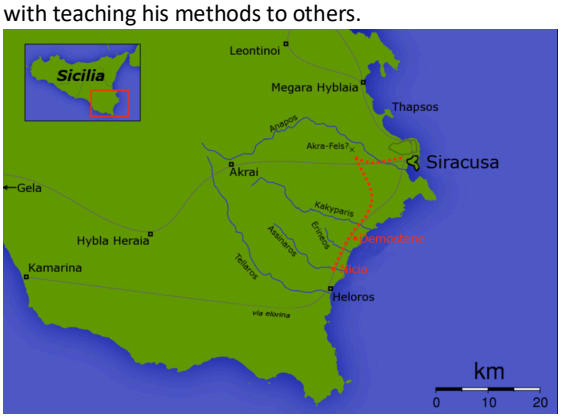
Rhetoric & *Julius Caesar* - Section 1

The origins of rhetoric

A prosperous city state on the island of Sicily, Syracuse had been ruled for years by a succession of tyrants. (At this time 'tyrant' just meant absolute ruler.) In 465 BC the last of these tyrants was thrown out of office. Chaos followed as no one knew who was in charge, but then, a man called Corax appeared and helped bring about order.

> *Coming into the assembly, where all the people had gathered together, he began first to appease the troublesome and turbulent element among them with flattering words. After this, he began to soothe and silence the people and to speak as though telling a story, and after these things to summarise and call to mind what had gone before and to bring before their eyes what had previously been said. These things he called 'introduction,' 'narration,' 'argument,' 'digression,' and 'epilogue.' By means of them he persuaded the people to listen and follow his lead.**

Surviving accounts agree that Corax was the first person to set down the rules for the art of persuasion. He's credited with coming up with the different parts of an oration – how to open your speech, advance your arguments in an orderly fashion and close the deal – and with teaching his methods to others.



What Corax began, Gorgias took out into the world. A native of Leontini, a Sicilian town just up the coast from Syracuse, Gorgias was born somewhere between 490 and 480 BC and lived to the ripe old age of 109. In 427 BC he emigrated to Athens and took rhetoric with him, setting up shop as a teacher. Within a generation, Athens was stuffed with teachers and practioners of rhetoric.

Why did rhetoric take off so rapidly in Athens? For a start, here was a place that was just getting used to an exciting experiment with democracy. It was only in early fifth century BC that the popular assembly became the seat of power in the Athenian state. Suddenly the principles of persuasion were at the heart of government. If you could learn the art of rhetoric, you could hold enormous power and influence.

At the time Gorgias arrived in Athens there would have been about 300,00 living in the city and its surrounding area. Adult male citizens – less than a quarter of the population – were the only one entitled to vote. Slaves couldn't vote. Women couldn't vote and resident foreigners like Gorgias couldn't vote.

When any decision had to made, ordinary citizens attended the assembly and cast their votes. But how did they know how to vote? They didn't. Instead they listened to speech and made their decision based on who had the most persuasive argument. No wonder the idea of learning how to talk round a large mass of people was something that Athenian aristocrats became interested in.

But, no sooner did rhetoric become established than anti-rhetoric did the same. Various critics claimed that rhetoric was nothing but a cheap bag of tricks designed to confuse and bamboozle an audience. In his comic play The Clouds, the playwright Aristophanes called rhetoric the art of weak reasoning, "which by false arguments triumphs over the strong". The philosopher Plato also distrusted rhetoric and democracy because he saw how easily a mob could be swayed to vote for unjust actions.

Plato's Gorgias depicts a dialogue between his teacher, Socrates and Gorgias in which Socrates paints rhetoric as little more than flattery and unless it is underpinned by a good understanding of philosophy it is immoral.

Despite Plato's attempts to dismiss rhetoric, it was his pupil, Aristotle who first set out clearly the arguments and structure of rhetoric. It was Aristotle who identified the three branches of oratory (deliberative, judicial and epideictic) and the three persuasive appeals (ethos, pathos and logos). Aristotle saw rhetoric as deserving a systematic study; it was, he said, a teachable skill.

* Translation from *Periphrasis on the Origin of Rhetoric*

Check your understanding

1. Who was Corax?
   a) The first student of Socrates
   b) A Syracusan tyrant
   c) The first person to set down the rules of rhetoric
   d) A mysterious rabble rouser

2. Where did Gorgias come from?
   a) Syracuse
   b) Athens
   c) Italy
   d) Leontini

3. Why did Gorgias travel to Athens?
   a) Because foreigners were allowed to vote
   b) To teach rhetoric
   c) To escape from the tyrants of Syracuse
   d) Because Athens was a democracy

4. Which groups were allowed to vote in Athens?
   a) Women
   b) Men
   c) Slaves
   d) Resident foreigners

5. Why was rhetoric important in Athens?
   a) Because there were lots of decisions to be made
   b) Because it was important to persuade large groups to vote how you wanted them to
   c) Because aristocrats thought it was important to learn the art of oratory
   d) Because Plato persuaded everyone that it was a good thing.

Background to Shakespeare's Julius Caesar

Julius Caesar takes place in ancient Rome in 44 BC when Rome was the centre of an empire stretching from the English Channel to North Africa and from Persia to Spain.

The Roman Empire - 44BC

Yet even as the empire grew stronger, so, too, did the force of the dangers threatening its existence: Rome suffered from constant infighting between ambitious military leaders and the far weaker senators to whom they supposedly owed allegiance. The empire also suffered from a sharp division between citizens, who were represented in the senate, and the increasingly underrepresented plebeian masses.

A succession of men aspired to become the absolute ruler of Rome, but only Julius Caesar seemed likely to achieve this status. Those citizens who favoured more democratic rule feared that Caesar's power would lead to the enslavement of Roman citizens by one of their own. Therefore, a group of conspirators came together and assassinated Caesar. The assassination, however, failed to put an end to the power struggles dividing the empire, and civil war erupted shortly thereafter.

The plot of Shakespeare's play includes the events leading up to the assassination of Caesar as well as much of the subsequent war, in which the deaths of the leading conspirators served as a sort of revenge for the assassination.

Shakespeare's contemporaries, well versed in ancient Greek and Roman history, would very likely have detected parallels between *Julius Caesar*'s portrayal of the shift from republican to imperial Rome and the Elizabethan era's trend toward consolidated monarchic power.

In 1599, when the play was first performed, Queen Elizabeth I had sat on the throne for nearly forty years, enlarging her power at the expense of the aristocracy and the House of Commons. As she was then sixty-six years old, her reign seemed likely to end soon, yet she lacked any heirs. Many feared that her death would plunge England into the kind of chaos that had plagued England during the fifteenth-century Wars of the Roses.

In an age when censorship would have limited direct commentary on these worries, Shakespeare was able to use the story of Caesar to comment on the political situation of his day.

Julius Caesar Act 1 scene 1

The scene opens with member of the crowd excitedly awaiting the arrival of Caesar in Rome. Two tribunes (Roman officials) Flavius and Marullus arrive and send the crowd away.

Marullus says, "You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome, Knew you not Pompey?"

Why is he reminding the people about Pompey?

1. Because Pompey was an evil tyrant who Caesar has defeated.
2. Because Pompey was a great Roman and it is sad that he has died.
3. Because Caesar has just defeated Pompey in battle and the people should not celebrate the death of a hero.
4. Because Pompey would not have like to see the people behaving in such an un-Roman way.

Julius Caesar Act 1 scene 2 – Vocabulary in action

1. sterile

- *The group was sterile and no crops would grow.*
- *Caesar hopes his wife will shake off her sterile curse.*

Which of the following is *not* related in meaning to the adjective **sterile**?

a) infertile, b) barren, c) unproductive, d) lush

2. hinder

- *Brutus doesn't want to hinder Cassius.*
- *Language barriers hinder communication.*

Which of the following is *not* related in meaning to the verb **hinder**?

a) help, b) delay, c) hamper, d) obstruct

3. veil

- *The bride's face was veiled.*
- *Brutus admits he has veiled his feelings.*

Which of the following is *not* related in meaning to the noun **veil**?

a) hide, b) reveal, c) cover, d) mask

4. countenance

- *Her blank countenance did not give away her feelings.*
- *Brutus has a troubled countenance.*

Which of the following is *not* related in meaning to the noun **countenance**?

a) features, b) expression, c) face, d) chatter

5. conception

- *You have no conception of what I am feeling!*
- *Brutus has had conceptions which are no one else's business.*

Which of the following is *not* related in meaning to the noun **conception**?

a) idea, b) concept, c) puzzle, d) understanding

6. construe

- *His words could hardly be construed as an apology.*
- *Brutus tells Cassius that he should not construe anything important to his mood.*

Which of the following is *not* related in meaning to the verb **construe**?

a) shout, b) interpret, c) take, d) explain

7. cogitation

- *He apologised for interrupting her cogitations.*
- *Cassius assumed Brutus had been having deep cogitations.*

Which of the following is *not* related in meaning to the noun **cogitation**?

a) thinking, b) study, c) reflecting d) sleep

8. lament

- *The students lamented how much homework they had to do.*
- *Cassius laments that Brutus cannot see what is clear to everyone else.*

Which of the following is *not* related in meaning to the verb **lament**?

a) complain, b) moan, c) groan, d) thank

9. modest

- *He was very modest and refused to take credit for his part in the project.*
- *Cassius modestly offers to show Brutus why he feels troubled.*

Which of the following is *not* related in meaning to the adjective **modest**?

a) boastful, b) humble, c) simple, d) plain

10. oath

- *The lord took an oath of allegiance to the king.*
- *Cassius swears an oath that he is not dangerous.*

Which of the following is *not* related in meaning to the noun **oath**?

a) promise, b) pledge, c) lie, d) vow

11. neglect

- *Unfortunately, he neglected to follow his teacher's advice.*
- *Brutus is sorry for neglecting Cassius.*

Which of the following is *not* related in meaning to the verb **neglect**?

a) forget, b) fail, c) abandon, d) listen

12. impart

- *The teacher imparted lot of knowledge to her students.*
- *Brutus wants to know what Cassius wants to impart to him.*

Which of the following is *not* related in meaning to the verb **impart**?

a) tell, b) ask, c) communicate, d) say

13. indifferent

- *He gave an indifferent shrug*
- *Brutus is indifferent to the threat of death.*

Which of the following is *not* related in meaning to the adjective **indifferent**?

a) unconcerned, b) passionate, c) casual, d) not bothered

14. virtue

- *Let me tell you about the virtues of my new phone.*
- *Cassius know that Brutus values his virtue.*

Which of the following is *not* related in meaning to the noun **virtue**?

a) evil, b) goodness, c) merit, d) honour

15. endure

- *It was unbelievable that she could endure so much pain.*
- *Cassius believes he can endure the winter's cold as well as Caesar.*

Which of the following is *not* related in meaning to the verb **endure**?

a) suffer, b) go through, c) put up with, d) avoid

16. recount

- *She recounted what had happened earlier.*
- *Brutus says he will recount his ideas later.*

Which of the following is *not* related in meaning to the verb **recount**?

a) keep private, b) tell, c) relate, d) explain

17. controversy

- *The new plans have caused great controversy.*
- *Cassius says that he and Caesar swam the Tiber with "hearts of controversy"*

Which of the following is *not* related in meaning to the noun **controversy**?

a) dispute, b) quarrel, c) argument, d) agreement

18. entreat

- *Her friends entreated her not to go.*
- *Brutus entreats Cassius not to say anymore..*

Which of the following is *not* related in meaning to the verb **entreat**?

a) beg, b) demand, c) ask, d) implore

19. lustre

- *The new play added lustre to the team's starting line-up.*
- *When Caesar was ill he lost his lustre.*

Which of the following is *not* related in meaning to the noun **lustre**?

a) shine, b) shimmer, c) stain, d) gleam

20. conjure

- *She conjured up a delicious meal from nothing.*
- *The names of Brutus and Caesar can both conjure up respect.*

Which of the following is *not* related in meaning to the verb **conjure**?

a) produce, b) summon, c) create, d) lose

21. encompass

- *The research encompassed many different areas of study*
- *The walls of Rome should be wide enough to encompass more than one great Roman.*

Which of the following is *not* related in meaning to the verb **encompass**?

a) uncover, b) surround, c) encircle, d) contain

22. brook

- *She would brook no criticism of her son.*
- *Brutus would not brook a king in Rome.*

Which of the following is *not* related in meaning to the verb **brook**?

a) allow, b) endure, c) give in, d) tolerate

Julius Caesar Act 1 scene 2

A public place.
Flourish. Enter CAESAR; ANTONY, for the course; CALPURNIA, PORTIA, DECIUS BRUTUS, CICERO, BRUTUS, CASSIUS, and CASCA; a great crowd following, among them a Soothsayer

CAESAR
Calpurnia!

CASCA
Peace, ho! Caesar speaks.

CAESAR
Calpurnia!

CALPURNIA
Here, my lord.

CAESAR
Stand you directly in Antonius' way,
When he doth run his course. Antonius!

ANTONY
Caesar, my lord?

Holy chase - On the feast of Lupercal young men raced through the city touching spectators with leather thongs.

CAESAR
Forget not, in your speed, Antonius,
To touch Calpurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.

Barren – unable to have children. Caesar hopes that his wife Calpurnia will be cured of her barrenness if Anthony touches her during the race through the streets of Rome.

ANTONY
I shall remember:
When Caesar says 'do this,' it is perform'd.

CAESAR
Set on; and leave no ceremony out.

Flourish

Soothsayer
Caesar!

CAESAR
Ha! who calls?

CASCA
Bid every noise be still: peace yet again!

CAESAR
Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry 'Caesar!' Speak; Caesar is turn'd to hear.

Press – press of bodies; a crowd.

Soothsayer
Beware the ides of March.

Ides – 15th day of the month

CAESAR
What man is that?

BRUTUS

A soothsayer bids you beware the ides of March.

CAESAR
Set him before me; let me see his face.

CASSIUS
Fellow, come from the throng; look upon Caesar.

CAESAR
What say'st thou to me now? speak once again.

Soothsayer
Beware the ides of March.

CAESAR
He is a dreamer; let us leave him: pass.

Exeunt all except BRUTUS and CASSIUS

CASSIUS
Will you go see the order of the course?

BRUTUS
Not I.

CASSIUS
I pray you, do.

BRUTUS
I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.

gamesome – someone who enjoys playing games and having fun

CASSIUS
Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.

wont – accustomed; used to

BRUTUS
Cassius,
Be not deceived: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some soil perhaps to my behaviours;
But let not therefore my good friends be grieved
(Among which number, Cassius, be you one)
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

CASSIUS
Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

BRUTUS

No, Cassius; for the eye sees not itself,
But by reflection, by some other things.

CASSIUS
'Tis just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome,
Except immortal Caesar, speaking of Brutus
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes.

This age's yoke – the burden of the times. A yoke is a wooden crosspiece fastened over the necks of two animals and attached to a plough

BRUTUS
Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

CASSIUS
Therefore, good Brutus, be prepared to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus:
Were I a common laugher, or did use
To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men and hug them hard
And after scandal them, or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

fawn – to flatter and try to impress someone.

Flourish, and shout

BRUTUS
What means this shouting? I do fear, the people
Choose Caesar for their king.

CASSIUS
Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS
I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye and death i' the other,
And I will look on both indifferently,
For let the gods so speed me as **I love**
The name of honour more than I fear death.

"I love the name of honour more than I fear death" – a key quote to sum up Brutus's character. His sense of honour is the most important thing in his life.

CASSIUS
I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,

I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Caesar cried "Help me, Cassius, or I sink!"
I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Caesar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake;
His coward lips did from their colour fly,
And that same eye whose bend doth awe the world
Did lose his lustre: I did hear him groan:
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried "Give me some drink, Titinius,"
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone.

Had as lief – would rather

The Tiber is the longest river in Italy and runs through the city of Rome.

Accoutred - dressed

Aeneas, a member of the Trojan royal family and the legendary founder of Rome, escaped the burning of Troy carrying his father, *Anchises*, on his back.

Julius Caesar suffered from epilepsy and the historian Plutarch describes how his first attack came upon him in the Spanish city of Corduba. While Cassius paints Caesar as a weakling, Plutarch says that Caesar, "yielded not to the sickness of his body" and "took the pains of war as a medicine…. always fighting his disease."

Titinius – a friend of Cassius and one of the conspirators.

Shout. Flourish

BRUTUS
Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Caesar.

CASSIUS
Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Caesar: what should be in that 'Caesar'?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Caesar.
Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed,

The Colossus of Rhodes

One of the seven wonders of the ancient world the colossus was a statue of the Greek sun god Helios. It was reputed be 108 feet high (the same height as the Statue of Liberty.

That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

BRUTUS
That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

CASSIUS
I am glad that my weak words
Have struck but thus much show of fire from Brutus.

BRUTUS
The games are done and Caesar is returning.

CASSIUS
As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.

Re-enter CAESAR and his Train

BRUTUS
I will do so. But, look you, Cassius,
The angry spot doth glow on Caesar's brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale; and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being cross'd in conference by some senators.

The Capitol is one of the seven hills on which Rome was built. The Senate – the centre of Roman government was based on the Capitol.

CASSIUS
Casca will tell us what the matter is.

CAESAR
Antonius!

ANTONY
Caesar?

CAESAR

Let me have men about me that are fat;
Sleek-headed men and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

ANTONY
Fear him not, Caesar; he's not dangerous;
He is a noble Roman and well given.

CAESAR
Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer and he looks
Quite through the deeds of men: he loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort
As if he mock'd himself and scorn'd his spirit
That could be moved to smile at any thing.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Caesar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

Exeunt Caesar and his train except Casca.

Casca tells Brutus and Cassius that Caesar was offered a crown three times by Mark Anthony but each time he refused it. The crowd cheered and urged Caesar to take the crown. Brutus and Cassius agree to meet again tomorrow. When Brutus has left, Cassius decides to send Brutus forged letters pleading with him to do something about Caesar.

Act 1 scene 2: Check your understanding

Why does Caesar ask Anthony to touch Calpurnia during the race? (3-8)

a) He hopes that they will fall in love.
b) He wants to humiliate his wife.
c) He thinks it will make the race more entertaining.
d) He hopes that she will be cured of her infertility.

What does the Soothsayer warn Caesar of? (18-23)

a) The Ides of March
b) That he will be assassinated.
c) That there is a plot to murder him.
d) That Brutus will betray him.

What does Brutus tell Cassius is wrong with him? (37-47)

a) He's not been sleeping well.
b) He's at war with himself and forgets to be kind to his friends.
c) He is worried about Caesar.
d) He tells him to mind his own business.

What does Brutus fear that the crowd's shouting might mean? 79-82)

a) He and Cassius have been spotted plotting.
b) Caesar's armies have taken over the city of Rome.
c) The people are rioting against Caesar.
d) The people want Caesar to be their king.

What does Brutus say he loves more than he fears death?

a) Honour
b) Friendship
c) His name
d) Caesar

What does Cassius say happened during their race across the Tiber? (100-1150

a) Caesar cheated
b) He beat Caesar easily
c) He had to rescue Caesar from drowning
d) He realised that Caesar had become a god.

Why does Cassius say, 'Brutus' will start a spirit as soon as 'Caesar'? (142-150)

a) He wants Brutus to challenge Caesar to become king of Rome
b) He wants make Brutus jealous of Caesar.
c) He wants Brutus to join him in plotting against Caesar.
d) He wants Brutus to see that he is important in resisting the rise of Caesar.

Which of the following is **not** a reason Caesar gives for not trusting Cassius?

a) He has a "lean and hungry look"
b) He smiles too much
c) He doesn't listen to music
d) He reads too much

What does Casca tell Brutus and Cassius?

a) Caesar refused to accept a crown.
b) Caesar was very reluctant to turn down the crown
c) Antony asked Caesar to be king three times.
d) Caesar turned down the crown because the people of Rome were angry that he wants to king.

Casca also tells them that Marullus and Flavius have been "put to silence" for pulling robes off Caesar's statues. What do you think this means?

When Brutus exits, Cassius is left alone on stage to deliver a soliloquy in which we get to see he true feelings:

Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought
From that it is disposed: therefore it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduced?
Caesar doth bear me hard; but he loves Brutus:
If I were Brutus now and he were Cassius,
He should not humour me. I will this night,
In several hands, in at his windows throw,
As if they came from several citizens,
Writings all tending to the great opinion
That Rome holds of his name; wherein obscurely
Caesar's ambition shall be glanced at:
And after this let Caesar seat him sure;
For we will shake him, or worse days endure.

What do you think of Cassius? Make 2 suggestions and give a reason for each suggestion:

- What does Cassius think of Brutus?
- What does Cassius intend for Caesar?

Structured discussion questions

- What impression do you get of Caesar? (Think of what he says, how he speaks and what others say about him.)
- What do we find out about the character of Brutus?
- How does Cassius use rhetoric to manipulate Brutus?
- Why are Brutus and Cassius worried about Caesar's ambitions?
- Brutus says, "I love the name of honour more than I fear death." What does this suggest about him?
- Cassius says, "The fault, dear Brutus, is not in our stars but in ourselves." What does he mean?
- Why does Caesar prefer "sleek-headed men and such as sleep a-nights"?

Act 1 scene 3

Later that night – a thunderstorm. Casca and Cicero meet on the streets of Rome and tells him of all the strange and frightening things he's seen that night. Casca then meets Cassius.

Cassius says that the storm is so violent because the gods are angry with Caesar. Casca tells Cassius that *"the senators tomorrow mean to establish Caesar as a king".*

In reply, Cassius tells him, *"I know where I will wear this dagger then; Cassius from bondage will deliver Cassius".*

What is Casca's response?

a) He is frightened and wants nothing to do with Cassius's plot.
b) He pretends to go along with Cassius but secretly plots to tell Caesar.
c) He says he will join the plot to kill Caesar.
d) He thinks Cassius has gone mad.

The first part of rhetoric: Invention

Ethos, logos and pathos*

The art of Rhetoric is divided into five parts: invention, arrangement, style, memory and delivery. The first part of rhetoric, invention, is all about doing your homework. Aristotle said that invention is to "discover the best available means of persuasion." Persuading people is about finding the right ways to appeal to what they value. Aristotle grouped these appeals into three: ethos (the appeal from character), logos (the appeal to reason) and pathos (the appeal to emotion).

Ethos: look who's talking

If you want to persuade people that you're know best, they have to take you seriously. Ethos is all about trying to impress people with who you are. You either have to show that you are 'one of the people,' that and that you share their concerns or that you're much more of an expert than they could ever be. Later in the play *Julius Caesar*, Mark Anthony will begin a speech with the famous line "Friends, Romans and Countrymen, lend me your ears." Instead of boasting about himself, Anthony is showing the crowd that he is one of them. He is first appealing to his audience on a human level as friends: establishing a common feeling. Then he reminds them that they are Romans, with all the privileges and responsibilities which come with being a citizen. Finally, he uses a term that suggests both friendship and civic responsibility. To be a countryman is to experience fellowship and a shared bond. Then, rather than command silence he asks "lend me your ears". He's asking for the people to trust him with a loan. All of this changes the way the crowd feel about Anthony. At first, they're suspicious but as he continues to speak they are reassured by his appeal to ethos.

Logos: sounding reasonable

If ethos is the ground on which your argument stands, logos is what drives it forward. Logos is all about structuring your argument so that one point leads to the next to show that your conclusion is not only correct but also necessary. The aim should be not only to make yourself sound reasonable but to characterise opponents as greedy, foolish or misguided. It's important to remember, though they share a root, logic and logos are not the same thing. In logic proof is absolute and cannot be argued with. In rhetoric, logos supplies reasons, which, added together provide good grounds for reaching a particular conclusion. One way to do this is to use facts and statistics but, as we all know, politicians often choose what facts to concentrate on and which to leave out.

In his speech, Mark Anthony provides all sorts of reasons to show that Caesar did not deserve to be murdered: he made Rome richer; he cried along with the poor; he refused a crown etc. etc. Anthony is careful to avoid coming out and simply saying, instead he lets the crowd put this together themselves by putting all of his reasons together and concluding that maybe Caesar was a bit hard done by and that his assassins must all be selfish liars.

The best kind of reason is one that people already agree with. In rhetoric these are called commonplaces (*topos* is Greek for place, which gives us *topic* in English). A commonplace is a piece of shared wisdom: something everybody just knows. For instance, prevention is better than cure; hard work deserves a reward; no means no; everyone is created equal; you are innocent until proven guilty, and so on. These ideas are so deep rooted that they pass for universal truths. When we refer to these kinds of commonplaces in an argument we are appealing to common sense. If you want to persuade people that you're right, you need to take them with you and if you're wise, you'll start with one or two commonplaces you know you have in common with your audience.

Pathos: make 'em laugh, make 'em cry, make 'em agree

Pathos is the appeal to emotion – not just sadness or pity, but excitement, fear, love or amusement. The Roman teacher of oratory, Quintilian said, unless we can entice our listeners "with delights, drag them along with the strength of our pleading and sometimes disturb them with emotional appeals … we cannot make even just or true causes prevail." Ethos, pathos and logos, the three musketeers of rhetoric can't be altogether separated. An appeal to emotion is only effective if your audience share your feelings. If they don't like you, they won't care what you're feeling. And if you haven't provided any reasons for your emotional appeal they'll think you're a bit odd.

Pathos is the appeal you see in the heart-wrenching, expensively printed flyers that pop through your letter box asking for donations to charity. Rather than using logos – detailed arguments – they shoot straight for the heart and the gut. Anthony does this when he shows the crowd poor Caesar's murdered body. He pretends to choke up saying, "Bear with me, my heart is in the coffin there with Caesar" and the crowd see his tears and begin to warm to Anthony and interpret everything he says in a more favourable light. Is this cheating? Well, maybe a bit but feeling – and fellow feeling – is the basis for pretty much everything that most people regard as important. Feelings may not be logical but they often change the way we think and act.

When these three appeals are harnessed together, you have a powerful argument indeed.

* Adapted from *You Takin' To Me?* By Sam Leith

Check your understanding

1. What is the best definition of ethos?
    a. Making people think you are the same as them.
    b. Using who you are to persuade people that what you say is right.
    c. Pretending to be something you're not.
    d. Making yourself seem more important than you really are.

2. What is the best definition of logos?
    a. Proving that you are right and that others are wrong.
    b. Finding things you know everyone agrees with to make your argument seem stronger.
    c. Using facts and statistics to show you are right.
    d. Using reasons to support your argument.

3. What is the best definition of pathos?
    a. Trying to persuade people by targeting how they feel.
    b. Pretending to feel things to fool an audience.
    c. Showing your audience what you feel to make them like you.
    d. Making your audience laugh or cry.

Write a full sentence which begins with each of these prompts:

- Ethos, logos and pathos make an argument more persuasive because… *[give a reason]*
- Ethos, logos and pathos make an argument more persuasive but… *[provide an excuse]*
- Ethos, logos and pathos make an argument more persuasive so… *[explain a consequence]*

Structured discussion questions

- How can you use ethos, logos and pathos to get what you want?
- What do the examples above make you think about the character of Mark Anthony?
- Is it right to persuade others to do what you want? When might it be right and wrong?

Rhetorical figures

Alliteration[†]

When Shakespeare decided to write *The Tragedie of Anthonie, and Cleopatra* he needed a history book from which to work. The standard work on the subject was Plutarch's *Lives of the Noble Greeks and Romans*, but Plutarch wrote in Greek, and, as Shakespeare's friend Ben Jonson later pointed out, "thou hadst small Latin and less Greek." Despite years at Stratford Grammar School learning pretty much nothing but the classics, Shakespeare could never be bothered with foreign languages. He always used translations.

So he got hold of the standard English translation of Plutarch, which had been written by a chap called Thomas North and published in 1579. We know that this is the version Shakespeare used because you can sometimes see him using the same word that North used, and sometimes pairs of words. But when Shakespeare got to the big speech of the whole play, when he really needed some poetry, when he wanted true greatness, when he wanted to describe the moment that Antony saw Cleopatra on the barge and fell in love with her—he just found the relevant paragraph in North and copied it out almost word for word. Almost word for word.

Here's North:

> *. . . she disdained to set forward otherwise but to take her barge in the river Cydnus, the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of the music of flutes, howboys, cithernes, viols, and such other instruments as they played up in the barge.*

And here's Shakespeare:

> *The barge she sat in like a burnished throne,*
> *Burned on the water: the poop was beaten gold;*
> *Purple the sails and so perfumed that*
> *The winds were lovesick with them; the oars were silver,*
> *Which to the tune of flutes kept stroke, and made*
> *The water which they beat to follow faster,*
> *As amorous of their strokes.*

The thing about this is that it's definitely half stolen. There is no possible way that Shakespeare didn't have North open on his desk when he was writing. But also, Shakespeare made little changes. That means that we can actually watch Shakespeare working. We can peep back 400 years and see the greatest genius who ever lived scribbling away. We can see how he did it, and it's really pretty bloody simple. All he did was add some alliteration.

Nobody knows why we love to hear words that begin with the same letter, but we do and Shakespeare knew it. So he picked the word barge and worked from there. Barge begins with a B, so Shakespeare sat back and said to himself: "The barge she sat in was like a . . ." And then (though I can't prove this) he said: "Ba . . . ba . . . ba . . . burnished throne." He jotted that down and then he decided to do another. "The barge she sat in like a burnished throne . . . ba . . . ba . . . burned? It burned on the water." And the poop was gold? Not any more: the poop was beaten gold. That's four Bs in two lines. Enough to be getting on with. Shakespeare could have got carried away and written something like:

> *The barge she basked in, like a burnished boat*
> *Burned by the banks, the back was beaten brass.*

But that would just be silly.

No, Shakespeare wasn't going to put any more Bs in, he was working on the Ps. North's original had "the poop whereof was of gold, the sails of purple." That's two Ps already, so Shakespeare decided that the sails would be pa ... pa .. . perfumed. Maybe he stopped to wonder how you would perfume a whole sail, or how you might be able to smell them from the river bank (the Cydnus is quite wide). Or maybe he didn't. Accuracy is much less important than alliteration.

From there on in, Shakespeare was coasting. North had "After the sound" so Shakespeare had "to the tune." North had a whole orchestra of instruments—"flutes, howboys, cithernes, viols"— Shakespeare cut that down to just flutes, because he liked the F. So flutes made the "Water Which they beat to Follow Faster, As Amorous of their strokes."

So Shakespeare stole; but he did wonderful things with his plunder. He's like somebody who nicks your old socks and then darns them. Shakespeare simply knew that people are suckers for alliteration and that it's pretty damned easy to make something alliterate (or that it's surprisingly simple to add alliteration).

You can spend all day trying to think of some universal truth to set down on paper, and some poets try that. Shakespeare knew that it's much easier to string together some words beginning with the same letter. It doesn't matter what it's about. It can be the exact depth in the sea to which a chap's corpse has sunk; hardly a matter of universal interest, but if you say, "Full fathom five thy father lies," you will be considered the greatest poet who ever lived. Express precisely the same thought any other way—e.g. "your father's corpse is 9.144 metres below sea level"—and you're just a coastguard with some bad news.

[†]Adapted from *The Elements of Eloquence* by Mark Forsyth

Any phrase, so long as it alliterates, is memorable and will be believed even if it's a bunch of nonsense. Nobody has ever thrown a baby out with the bathwater, nor is there anything particularly right about rain. Even when something does make a bit of sense, it's usually obvious why the comparison was picked. It takes two to tango, but it takes two to waltz as well. There are whole hogs, but why not pigs? Bright as a button. Cool as a cucumber. Dead as a doornail. In fact, Dickens made this point rather better at the opening of *A Christmas Carol*.

> *Old Marley was as dead as a door-nail.*
> *Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.*

Except that Dickens knew full well why it is doornails that are dead. Dickens was a writer, and as a writer, he knew that alliteration is the simplest way to turn a memorable phrase. This was, after all, the guy who had written *Nicholas Nickleby*, *The Pickwick Papers* (full title: The Posthumous Papers of the Pickwick Club) and, indeed, *A Christmas Carol*.

Check your understanding

- What is the purpose of alliteration?
  a) It makes the reader pay attention.
  b) It makes certain phrases stand out and become more memorable.
  c) It makes it harder to spot that you've stolen someone else's ideas.
  d) It makes things sound truer.

- Why did Shakespeare use North's translation of Plutarch's *Lives of the Noble Greeks and Romans*?
  a) He really like North's use of alliteration.
  b) Because he couldn't find a copy of Plutarch.
  c) Because he wasn't very good at Latin.
  d) Because Plutarch wrote in Greek.

- Name 3 differences between Thomas North's account of Cleopatra on her barge and Shakespeare's:
  1.
  2.

- Which is your favourite example of alliteration from the passage above?

- Write a description your bedroom using alliteration.

Rhetorical Questions[‡]

What, O what is a rhetorical question? Is it merely a question that requires no answer? No. Is it a question where the answer is too obvious to need stating? Or one where there is no answer? Or just a cold-blooded thing to say to a chap before you pop a cap in his ass?

Most of us, to be frank, don't know. Including me. The Greeks and Romans had a jolly good shot at it, but they certainly didn't use a term as vague and nebulous as "rhetorical question." They distinguished between every different sort of rhetorical question. And then they gave them names. They had erotesis, hypophora, epiplexis, anthypophora, antiphora, apocrisis, interrogatio, rogatio, subjectio, ratiocinatio, dianoea, erotema, epitemesis, percontatio, aporia, and pysma. Isn't that a lot? And each term had a slightly different and very specific meaning. There's no need to remember all these different names, but it is useful to look at the different ways rhetorical questions can be used.

Shall we begin with erotesis? That's the sort of question that really isn't a question at all. "Shall I compare thee to a summer's day?" asked Shakespeare, and did not wait for a reply. Fun as it maybe to imagine him sending the first line of that sonnet off to his beloved and, a couple of days later, getting the answer, "Go ahead," I don't think that's what happened. The line could just as easily be: "I shall compare thee to a summer's day. Thou art more lovely and more temperate . . ." but it wouldn't sound as good. The same thing pretty much holds for William Blake's poem about the ancient and preposterous belief that Jesus, before starting his ministry, took a gap year in England.

> *And did those feet in ancient time*
> *Walk upon England's mountains green?*

Again, we might be tempted to say no. But that would be to miss the point. "And did those feet" simply sounds better than "And those feet did." This is the purest form of the rhetorical question, where a couple of words have been switched around and a question mark slapped on the end.

Epiplexis is a more specific form of this where a lament or an insult is asked as a question. What's the point? Why go on? What's a girl to do? How could you? What makes your heart so hard?

When, in the Bible, Job asks: "Why died I not from the womb? why did I not give up the ghost when I came out of the belly?" it's not a real question. It's epiplexis. Though epiplexis doesn't have a real answer, it does at least have a meaning and a purpose.

Anacoenosis is the sort of question where a particular audience will answer in a particular way. This appeal to shared interests makes politicians particularly fond of anacoenosis. The voter hears the question and automatically gets to the answer that the politician wants. Who do you trust to run the economy? Would you buy a used car from this man? Why don't we pass a law to stop old people from obstructing traffic? All these are anacoenosis because all these questions bring out our shared values. Or they're supposed to. Monty Python had great fun in *Life of Brian* with the failed anacoenosis of "What have the Romans ever done for us?" The question is intended as a binding anacoenosis, but unfortunately the audience keeps answering until the question has to be restated as: "All right, apart from the sanitation, medicine, education, wine, public order, irrigation, roads, the fresh water system and public health, what have the Romans ever done for us?" They could have got round this with a good bit of hypophora.

Hypophora is a rhetorical question that is immediately answered aloud, usually by the person who asked. Elizabeth Barrett Browning asked, "How do I love thee? Let me count the ways," and then spent thirteen lines on her reply.

> *How do I love thee? Let me count the ways.*
> *I love thee to the depth and breadth and height*
> *My soul can reach, when feeling out of sight*
> *For the ends of being and ideal grace.*
> *I love thee to the level of every day's*
> *Most quiet need, by sun and candle-light.*
> *I love thee freely, as men strive for right.*
> *I love thee purely, as they turn from praise.*
> *I love thee with the passion put to use*
> *In my old griefs, and with my childhood's faith.*
> *I love thee with a love I seemed to lose*
> *With my lost saints. I love thee with the breath,*
> *Smiles, tears, of all my life; and, if God choose,*
> *I shall but love thee better after death.*

Can you go beyond hypophora? You can. What's that called? Anthypophora. Where is it used? In the nursery rhyme "Who Killed Cock Robin?" Where else? Well, Winston Churchill rather liked it at times of crisis. When he addressed Parliament on May 13, 1940, with the British army nearly defeated in France and the question of whether to surrender to Germany still being asked, he dodged everything by asking his own questions.

> *You ask, what is our policy? I will say it is to wage war, by sea, land, and air, with all our might and all the strength that God can give us; to wage war against a monstrous tyranny, never surpassed in the dark, lamentable catalogue of human crime. That is our policy.*
>
> *You ask, what is our aim? I can answer in one word: Victory. Victory at all costs, victory in spite of all terror; victory, however long and hard the road may be, for without victory, there is no survival.*

[‡] Adapted from *The Elements of Eloquence* by Mark Forsyth

There's also something immensely powerful, something satisfying in a megalomaniacal, egocentric way, about forcing somebody to answer a question when you both know the answer already. Teachers do it. Policemen do it. Traffic policemen always do it. "Is there any particular reason that you were doing 123mph. . . sir?" And then they wait for an answer. "Did you think that the speed limit didn't apply to you?"

The point of all this is not so that the copper in question can learn more about your motivations and beliefs. By making you answer a question to which they already know the answer, they are asserting their authority, and belittling yours.

Sometimes, people ask questions because they actually don't know the answer. This works rhetorically. When Hamlet asks "To be or not to be" he doesn't just come down with a hypophoric "To be!" Instead, he stops and thinks. He restates the question as a choice between suffering slings and arrows or taking arms. Then he lists the good points of death (ending heartaches and natural shocks). Then he sees death's one bad point (the afterlife, the fear of something after death). Then he comes to a sort of conclusion that as we don't know what happens when you die, it ain't worth the risk.

Asking a question when you really don't know the answer is called aporia. It is the moment of doubt, when you're really not sure whether to top yourself. The same sorts of doubt assailed poor Mr. Presley when he sang "Are You Lonesome Tonight?" a song whose melodic section consists only of rhetorical aporias. 22 Here, we must suppose that he really wants an answer. If she is lonesome tonight and her memory does stray to bright summer days, then he's a happy man. If on the other hand she's got plenty of company tonight thank you very much, he's in trouble. Here, there is an answer, we just don't know what it is.

And finally, there is the sort of rhetorical question that Bob Dylan used in "Blowin' in the Wind"; the sort where there is no answer, the sort where the questioner does not know the answer, does not expect anyone else to know the answer, and does not expect to be informed. Bob Dylan knows that the answer, my friend, is blowing in the breeze; but he asks anyway. He does not expect to find how many roads a man must walk down. Anyway, it would probably depend on the length and location of the roads, not to mention all the trouble of whether a street, alleyway or bridlepath can be taken into the count.

Rhetorical questions: check your understanding

1. What is a rhetorical question?
    a) A question that does not need an answer
    b) A question to which the answer is obvious
    c) A question which cannot be answered
    d) A question used to persuade an audience that you are right

2. How many types of rhetorical question are listed above?
    a) 12
    b) 16
    c) 18
    d) 14

3. What kind of rhetorical question is *erotesis*?
    a) One where the word order has been changed from a statement to a question.
    b) One where there is no answer.
    c) One where you answer the question yourself.
    d) One where you're not sure what the answer is.

4. What type of rhetorical question is Churchill's "*You ask, what is our policy?"*
    a) Erotema
    b) Dianoea
    c) Ratiocinatio
    d) Anthypophora

5. When Hamlet asks, "To be or not to be?" he is using *aporia*. What is *aporia*?
    a) Asking a question to make yourself feel important.
    b) Asking a question where there is no possible answer.
    c) Asking a question when you genuinely don't know the answer.
    d) Asking a question to force an audience to answer in a certain way.

6. Try using an example of each of the following types of rhetorical question:
    a) hypophora
    b) aporia
    c) anacoenosis
    d) epiplexis

Satan from *Paradise Lost*[§]

Paradise Lost *is an epic poem written by John Milton in the 1660s which recounts the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Satan, formerly called Lucifer, was once the most beautiful of all angels, but, unwilling to accept the authority of God he leads a rebellion. Following its failure, he is cast out from Heaven and condemned to Hell. Satan is a tragic figure who famously declares: "Better to reign in Hell than serve in Heaven."*

Milton's Satan is one of the great masters of rhetoric. First as the defeated general rallying his troops in hell and later as the tricksy serpent tempting Eve to eat the apple from the Tree of Knowledge. We first meet him after he's been cast out of heaven. He's been utterly defeated and every angel who fought with him has been sentenced to an eternity in Hell. Satan needs to make convince the other demons that they're in this together and that losing the war with God was just a setback.

As he begins to speak he recognises his second in command, Beelzebub, lying next to him:

If thou beest he; But O how fallen! how changed
From him, who in the happy Realms of Light
Clothed with transcendent brightnes didst outshine
Myriads though bright: **If he whom mutual league,**
United thoughts and counsels, equal hope,
And hazard in the Glorious Enterprise,
Joined with me once, now misery hath joined
In equal ruin: into what Pit thou seest
From what heights fallen, so much the stronger proved
He with his Thunder: and till then **who knew**
The force of those dire Arms? yet not for those
Nor what the Potent Victor in his rage
Can else inflict do I repent or change,
Though changed in outward lustre; that fixed mind
And high disdain, from sense of injured merit,
That with the mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of Spirits arm'd
That durst dislike his reign, and me preferring,
His utmost power with adverse power opposed
In dubious battle on the Plains of Heaven,
And shook his throne. **What though the field be lost?**
All is not lost; the unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?
That Glory never shall his wrath or might
Extort from me. To bow and sue for grace
With suppliant knee, and defile his power
Who from the terror of this Arm so late
Doubted his Empire, that were low indeed,
That were an ignominy and shame beneath
This downfall; since by Fate the strength of Gods
And this imperial substance cannot fail,
Since through experience of this great event
In Arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage by force or guile eternal war
Irreconcilable, to our grand Foe,
Who now triumphs, and in the excess of joy
Sole reigning holds the Tyranny of Heav'n.

84-7 – Satan begins by launching an ethos appeal by flattering Beelzebub, saying he outshone all the angels in Heaven.

87-91 – Satan suggests the two of them are united in defeat. Of course, they did not have "equal hope" as he stood to gain the throne of Heaven. He doesn't mention that if Beelzebub were to repent, God would forgive him.

91-2 – Satan uses a rhetorical question to pretend he didn't know how powerful God was and that their defeat is not his fault.

105-9 – Satan argues that the defeat wasn't really a defeat at all: even though their eternal lives are ruined, at least they couldn't break their spirits. The rhetorical question "What though the field be lost?" is *anthypophora* where Satan immediately answers his own question. He also repeats 'lost and uses 'and' to build up to a climax. This is the turning point of the speech where Satan changes from the past to the future tense and vows never to surrender: "That Glory never shall his wrath or might Extort from me."

118-21 – Here Satan argues that the defeat has been a valuable lesson and that they are now much better prepared to launch a counterattack against Heaven. He never asks whether "eternal war" is the right course of action but instead focuses on the likelihood of success. Where before he has used 'you' and 'I', he now uses 'we' to show that they are all in it together.

[§] Adapted from *You Takin' To Me?* By Sam Leith

Your analysis: How does Satan use rhetoric to persuade his army to support him?

Use phrases from each box to create an analytical sentence. Each of your five sentences will combine to create an analytical paragraph.

1 The first point (topic sentence)

One of the means by which… The first way that…	Satan persuades his followers is by…	…flattering his second in command, Beelzebub.
		…pretending to feel sorry that Beelzebub is no longer "clothed with transcendent brightness".

2 Introducing a quotation

For instance, For example,	…. he says…	…that Beelzebub "didst outshine myriads though bright".
		"But O how fallen!" when he first sees Beelzebub.

3. Explaining the quotation

This	shows demonstrates suggests implies illustrates	Satan's cunning	because	…he shows how much he admires and values his underlings in order to get them to like and respect him in return.
				…he both sounds shocked and upset and because he contrasts Beelzebub's new appearance with his former beauty.

4. Adding more points

Another example of… A further means in which…	Satan's use of rhetoric is displayed is…	… he uses rhetorical questions to show that their defeat was not his fault, saying, "who knew the force of those dire arms?"
		… he argues that their defeat was only a minor setback, saying, "And what is else not to be overcome?"
		… he changes from using I and you to 'we' when he says, "through experience of this great event… we may with more successful hope resolve".

5. Giving a reason for your view

Perhaps, Possibly, Potentially	this	shows demonstrates suggests implies illustrates	…Satan's attempt to show that he cannot be blamed for their defeat and that any else would have made the same mistake.
			…that being defeated means that their will, hate, courage and determination is only strengthened.
			… they are all of one mind; that they share the same goals as well as the same problems.

6. Linking to how we might read the text now

Readers can We can	…see how the rhetorical devices Satan uses to persuade his audience could	…be used in more familiar contexts such as when politicians try to persuade voters to support their views. … be used to achieve other purposes such as getting people to give to charity. …be used to deceive and manipulate an audience into doing something that is not in their best interests.

Grammar: Auxiliary verbs in verb phrases

Read these advertising slogans:

- Have you brushed your teeth today?
- We are building YOUR future
- Do you want to be really special?

Then verb phrases in the slogans are ''have…brushed,' 'are building,' and 'do …want'. These verb phrases consist of an auxiliary verb plus the main verb:

- Have (auxiliary verb) + brushed (main verb)
- are (auxiliary verb) + building (main verb)
- do (auxiliary verb) + want (main verb)

Be, have and do

The verbs to be, to have and to do are verbs in their own right, but when added to a main verb in the verb phrase they can be used to:
- indicate tenses in other verbs,
- show the difference between singular and plural, and
- form questions.

- **Caesar was enjoying his return to Rome.** In this sentence, the first person plural of the past tense of the verb *to be* (was) is joined to the present participle of the main verb (enjoying) to form the verb phrase *was enjoying*.
- **Brutus wondered whether Cassius had lost his mind.** In this sentence the second person singular of the past tense of the verb to have (had) in as auxiliary verb in the phrase *had lost*.
- **Do you have the right to ask me that?** In this sentence *do* is an auxiliary verb and helps the main verb, *to ask*, to pose a question in the verb phrase: *do…have*.
- **Remember:** verb phrases very often are made up of two, three or four words to indicate tense, number or a question.

Other auxiliary verbs

may	might	used (to)	would	shall	should
ought(to)	could	must	can	will	need

These are called **modal auxiliaries** because they show a degree of judgement about what is being done. These verbs cannot be used without a main verb.

I may have to change my plans. It might rain today, so that will spoil our trip. We shall have to think about what to do, because we must not waste the day.

Grammar activities

Can	should	might	could	have
do	will	did	would	may

Read the following sentences and decide which of the auxiliary verbs above would fit into the gaps to make sense:

1. _____ you remember the Ides of March?
2. Cassius knows there ____ be trouble ahead.
3. After the race, Caesar asked Anthony, "___ you touch my wife?"
4. Brutus wondered if there was any point thinking about what _____ _____ been.
5. Caesar _____ be careful because something ____ happen on the Ides of March.
6. Cassius asked Brutus "____ you see your face?"

Read the following passage. Choose the correct auxiliary verbs to fit within the verb phrases.

Cassius and Brutus think they shall/should do something about Caesar's rise to power. If he have/had been less ambitious they probably would have done nothing but because they believed he was/were consolidating power they decided to act. The Roman people had/has a great approval for Caesar as most of them do/would have benefitted from the riches he brought into Rome. Has/Do Cassius got a solution to this problem? Would/should/shall the people riot if he is seen to act against Caesar? Have/Do the people admire anyone else as much or more? This is why he approaches Brutus as he is well known as someone who should/could not do anything dishonourable.

Read the following news report. Pick out the errors in the use of auxiliary verbs in the verb phrases and correct them. You will either need to alter the tense of the verb or replace it completely with a more appropriate auxiliary.

Romans was going about the business of enjoying Caesar's triumphant entry into Rome when what may happen but a plot to get rid of him. Cassius, a Roman senator, which have been unhappy at Caesar's rise to power, were seen meeting with Brutus. The can be only one explanation: there shall be a conspiracy. But who else should be involved? The answer ought to has been clear. Anxious Romans might only watch and wait as they wonder what do happen next. The conspirators may be victorious, but also they shall fail and Caesar have stayed in power. Have you prefer Cassius and Brutus or could you like to see Caesar as king of Rome?

Creation - Argument

Discussion

- What is an argument? Does it have to be a disagreement?
- What is the point of argument?
- Do arguments follow rules? Should they?
- How does this relate to English?

Knowledge: The art of persuasion

An argument is an attempt to persuade someone else to believe or to do what you want them to do. Some arguments are good, some are bad, rhetoric is the way to make your arguments *better*. Argument surrounds us. It plays with our emotions, changes our attitude, talks us into a decision and goads us to buy things. If you think about it, a world without argument and persuasion is almost impossible to imagine: why do we do *any* of things we do? Why do we eat what we eat, wear what we wear, say what we say and think what we think? Even if we're not aware of it we've almost certainly been influenced by someone else.

We've already seen that arguments consist of three appeals: ethos (character), logos (reason) and pathos (emotion). If you want to change the way anyone thinks or acts then you're going to need a good argument. And the best kind of argument is one the other person doesn't even see coming.

Make a completely logical argument to persuade a friend to let you eat half their lunch, or your teacher to allow you to miss a homework deadline. How successful do you think you will be in getting what you want? Now try coming up with an argument that only relies on emotion. Try to make your friend or your teacher feel something in order to persuade them. Will this work better? Now try making an appeal to character. What is it about *you* that should make them do what you want? Finally, add the three parts of your argument together. It might not be the best argument in the world but it's probably a lot better than any of your previous ones were.

Task

- Construct an argument for or against changing the times of the school day.
- First, argue only using facts and logic
- Second, only use flattery and exaggeration
- Finally, only use techniques that makes your audience feel sad or ang

Build your word power

Spellings to learn: flourish, renowned, extinguish

Tier 3 vocabulary

- Alliteration: repetition of the same letter or sound at the beginning of adjacent or closely connected words.
- Rhetoric: the art of effective or persuasive speaking or writing, especially the exploitation of figures of speech and other techniques to structure an argument.

Word roots

The Greek ***ethos*** meant 'usual place' and later came to mean custom or habit. In modern English it means moral character

- ***ethics*** *(noun):* moral principles; the right way to behave
- ***ethical*** *(adjective):* morally good or correct

The Greek ***logos*** meant both 'word' and 'reason'

- ***logic*** *(noun):* the quality of being justifiable by reason.
- ***logo*** *(noun):* a symbol or other small design adopted by an organization to identify its products
- ***-ology*** *(suffix)*: a field of study

The Greek ***pathos*** meant 'suffering'

- ***pathetic*** *(adjective):* arousing pity, especially through vulnerability or sadness.
- ***pathology*** *(noun):* the study of disease (note that this word is made up of pathos + logos

Rhetoric & *Julius Caesar* - Section 2

The Life of Cicero[5]

Marcus Tullius Cicero was born on born on 3 January 106 BC, in Arpinium, a town approximately 70 miles southeast of Rome to a family that, though not members of the Roman nobility, was prominent in the local community and had important connections in the capital. While Marcus and his brother Quintus were still boys, the family moved to Rome, a move aimed at advancing the education and prospects of the brothers; there the boys were brought into contact with the leading orators of the day. Cicero was able to observe Rome's leading speakers and statesmen operating on a daily basis in the courts and in the forum.

When Cicero assumed the 'toga of manhood' (at age 15 or 16) he was introduced to Quintus Mucius Scaevola the Augur, one of Rome's greatest legal experts and under his tutelage, Cicero acquired his enormous knowledge of Roman law.

Cicero published his first work on rhetoric, *On Invention*, while he was still a teenager, but later he was a bit embarrassed about it. Even so, it still had a tremendous influence on rhetoric throughout the Middle Ages and into the Renaissance.

Cicero lived in a time of great uncertainty. The Roman Republic was torn apart by civil war between 90-80 BC. When order was restored, Cicero returned to the law courts and won a series of impressive victories. To improve his skills further he went to study in Greece where he met some of the most important philosopher and teachers of rhetoric of the time.

By the time Cicero was 30, he ran for election for the office of quaestor. This was the most junior of public positions of responsibility, but a necessary step for anyone wishing to take a seat in the Senate. Because his family was not part of the nobility he was at a disadvantage, but, against all the odds, he won and was given the position on the island of Sicily.

When he returned to Rome he took the governor of Sicily to court on charges of corruption and won a stunning victory against Hortensius, the most famous orator in Rome. As his reputation and wealth grew, Cicero was able to win elections for all the major political offices in Rome before finally achieving his dream of becoming consul – the most senior position in the Republic – in 63 BC.

During the final months of his year in power, Cicero uncovered a plot against the Republic led by Lucius Catiline. Through a combination of careful investigation and powerful public speeches, Cicero managed to bring Catiline to justice and was hailed as "Father of the Fatherland".

Sadly, Cicero's triumph was short lived. In 60 BC, Julius Caesar, the general Pompey and the hugely wealth Marcus Crassus took control of Rome as the so-called First Triumvirate. Cicero was exiled in 58 BC and he took refuge in Greece. Although he was recalled a year and a half later he was still a threat to the triumvirate and he decided to turn his attention to writing. During this period, he wrote a series of books including one on rhetoric: *On The Ideal Orator*.

With the death of Crassus in 53 BC, tension between Caesar and Pompey became ever greater. Cicero was assigned as governor of Cilicia in Asia Minor in 51 BC and on his return two years later another full scale civil war broke out. Cicero joined the Republican forces under Pompey but they were defeated by Caesar in 48 BC.

Julius Caesar became the dictator of Rome which gave him absolute power. Cicero was spared execution because of his fame and the affection the people held him in, but once again he was in political exile. As before he returned to writing and composed another series of books including one on Brutus.

Although he wasn't directly involved in the assassination of Caesar, Cicero was a supporter of Cassius and Brutus, hoping to see the Roman Republic restored. He tried to rally the people of Rome against Mark Antony, but when Caesar's nephew, Octavian joined forces with Antony and Lepidus to form the Second Triumvirate, Cicero was condemned to death.

He was mercilessly hunted down and his head and hands were severed from his boy and brought back to Rome as a warning to any who would go against the triumvirate's authority.

Today, we know more about Cicero than we do about any other person from ancient Rome because of the huge number of letters, speeches and books that have survived. He is rightly considered to be one of the greatest rhetoricians to have ever lived.

[5] Adapted from *How To Win An Argument*, edited by James Foy.

Life of Cicero: Check your understanding

6. Where was Cicero born?
   a) Rome
   b) Sicily
   c) Arpinium
   d) Cilicia

7. How old was Cicero when he wrote *On Invention*?
   a) In his 20s
   b) In his teens
   c) In his 30s
   d) In his 40s

8. Where was Cicero's first political post?
   a) Greece
   b) Rome
   c) Cilicia
   d) Sicily

9. What was the most senior political post in the Roman Republic?
   e) Consul
   f) Senator
   g) Quaestor
   h) Dictator

10. Who made up the First Triumvirate?
    a) Pompey, Crassus and Antony
    b) Pompey, Caesar and Cicero
    c) Anthony, Octavian and Caesar
    d) Crassus, Pompey and Caesar

11. How did Caesar become dictator of Rome?
    a) He was elected
    b) He was appointed by Cicero
    c) He defeated the army of the republic
    d) He led his army into Rome

12. Why was Cicero executed?
    a) Because he helped to assassinate Caesar.
    b) Because Antony hated him.
    c) Because he tried to rally Rome against the 2nd Triumvirate.
    d) Because he tried to murder Octavian.

Write a full sentence which begins with each of these prompts:

- Cicero is one of the most famous orators in history because… *[give a reason]*
- Cicero is one of the most famous orators in history but… *[provide an excuse]*
- Cicero is one of the most famous orators in history so… *[explain a consequence]*

Act 2 scene 1 – *Brutus's orchard.*

1. Lucius, Brutus' servant finds a letter, which he gives to Brutus. What does the letter say?
   a) It's from an anonymous citizen of Rome urging him to kill Caesar.
   b) It's from his wife telling him to go to bed.
   c) It's from an anonymous citizen of Rome telling him to beware of Cassius.
   d) It's from an anonymous citizen of Rome warning him not to kill Caesar.

2. Who are the letters really from?

3. Cassius and the conspirators enter. They plot to assassinate Caesar in the Senate the following day.

4. Why does Cassius say they should also kill Antony?

   … we shall find of him
   A shrewd contriver; and, you know, his means,
   If he improve them, may well stretch so far
   As to annoy us all: which to prevent,
   Let Antony and Caesar fall together.

   a) He's really annoying.
   b) He's a cunning plotter and may be a problem.
   c) He would want to die with his friend Caesar.
   d) He's jealous that Caesar always liked Antony more than him.

5. Why does Brutus disagree?

   Our course will seem too bloody, Caius Cassius,
   To cut the head off and then hack the limbs,
   Like wrath in death and envy afterwards;
   For Antony is but a limb of Caesar:
   Let us be sacrificers, but not butchers, Caius.

   a) He's worried killing Antony will make the conspirators look bad.
   b) He thinks Antony is not worth worrying about.
   c) Antony is his friend and he's trying to protect him.
   d) He's feeling a bit squeamish.

6. What does this exchange reveal about the characters of Cassius and Brutus?

7. Who do you think is right – Cassius or Brutus? Explain why.

Julius Caesar Act 2 scene 2 – Vocabulary in action

1. sacrifice

- *Working hard does not mean you have to sacrifice your social life.*
- *Caesar asks a servant to tell the priests to sacrifice an animal.*

Which of the following is *not* related in meaning to the noun **sacrifice**?

b) abandon, b) surrender, c) slaughter, d) eat

2. forth

- *They rose at dawn and sailed forth.*
- *Calpurnia tells her husband that he shall not stir forth out of the house.*

Which of the following is *not* related in meaning to the noun (or verb) **forth**?

b) hide, b) onward, c) out, d) away

3. ceremony

- *We prize winners attended a special ceremony.*
- *Calpurnia tells Caesar that she never stands on ceremony.*

Which of the following is *not* related in meaning to the noun **ceremony**?

b) ritual, b) occasion, c) chat, d) formality

4. amiss

- *There was something amiss about his face.*
- *Decius Brutus says Calpurnia's interpretation of her dream is amiss.*

Which of the following is *not* related in meaning to the adjective **amiss**?

b) correct, b) wrong, c) astray, d) faulty

5. yield

- *He stumbled into the room as the door suddenly yielded.*
- *Graves yielded their dead in Calpurnia's dream.*

Which of the following is *not* related in meaning to the verb **yield**?

b) provide, b) resist, c) open, d) give way

6. squadron

- *A squadron of fighter planes zoomed past.*
- *Calpurnia dreamed of squadrons of fiery soldiers fighting each other.*

Which of the following is *not* related in meaning to the noun **squadron**?

b) group, b) formation, c) charge, d) organisation

7. hurtle

- *A runaway car hurtled towards the bridge.*
- *The noise of ghostly soldiers fighting hurtled overhead.*

Which of the following is *not* related in meaning to the verb **hurtle**?

b) dash, b) ponder, c) streak d) chase

8. prediction

- *Climate predicts that sea levels will rise.*
- *Caesar thinks Calpurnia's predictions have nothing to do with him.*

Which of the following is *not* related in meaning to the noun **prediction**?

b) forecast, b) prophesy, c) hindsight, d) divination

9. valiant

- *She made a valiant effort to hold her anger in check.*
- *Caesar boasts that he is valiant.*

Which of the following is *not* related in meaning to the adjective **valiant**?

b) shy, b) dashing, c) daring, d) brave

10. entrails

- *Miners dig coal out of the entrails of the earth.*
- *Roman priests pulled the entrails from a sacrificial animal to predict the future.*

Which of the following is *not* related in meaning to the noun **entrails**?

b) intestines, b) insides, c) guts, d) blood

11. consume

- *He was consumed by jealousy.*
- *Calpurnia tells Caesar that his wisdom is consumed by over confidence.*

Which of the following is *not* related in meaning to the verb **consume**?

b) eat, b) ignore, c) ingest, d) swallow

12. satisfy

- *I have never been satisfied with my job.*
- *Caesar says the senate should be satisfied by his decision not to come.*

Which of the following is *not* related in meaning to the verb **satisfy**?

b) take, b) please, c) fulfil, d) content

13. spout

- *Volcanoes spouted ash and lava.*
- *Calpurnia dream of a statue of Caesar spouting blood.*

Which of the following is *not* related in meaning to the noun (or verb) **spout**?

b) gush, b) flow, c) trickle, d) spurt

14. portent

- *Crows and ravens are considered to be a portent of death.*
- *Calpurnia's dream is a portent of Caesar's death.*

Which of the following is *not* related in meaning to the noun **portent**?

b) sign, b) omen, c) warning, d) blessing

15. imminent

- *The swimmers were in imminent danger of being swept away.*
- *Calpurnia believes that evil is imminent.*

Which of the following is *not* related in meaning to the adjective **imminent**?

a) near, b) distant, c) coming, d) approaching

16. interpret

- *The evidence is difficult to interpret.*
- *Decius interprets Calpurnia's dream differently.*

Which of the following is *not* related in meaning to the verb **interpret**?

b) explain, b) clarify, c) confuse, d) understand

17. signify

- *The decision signified a new direction for the company.*
- *Decius explains what the dream really signifies.*

Which of the following is *not* related in meaning to the verb **signify**?

a) withhold, b) mean, c) signal, d) reveal

18. proceeding

- *The meeting's proceedings were extremely dull.*
- *Decius says that Caesar's proceeding is in danger if he does not go to the Senate.*

Which of the following is *not* related in meaning to the noun **proceeding**?

a) action, b) process, c) procedure, d) inertia

19. liable

- *Credit card companies are liable for fraud.*
- *Decius is liable to be dishonest.*

Which of the following is *not* related in meaning to the adjective **liable**?

a) responsible, b) likely, c) guilty, d) immune

20. expound

- *She expounded a powerful argument.*
- *Decius expounds on what Calpurnia's dream means.*

Which of the following is *not* related in meaning to the verb **expound**?

a) explain, b) propose, c) supress, d) interpret

Julius Caesar Act 2 scene 2: "The heavens themselves blaze forth the death of princes"

Rome: Caesar's house. *Thunder and lightning. Enter CAESAR, in his night-gown.*

CAESAR
Nor heaven nor earth have been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! they murder Caesar!' Who's within?

thrice – three times

Enter a Servant

Servant
My lord?

CAESAR
Go bid the priests do present sacrifice
And bring me their opinions of success.

present – at once

Servant
I will, my lord.

Exit

Enter CALPURNIA

CALPURNIA
What mean you, Caesar, think you to walk forth?
You shall not stir out of your house to-day.

CAESAR
Caesar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Caesar, they are vanished.

CALPURNIA
Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Caesar! these things are beyond all use,
And I do fear them.

whelped – given birth to

CAESAR
What can be avoided
Whose end is purposed by the mighty gods?
Yet Caesar shall go forth; for these predictions
Are to the world in general as to Caesar.

CALPURNIA
When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.

CAESAR
Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard.
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant

What say the augurers?

augurers – special priests who inspected the remains of sacrificial animals to interpret omens and predict the future

Servant
They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.

CAESAR
The gods do this in shame of cowardice:
Caesar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Caesar shall not: danger knows full well
That Caesar is more dangerous than he:
We are two lions litter'd in one day,
And I the elder and more terrible:
And Caesar shall go forth.

CALPURNIA
Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house:
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

CAESAR
Mark Antony shall say I am not well,
And, for thy humour, I will stay at home.

for thy humour – Caesar agrees to stay at home to make Calpurnia feel better

Enter DECIUS BRUTUS

Here's Decius Brutus, he shall tell them so.

DECIUS BRUTUS
Caesar, all hail! good morrow, worthy Caesar:
I come to fetch you to the senate-house.

CAESAR
And you are come in very happy time,
To bear my greeting to the senators
And tell them that I will not come to-day:
Cannot, is false, and that I dare not, falser:
I will not come to-day: tell them so, Decius.

CALPURNIA
Say he is sick.

CAESAR
Shall Caesar send a lie?
Have I in conquest stretch'd mine arm so far,

To be afraid to tell greybeards the truth?
Decius, go tell them Caesar will not come.

DECIUS BRUTUS
Most mighty Caesar, let me know some cause,
Lest I be laugh'd at when I tell them so.

CAESAR
The cause is in my will: I will not come;
That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood: and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents,
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.

lusty – energetic

DECIUS BRUTUS
This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified.

tinctures…cognizance – Decius claims that people will dip their hands in Caesar's blood to get a souvenir of the great man and to show their loyalty.

CAESAR
And this way have you well expounded it.

DECIUS BRUTUS
I have, when you have heard what I can say:
And know it now: the senate have concluded
To give this day a crown to mighty Caesar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for someone to say
'Break up the senate till another time,
When Caesar's wife shall meet with better dreams.'
If Caesar hide himself, shall they not whisper
'Lo, Caesar is afraid'?
Pardon me, Caesar; for my dear dear love
To our proceeding bids me tell you this;
And reason to my love is liable.

Reason to my love is liable – reason comes second after love.

CAESAR
How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, and CINNA

And look where Publius is come to fetch me.

PUBLIUS
Good morrow, Caesar.

CAESAR
Welcome, Publius.
What, Brutus, are you stirr'd so early too?
Good morrow, Casca. Caius Ligarius,
As that same ague which hath made you lean.
What is 't o'clock?

BRUTUS
Caesar, 'tis strucken eight.

CAESAR
I thank you for your pains and courtesy.

Enter ANTONY

See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.

revels long o' nights – stays up all night partying

ANTONY
So to most noble Caesar.

CAESAR
[To Calpurnia] Bid them prepare within,

Exit Calpurnia

I am to blame to be thus waited for.
Now, Cinna: now, Metellus: what, Trebonius!
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.

TREBONIUS
Caesar, I will. [*Aside]* And so near will I be,
That your best friends shall wish I had been further.

CAESAR
Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.

BRUTUS
[Aside] That every like is not the same, O Caesar,
The heart of Brutus earns to think upon!

earns to think upon – feels guilty to think about

Exeunt

Act 2 scene 2: Check your understanding

Why is Caesar wearing his nightgown at the beginning of the scene?

e) He has had a nightmare.
f) He is worried about his wife, Calpurnia's nightmare and has asked for help.
g) He was woken by the thunder and lightning.
h) He is worried that someone is trying to murder him.

What does Caesar ask the servant to do? (5-6)

e) To make a sacrifice.
f) To find out the result of the priests' sacrifice.
g) To ask the priests if they have made a sacrifice.
h) To ask the priests to come.

Which of the following did **not** take place during the night? (13-26)

1. A lioness has given birth in the street.
2. Blood rained down over Rome.
3. A comet killed some beggars.
4. The dead were seen walking the streets.

What does Calpurnia mean when she says, "The heavens themselves blaze forth the death of princes"? (31)

1. That all the terrible things she has heard about must be a sign from the gods.
2. The only the death of really important people is announced in such a dramatic fashion.
3. That Caesar should feel honoured that the gods think him so important.
4. He must be a beggar as there are no comets in the sky.

Caesar tells Calpurnia that "Cowards die many times before their deaths, the valiant never taste of death but once." What does he mean? (32-33)

1. He is worried about dying.
2. He is calling Calpurnia a coward.
3. If he is brave enough he will never die.
4. That worrying about death is worse than actually dying.

Why does Caesar decide to stay at home? (48-55)

1. He is frightening by the news that the priests could not find a heart in their sacrifice.
2. He does not change his mind: he is as determined to go to the Senate as before.
3. He decides to stay to make Calpurnia feel better.
4. He says he feels ill.

Why does Caesar refuse to say he is sick? (65-68)

1. Because it would be a lie.
2. He doesn't want to look like he is afraid of the Senators.
3. He wants to make Calpurnia look bad.
4. He wants to impress Decius Brutus.

Which of the following is **not** a reason Decius Brutus uses to convince Caesar to go to the Senate? (83-104)

1. He says that Calpurnia's dream is actually a prophesy of good fortune.
2. He tells Caesar the Senate are planning to give him a crown.
3. He tells Caesar that the Senate will laugh at him if he stays at home to please his wife.
4. He tells Caesar that Calpurnia is trying to manipulate him.

Why does Trebonius speak in an *aside*? (124-5)

1. He is whispering to Brutus behind Caesar's back.
2. Shakespeare is revealing his true thoughts to the audience.
3. He is mocking Caesar.
4. He doesn't want Caesar to hear what he has to say.

Structured discussion questions

- Why do you think Shakespeare starts the scene with a storm?
- What do we learn about the relationship between Caesar and Calpurnia?
- What do the dreams, weird happenings and sacrifices tells us about Caesar and the Romans?
- How many times does Caesar change his mind about going to the Senate? What does this make you think about him?
- What evidence is there that Caesar is brave? Do you agree with it?
- What rhetorical devices can you see in Decius Brutus' attempt to persuade Caesar to go to the Senate? Is it an effective speech?
- What do you think about the end of this scene? Why do you think Shakespeare chose to end it here?

Write a full sentence which begins with each of these prompts:

- Caesar decided to go to the Senate because… *[give a reason]*
- Caesar decided to go to the Senate but… *[provide an excuse]*
- Caesar decided to go to the Senate so… *[explain a consequence]*

Act 2 scene 3

Artemidorus reads from a letter warning him about the conspirators' plot. He says:

Here will I stand till Caesar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.
If thou read this, O Caesar, thou mayst live;
If not, the Fates with traitors do contrive.

What do you think will happen?

The second Part of Rhetoric: Arrangement[6]

Once you've decided on your arguments and appeals (invention) you're ready to start putting them into some sort of order (arrangement). So, what is the perfect arrangement of a speech? Although that depends on what you're trying to achieve, Aristotle suggests the simplest off-the-peg structure: first you narrate the points are issue, then you provide proofs for your arguments. That's it. The Roman orator, Cicero came up with probably the most influential structure though which has become known as the six parts of speech.

1. Exordium
This is where you set out your stall. It's the point at which you establish why you're worth listening, grab the audience's attention and try your best to keep it. The strongest upfront ethos appeal will tend to come here.

The purpose is to put your audience into the right frame of mind to pay attention to what you really want to get across. It's helpful to say what's coming up and why they should listen to *you*. Here's an example from a speech Apple CEO, Steve Jobs gave at Stamford University in 2005:

> *Thank you. I am honoured to be with you today for your commencement from one of the finest universities in the world. Truth be told, I never graduated from college, and this is the closest I've ever gotten to a college graduation. Today I want to tell you three stories from life. That's it. No big deal. Just three stories.*

He flatters his audience, makes himself seem likeable and humble and tells them what's coming next. Obviously, exordiums can be a lot more complex but Jobs' version is all you need to do.

2. Narration
Corresponding to Aristotle's notion of narration, this is where you levelly and reasonably set out the area of argument, and the fact of the case as generally understood.

A good narration should have three qualities: brevity (be brief), clarity (be clear) and plausibility (be convincing). Here's an example from a speech Barrack Obama gave in 2008 as part of his campaign to become the US president:

> *We meet at a moment of great uncertainty for America. The economic crisis we face is the worst since the Great Depression. Markets across the globe have become increasingly unstable, and millions of Americans will open up their [pension] statements this week and see that so much of their hard-earned savings have disappeared. The credit crisis has left businesses large and small unable to get loans, which means they can't buy new equipment, or hire new workers, or even make payroll for the workers they have. You've got auto plants right here in Ohio that have been around for decades closing their doors and laying off workers who've never known another job in their entire life.*

Everyone would probably have agreed on what the problems were. But because Obama was trying to get elected, he focused on crisis, instability and uncertainty.

Narration isn't the most exciting part of a speech, but it prepares the way for the fireworks to follow.

3. Division
Here's where you set out what divides you and your opponents, what you agree and disagree on. For instance, a defence lawyer in a murder trial might say, *"We accept that the defendant killed his assailant, on that we agree. But was it justified? Was it an act of self-defence? This is what is in dispute."*

As an example, the American politician, Richard Nixon got into trouble after he was accused of misusing election expenses. Nixon admitted that he accepted $18,000 from a group of supporters but then begins his division:

> *I say that it is morally wrong if any of that $18,000 went to Senator Nixon for my personal use. I say that was morally wrong if it was secretly given and secretly handled. And I say that it was morally wrong if any of the contributors got special favours for the contributions they made.*

He then went on to show that none of these three things had occurred and so he had done nothing wrong.

4. Proof
This is where you set out the arguments supporting your case. This is where logos comes to the fore. If the law is on your side, say so. If you have witnesses and supporters who agree with you, point to them. If you can draw on common sense, tradition and authority, do so. If promises were made that have been broken, explain what they were.

All these are what Aristotle referred to as 'non-technical proofs'. A technical proof is one you have to make up, a non-technical proof is what that's already there waiting for you to make use of it.

5. Refutation
More logos. This is, as the name suggests, the part of an argument where you refute your opponent's position and, if possible, smash it into tiny bits.

This can get a bit nasty. You might try to paint your opponent as having a ridiculous view, or to interpret what they say in the least charitable way possible. It can

[6] Adapted from Sam Leith, *You Talkin' To Me?* P 81-106

be far easier to ridicule someone else's arguments than to come up with good ones yourself.

Just as you set out your legal arguments, witnesses, supporters and promises, so will your opponent. Show how they've misunderstood the law, discredit their witnesses, pour scorn on their supporters and show how their promises are not worth the paper they're written on.

6. Peroration
The grand finale. If you have flourishes, prepare to flourish them now., and if you have tears, prepare to shed them. In the peroration you sum up what has gone before, reiterate your strongest points and drive to your conclusion. It's usually the place for the pathos appeal to reach its height.

One of the most powerful perorations comes from Frederick Douglass. Douglass had been born in slavery in the South of America, but escaped to the North where he campaigned to ban slavery. He ended his fundraising speech to a group of wealthy, well-intentioned white Americans on Independence Day, the 4th of July, like this:

> *What, to the American slave, is your 4th of July? I answer: a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciations of tyrants, brass fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade, and solemnity, are, to him, mere bombast, fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation on the earth guilty of practices, more shocking and bloody, than are the people of these United States, at this very hour.*

That's how to end a speech!

The structure of the six parts of speech is pretty much how students have been taught to write essays for hundreds of years. It's a loose structure to which you can add all sorts of twists and decorations and, as long as you don't mess with the basic structure, it'll work for almost any argument.

Check your understanding

4. Which rhetorical appeal is usually made during the exordium?
   a. Pathos
   b. Ethos
   c. Logos
   d. Oratory

5. What is the point of the narration?
   a. It's when you tell a story to interest your audience.
   b. Explaining why you are right.
   c. Making your opponent look bad.
   d. Setting out the facts.

6. At what point in an argument should you show where you disagree with your opponents?
   a. Refutation
   b. Proof
   c. Division
   d. Peroration

7. Where should you definitely try to use an appeal to logos?
   a. Proof and refutation
   b. Narration and division
   c. Peroration and exordium
   d. Division and proof

8. What is the purpose of the refutation?
   a. To explain why you are right.
   b. To try to shame or intimidate your opponent.
   c. To discredit your opponent.
   d. To make yourself look good.

9. What makes a good exordium?
   a. An appeal to character
   b. An appeal to reason
   c. An appeal to emotion
   d. An appeal to reason and character

Write a full sentence which begins with each of these prompts:

- An effective speech should try to contain all six parts because… *[give a reason]*
- An effective speech should try to contain all six parts but… *[provide an excuse]*
- An effective speech should try to contain all six parts so… *[explain a consequence]*

Structured discussion questions

- What do you think of Cicero's suggested arrangement for an argument? Is it likely to be effective? Does it fit with arguments you have heard before?
- What do you think is the most important part of a speech?
- Can you think of any ways to change or improve this suggested arrangement?

Rhetorical figures

Anaphora‡‡

Anaphora (an-AFF-or-a) is starting each sentence with the same words. It's the king of rhetorical figures. I hate to confess it, but it's true. It's so preposterously easy to do. It's so preposterously easy to pick some words. It's so preposterously easy to repeat them. Everyone can do it. Everyone can start a sentence the same way. It takes no skill. It takes . . .

With anaphora people always remember the opening words, but they usually forget the rest. Do you remember Winston Churchill's description of the invasion of Britain? Do you remember how he spoke of the Germans defeating our navy, landing on the south coast, taking London and reducing British resistance to a few guerrilla fighters in Wales or the Lake District or somewhere like that? Do you remember that? No?

That's odd, because you do. You just never listened to the speech. You listened to the anaphora. Churchill used to write his speeches out on separate lines. So his description of the German conquest of Britain, delivered to Parliament in 1940 when Britain stood alone, ally-less and facing almost certain defeat, would have looked, in his notes, like this:

We shall not flag or fail.
We shall go on to the end.
We shall fight in France,
We shall fight on the seas and oceans
We shall fight with growing confidence and growing strength in the air,
We shall defend our island, whatever the cost may be,
We shall fight on the beaches,
We shall fight on the landing grounds,
We shall fight in the fields and in the street,
We shall fight in the hills.
We shall never surrender.

It's pretty clear what he's describing. He's describing defeat, defeat with honour. But Churchill also knew exactly what he was doing with anaphora. People never hear the rest, they hear the words "We shall fight" and that's good enough for them. They hear, and because they've heard it several times, they believe. Churchill needed to get across two messages: we shall fight, and we shall probably lose. The anaphora allowed him to push one, while slipping the other in unnoticed.

Do you remember Martin Luther King and his dream? Do you remember what the dream was? All the details? I mean, I'm sure you remember the speech in general. But what three states are named? No? Nobody remembers. They remember the dream and not the details.

Anaphora gets everywhere. Here's Charles Dickens talking about fog in his novel, *Bleak House*:

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river [. . .] Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper . . .

That was anaphora. Here's William Blake and his rhetorical questions again:

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

That was anaphora too. And here's another example from the book of Ecclesiastes in the Bible:

A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; A time to kill, and a time to heal; a time to break down, and a time to build up; A time to weep, and a time to laugh; a time to mourn, and a time to dance.

Once you become aware of anaphora, you start seeing it everywhere.

‡‡Adapted from *The Elements of Eloquence* by Mark Forsyth

Check your understanding

1. What is anaphora?
   e) Using the same word more than once in a sentence.
   f) Deliberately repeating the same word or phrase.
   g) Starting sentences with the same word or phrase.
   h) Repeating words or phrases that sound similar but which have subtle differences.

2. What was Churchill's reason for repeating "we shall fight"?
   e) It makes listeners pay attention.
   f) It makes the words stand out.
   g) It made his audience focus on fighting rather than on defeat.
   h) He wanted his audience to know all the places in which fighting would take place.

3. What is the effect of anaphora in the passage from *Bleak House*?
   a. It makes the reader realise how foggy it was in Victorian times.
   b. It makes it sound boring and monotonous, just like fog.
   c. It makes the fog sound like it gets everywhere and there is no escape.
   d. It makes the fog sound like a living creature or a plague of rats or flies.

4. Explain why you chose your answer above about the fog. Are there any other answers which you think might also be correct? _____
   _____
   _____

5. Which is your favourite example of anaphora from the passage above? Why?

6. Describe a scene during breaktime on a rainy day using anaphora.

Transferred epithets[§§]

A transferred epithet is when an adjective is applied to the wrong noun. So instead of writing "The nervous man smoked a cigarette" you write "The man smoked a nervous cigarette." Cigarettes, of course, do not have feelings; yet we understand immediately what that second sentence means. A transferred epithet is a good thing, or, rather, a good epithet is a transferred thing.

It's astonishing how often epithets are transferred and how little we notice. Nobody ever stops to think about a disabled toilet, and why and how it has been disabled. Perhaps the flush has been sabotaged or the U-bend deliberately blocked. Once you point out the transfer, it becomes rather amusing. P. G. Wodehouse was the great master of this technique. His transfers are just a little too ridiculous to work. "I lit a rather pleased cigarette" is just a bit too much, as is "I balanced a thoughtful lump of sugar on the teaspoon"; but Wodehouse's best, for my considered money, was: "His eyes widened and an astonished piece of toast fell from his grasp."- The idea of astonished toast is just too much, and we let out a surprised chortle.

But the transferred epithet is not always fun and games. "Dulce et Decorum Est" by Wilfred Owen is a pretty grim poem about the effects of mustard gas, but the transferred clumsy fits right in:

> *Gas! Gas! Quick, boys!—An ecstasy of fumbling,*
> *Fitting the clumsy helmets just in time . . .*

And in Gray's Elegy it feels really rather . . . elegiac:

> *The ploughman homeward plods his weary way*

We don't laugh at the idea that the way is weary rather than the ploughman. It feels natural, particularly, for some reason, with roads. We accept that miles can be weary, roads lonesome and highways lost, because we know that in each case the adjective describes the weary, lonesome, lost chap and not the thoroughfare.

T. S. Eliot was a compulsive transferrer of epithets. In "The Love Song of J Alfred Pruffock" retreats mutter, nights are restless, hotels are one-night, and restaurants are made of, or possibly serve sawdust, it isn't clear which:

> *Let us go, through certain half-deserted streets,*
> *The muttering retreats*
> *Of restless nights in one-night cheap hotels*
> *And sawdust restaurants with oyster-shells:*

Presumably the sawdust is on the floor, but one of the odd things about the transferred epithet is that you don't need to even mention the noun that should be taking the adjective. You can leave it to be guessed. You need only mention the dizzy heights and imagination will supply the human.

Epithets are almost always transferred between humans and their surroundings, and it's almost always a one-way street. The emotions leak out from us. The loneliness seeps through the soles of our shoes onto the road. Our clumsiness springs from our fingers onto the recalcitrant helmets. Wordsworth wrote of lonely rooms, but he never wrote about third-floor people containing en-suite bathrooms.

The transferred epithet makes the world come alive. Prufrock's city mutters restlessly and Gray's fields tinkle drowsily. This is particularly true when the first noun is missing. You can say "The nervous man smoked a cigarette." You can say "The man smoked a nervous cigarette." But you can also say "A nervous cigarette was smoked." Dizzy heights and guilty secrets can stand on their own. The man has vanished altogether. All that's left are objects with human emotions.

Charles Dickens would have been the greatest master of the transferred epithet, except that he rarely used it. As you can this in this description of Mr Jaggers, a character in *Great Expectations*, he went much, much further:

> *Mr. Jaggers never laughed; but he wore great bright creaking boots; and, in poising himself on these boots, with his large head bent down and his eyebrows joined together, awaiting an answer he sometimes caused the boots to creak, as if they laughed in a dry and suspicious way.*

It's as though Dickens tried using the transferred epithet and then decided, 'It's not enough. I need more!' So he went and built a world in which all objects are alive. In Dickens' mind, mists were lazy, houses crazy, and snowflakes went into mourning and wore black. It's terrifying and it's beautiful, but the simple movement of the adjective has been left far behind. You can never tell, when Dickens talks about a threatening house or a miserable mist, whether anybody was meant to have these emotions in the first place.

The transferred epithet has very vague borders. Do happy days and lonely nights count? What about a knowing smile or sarcastic laugh? And, as we'll see in Act 3 scene 1 of *Julius Caesar*, when Brutus stabs Caesar, Shakespeare has Caesar say, "*This was the most unkindest cut of all."*

[§§] Adapted from *The Elements of Eloquence* by Mark Forsyth

Transferred epithets: check your understanding

2. What is a transferred epithet?
    e) An adjective that is used to describe a thing rather than a person.
    f) A noun which should be applied to an adjective.
    g) Where you swap two adjectives.
    h) A kind of personification.

3. Why is the transferred epithet "astonished piece of toast" effective?
    a. It's so silly that it's funny.
    b. It makes the toast seem like it's alive.
    c. Because it's the man not the toast that really feels astonished.
    d. By drawing attention to the toast falling out of the man's mouth we see just how astonished he is.

4. Why isn't Dicken's description of Jaggers a proper example of a transferred epithet?
    a. Because it doesn't use any adjectives.
    b. Because what's transferred from Jaggers to his boots is more than just an adjective.
    c. Because really this just an example of personification.
    d. Because Dickens is not trying to give Jaggers' boots Jagger's personality.

5. Consider the following examples of transferred epithets. Which is your favourite?
    a. Muttering streets
    b. Pleased cigarette
    c. Unkindest cut
    d. Clumsy helmets

6. Explain why you made this choice. What does the epithet you chose make you think or feel?

7. Transfer the epithets in each of the following examples:
    a. A nervous man waits for a job interview.
    b. A sobbing baby sucks her thumb.
    c. An exhausted old woman drags her shopping trolley home.
    d. A terrified and panicking girl is chased down an alley.

Cicero: attack dog of the Roman Forum***

One of Cicero's finest hours was his prosecution of Catiline, a rival politician who tried to overthrow the government after losing to Cicero in the election for consul. *There had been a long history of antagonism between these two. Catiline was from a noble house and had enjoyed wealth and privilege all his life; Cicero was a nobody from the countryside who had no right to be winning elections.*

Cicero had made sure he was well-informed before he moved to denounce Catiline. He called a special meeting of the Senate to which Catiline was foolish enough to show up at. Cicero made full use of Catiline's presence in the room, opening his oration with one of his most famous passages:

> When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now? Do not the nightly guards placed on the Palatine Hill—do not the watches posted throughout the city—does not the alarm of the people, and the union of all good men—does not the precaution taken of assembling the senate in this most defensible place—do not the looks and countenances of this venerable body here present, have any effect upon you? Do you not feel that your plans are detected? Do you not see that your conspiracy is already arrested and rendered powerless by the knowledge which everyone here possesses of it? What is there that you did last night, what the night before— where is it that you were—who was there that you summoned to meet you—what design was there which was adopted by you, with which you think that any one of us is unacquainted?

Cicero moves to isolate Catiline from 'everyone,' 'the people,' 'all good men,' 'this venerable body'.

The use of rhetorical questions makes Catiline's arrogance appear bewildering and unnatural.

Cicero makes it seen that Catiline has already been convicted by saying 'your plans are detected' and 'your conspiracy is arrested'.

Cicero ends with a final address to Catiline in which he asks Jupiter, king of the Gods to compel Catiline to leave Rome:

> With these omens, O Catiline, be gone to your impious and nefarious war, to the great safety of the republic, to your own misfortune and injury, and to the destruction of those who have joined themselves to you in every wickedness and atrocity. Then do you, O Jupiter, who were consecrated by Romulus with the same auspices as this city, whom we rightly call the stay of this city and empire, repel this man and his companions from your altars and from the other temples,—from the houses and walls of the city,—from the lives and fortunes of all the citizens; and overwhelm all the enemies of good men, the foes of the republic, the robbers of Italy, men bound together by a treaty and infamous alliance of crimes, dead and alive, with eternal punishments.

The use of doubled up terms 'imperious and nefarious,' 'misfortune and injury,' and 'wickedness and atrocity' exaggerate Catiline's villainous character.

*** Adapted from *You Takin' To Me?* By Sam Leith p 112-6

Your analysis: How did Cicero use rhetoric to make Catiline appear guilty?

Use phrases from each box to create an analytical sentence. Each of your five sentences will combine to create an analytical paragraph.

1 The first point (topic sentence)

At the start of his speech, Cicero…	…bombards Catiline with rhetorical questions…	…such as…	*[pick two examples]*
The exordium of Cicero's speech…	…isolates Catiline from the rest of the Senate…	…by using phrases like…	

2. Giving a suggestion of why the author does this

Cicero	…employs …uses	…these quickfire questions	…in order to	…make Catiline appear both guilty because he cannot answer and arrogant to be present to be questioned.
	…alludes to	…Catiline's guilt	…by	…making him seem separate from and different to everyone who has not taken part in such a dreadful conspiracy.

3. Analysing word, phrase or features

For instance…	…the phrase	"all good men"	…suggests that everyone except Catiline is in the right and that Catiline is wrong.
	…the question	"do not the looks … of this venerable body here present, have any effect upon you?"	…traps Catiline into either looking shameless at being confronted with his crime or guilty by trying to look apologetic.

4. Linking effects on the reader

The audience is	…forced into thinking …compelled to see …made to consider	… Catiline as both guilty and arrogant because	… anything he says in response to Cicero's questions puts him in the position of a guilty man answering for his crimes.
			… if looks apologetic he must be guilty but if he doesn't he looks like he doesn't care about the senator's opinions.

5. Linking to how we might read the text now

Modern readers can We can	…appreciate Cicero's skill as an orator because…	…he provides no possible way for his opponent to recover. …he employs the parts of rhetoric to completely destroy his Catiline's credibility.

Grammar: Participles of the Verb

Present participles

The present participle is the *-ing* form and is used in the continuous present tense:

- Caesar is decid*ing* if he should stay at home or go to the Senate.
- Brutus is still think*ing* over whether to kill Caesar.

This expresses an action that is continuing and has not been completed.

Phrases using the present participle

The present participle can be used in a participle phrase:

- *Dreaming* of Caesar's murder, Calpurnia awoke in panic.

But you have to be careful to relate the participle to the subject of the sentence, otherwise it might not be clear what you mean:

- *Dreaming* about the murder, fiery soldier appeared in the sky.

This makes it seem like the soldiers are doing the dreaming. This is an example of a misrelated participle. The sentence needs to be reconstructed like this:

- *Dreaming* about the murder, Calpurnia saw fiery soldier appear in the sky.

A participle phrase can also come after the subject it qualifies:

- Decius Brutus, *realising* Caesar might ruin the conspirators' plans, had to convince him to go to the Senate.

Phrases using the past participle

The past participle of regular verbs ends in *-ed*:

- *Appalled* by Caesar's ambition, Cassius decides he must be stopped.

Again, past participles are very useful in phrases that can be added to sentences to give extra information:

- Brutus, *convinced* by Cassius's arguments, joins the conspiracy to kill Caesar.

Having and *being* are also useful participles to use. Note that *having* almost always has to be used with the participle of another verb.

- *Having* been persuaded to go to the Senate, Caesar leaves his house.
- Brutus, *being* an honourable man, will not allow Cassius to also kill Mark Antony.
- Calpurnia, *having* done her best to convince Caesar to stay at home, gives up in despair.

Grammar activities

1. Choose the most appropriate participle from the list below to fill in the gaps in the following sentences:

having leaving sensing terrified shouting

a) _____ his house, Caesar made his way to the Senate.
b) _____ been dismissed, the servant ran to ask the priests to make a sacrifice.
c) _____ by her dream, Calpurnia tries to make Caesar stay at home.
d) _____ loudly, the crowd call for Caesar to accept a crown.

2. Complete the following sentences with an appropriate participle phrase:
a) _____, Decius Brutus convinces Caesar Calpurnia is wrong.
b) The conspirators, _____, go their separate ways.
c) _____, Brutus tries to decide what is the most honourable course of action.
d) The Soothsayer, _____, had tried to warn Caesar to be careful.

3. Read the following passage and fill in each gap with an appropriate participle phrase:

> The conspirators, _____, were worried about the reaction of the Roman people. However, Brutus, _____, was admired and trusted by everyone. _____, they planned to explain their actions to the people. This plan would probably have worked if Brutus, _____, had not decided to spare the life of Anthony. Antony was fiercely loyal to Caesar and, _____, could not let the conspirator get away with their crime.

4. In the following passage, there are several incorrect uses of present and past participles, including some example of misrelated participles. Pick out these errors and rewrite the passage correctly.

> Dreaming about Caesar's murder, Calpurnia suddenly woke up. Surprising by its vividness she ran to see if her husband was well. Caesar, been both proud and superstitious, didn't know what to do. Shouted for the priests to make a sacrifice, he paced the room. Calpurnia, been a loving wife, tried her best to convince Caesar not to go to the Senate. Touching by her concern, Caesar at first agreed. But then, Decius Brutus, been one of the conspirators, convincing Caesar he should go.

Creation - Argument

Discussion

- What's the difference between an argument and a fight?
- What's the best way to get what you want?
- Is being right more important than achieving your aims?
- How do you know if you've 'won' an argument?

Knowledge[10]

Everyone gets into arguments. The secret to a happy life is not to try to avoid arguments but to use them to solve problems. A bad argument is one where you attack and feel attacked with no idea what you're trying to achieve. A successful argument is one where you work out differences, solve problems and focus on what you would like the outcome to be.

What's the point in being 'right' if it makes you miserable and upsets everyone else? Aggressive loudmouths might win in the short term but they rarely get their way in the end. You might win a fight by dominating people, but you win an argument by *persuading* them. Persuasion changes your mood, your mind, or your willingness to do something.

By this standard, it's easy to lose an argument. Imagine a teacher asks for the homework you haven't done:

Teacher: Where's your homework?
Student: When was it due in?
Teacher: Yesterday
Student: Whoa! Lock me up!

This might feel satisfying, but it rarely gets you what you want. If you're trying to persuade rather than fight, the conversation might look more like this:

Teacher: Where's your homework?
Student: When was it due in?
Teacher: Yesterday
Student: I'm so sorry, I've been swamped by loads of homework. I should have come to tell you, but can try to get it in to you tomorrow?

Which is more likely to 'win'? If you acknowledge that the teacher is in the right, you're most likely to avoid getting a detention. The ancient Greek playwright, Aristophanes said that persuasion can "make the lesser side seem like the greater." This can feel hard to take, but to you want to look good or get what you want?

Task

1. Suggest ways to 'win' an argument in these 3 scenarios: You've been caught speeding
2. Your parents won't let you go to a party,
3. Your friends want to do something different to you at the weekend

[10] Adapted from Jay Heinrichs, *Thank you for Arguing* p. 15-26

Build your word power

Spellings to learn: grievance, desolate, retaliate

Tier 3 vocabulary

- *Anaphora*: repeating a sequence of words at the beginnings of neighbouring clauses, thereby lending them emphasis
- *Transferred epithet*: where a description (epithet) is transferred from the noun it is meant to describe to another noun in the sentence.
- *Participle*: a word formed from a verb
- *Exordium*: the beginning or introductory part of an argument
- *Peroration*: the concluding part of a speech, typically intended to inspire enthusiasm in the audience

Word roots

The Latin ***narrare*** meant 'related' or 'told'

- ***narrate*** (verb) to give a verbal or written account of an event; to tell a story
- ***narration*** *(noun):* the practice or art of telling stories; a story
- ***narrative*** *(adjective):* having the qualities of a story

The Latin ***dividere*** meant to 'force apart' or 'remove'

- ***divide*** *(verb):* to separate into portions
- ***division*** *(noun):* the act of separating; the place where a separation has been made

Rhetoric & *Julius Caesar* – Section 3

Julius Caesar - Act 3 scene 1 – The Senate

Death of Caesar, Vincenzo Camuccini (1798)

Caesar tells the Soothsayer that the Ides have come, the Soothsayers reminds him that the day is not over yet.

1. What happens when Artemidorus gives Caesar his letter?
   a. Caesar gets annoyed with Artemidorus for being pushy and doesn't even take the letter.
   b. Caesar read the letter and has the conspirators arrested.
   c. Caesar thinks Artemidorus is wrong and ignores the warning.
   d. Caesar takes the letter but doesn't bother to read it.

2. How do the conspirators react to Popilius wishing them good luck?
   a. They are relieved.
   b. They are worried that their plot has been discovered.
   c. They think Popilius is about to tell Caesar about the plot.
   d. They ask him to join the plot.

Metellus Cimber pleads with Caesar to allow his brother to return to Rome. Caesar replies (36-48):

I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond,
To think that Caesar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools; I mean, sweet words,
Low-crooked court'sies and base spaniel-fawning.
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Caesar doth not wrong, nor without cause
Will he be satisfied.

3. Which of the following does Caesar **not** say?
   a. He will not be persuaded by flattery.
   b. He never makes mistakes.
   c. He will think about it.
   d. He thinks less of Cimber for pleading.

Brutus, Cassius and the rest of the conspirators crowd round Caesar, pretending to plead for Cimber's brother, and then stab him.

4. Why does Caesar say "Et tu, Brute! Then fall, Caesar" before he dies?
   a. He trusted Brutus and cannot believe he has been betrayed.
   b. Brutus's blow was the most savage.
   c. He was waiting for Brutus to stab him.
   d. He hates Brutus the most.

5. What happens to Antony?
   a. He joins the conspirators.
   b. He escapes to his house.
   c. He confronts the conspirators.
   d. He cries over Caesar's body.

6. Cassius says "Why, he that cuts off twenty years of life cuts off so many years of fearing death." What does he mean?
   a. Caesar should have lived for another twenty years.
   b. He thinks that Antony is now afraid to die.
   c. He's worried that he will be punished for his part in Caesar's murder.
   d. He's relieved because now that Caesar is dead he doesn't have to be afraid.

In response Brutus says (103-10):

Grant that, and then is death a benefit:
So are we Caesar's friends that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Caesar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!'

7. Why does he get the conspirators to cover themselves in Caesar's blood?
   a. To show everyone they are serious.
   b. To scare the people of Rome.
   c. To show the people of Rome that they no longer have to be afraid of death.
   d. So that everybody knows they have killed Caesar for their benefit.

A messenger comes to ask if Antony can come to mourn his friend's death without fear of being killed. Brutus agrees.

Antony arrives and confronts the conspirators (157-63):

I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Caesar, and by you cut off,
The choice and master spirits of this age.

8. What does he mean?
   a. He wants to dies next to his friend.
   b. He's pleading with the conspirators to kill him.
   c. He's accusing the conspirators of murder.
   d. He says that if they want to kill him he would rather die with Caesar.

Brutus assures Antony that he will not be killed and asks him to be patient so that he can explain to the people of Rome why Caesar had to die.

Antony says people will think him either a coward or flatterer if he goes along with the conspirators and asks if he can speak at his funeral. Brutus agrees.

Cassius warns Brutus not to let Antony speak (231-5):

You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be moved
By that which he will utter?

Brutus replies that the people will understand what they've done. Who do you think is the most sensible? Give a reason for your answer:

The conspirators leave the senate and Antony is alone. His soliloquy reveals his true feelings (254-275):

O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,--
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue--
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity choked with custom of fell deeds:
And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

9. What is Antony saying?
   a. He will lead Rome into civil war to avenge Caesar's death.
   b. He will put aside his desire for revenge and try to make peace.
   c. He's going to go on a killing spree because he's so angry.

d. He thinks mothers will be so upset that they will kill their own children.

He sends a servant to let Octavian, Caesar's nephew, know what has happened and to stay away from Rome.

Julius Caesar Act 3 scene 2 – Vocabulary in action

1. render

- *Money is a reward for services rendered.*
- *Brutus rendered his reasons for killing Caesar to the crowd.*

Which of the following is *not* related in meaning to the verb **render**?

c) deliver, b) provide, c) supply, d) take

2. ascend

- *They ascended to the mountain's summit.*
- *Brutus ascends to speak to the people.*

Which of the following is *not* related in meaning to the verb **ascend**?

c) drop, b) arise, c) climb, d) scale

3. extenuate

- *The jury decided that extenuating circumstances meant that she was not guilty.*
- *Caesar's glory is not extenuated.*

Which of the following is *not* related in meaning to the verb **extenuate**?

c) excuse, b) aggravate, c) justify, d) explain

4. beholden

- *It feels awkward to be beholden to others.*
- *Anthony is beholden to the people of Rome.*

Which of the following is *not* related in meaning to the adjective **beholden**?

c) grateful, b) obligated, c) indebted, d) visible

5. tyrant

- *The teacher was such a bully his students thought he was a tyrant.*
- *The crowd decide that Caesar was a tyrant.*

Which of the following is *not* related in meaning to the noun **tyrant**?

c) ruler, b) oppressor, c) advisor, d) dictator

6. inter

- *The heroic soldier was interred with full military honours.*
- *Antony says that the good that people do is often interred with their bones.*

Which of the following is *not* related in meaning to the verb **inter**?

c) bury, b) cremate, c) lay to rest, d) entomb

7. bequeath

- *She bequeathed her art collection to the nation.*
- *Caesar bequeathed money and land to the people of Rome.*

Which of the following is *not* related in meaning to the verb **bequeath**?

c) entrust, b) pass on, c) hand down, d) snatch

8. testament

- *After the funeral, the family waited to hear the testament read.*
- *Anthony reads Caesar's final testament.*

Which of the following is *not* related in meaning to the noun **testament**?

c) idea, b) will, c) covernent, d) statement

9. legacy

- *My grandmother left me a small legacy in her will.*
- *Caesar left the people of Rome a rich legacy.*

Which of the following is *not* related in meaning to the noun **legacy**?

c) inheritance, b) bill, c) birthright, d) gift

10. mantle

- *He was tightly wrapped in a warm mantle.*
- *Anthony shows Caesar's torn and bloody mantle.*

Which of the following is *not* related in meaning to the noun **mantle**?

c) covering, b) cloak, c) centre, d) shawl

11. vanquish

- *She successful vanquished all her rivals.*
- *Brutus's stab was the one that vanquished Caesar.*

Which of the following is *not* related in meaning to the verb **vanquish**?

c) surrender, b) conquer, c) defeat, d) overcome

12. gracious

- *He is a very gracious host.*
- *Anthony describes the crowd's tears as "gracious drops".*

Which of the following is *not* related in meaning to the adjective **gracious**?

c) tasteful, b) compassionate, c) angry, d) kindly

13. mar

- *The festival was marred by a number of pickpockets.*
- *Anthony describes Caesar's body as marred by traitors.*

Which of the following is *not* related in meaning to the verb **mar**?

c) enhance, b) spoil, c) ruin, d) impair

14. rejoice

- *Her 80th birthday was an occasion for rejoicing.*
- *Brutus rejoices in Caesar's death.*

Which of the following is *not* related in meaning to the verb **rejoice**?

c) celebrate, b) cheer, c) mourn, d) triumph

15. reverence

- *The funeral service showed great reverence to the dead.*
- *Anthony is upset that no one will pay reverence to Caesar.*

Which of the following is *not* related in meaning to the noun **reverence**?

a) respect, b) admiration, c) approval, d) scorn

16. dint

- *The surface of a golf ball is coved with dints*
- *The crowd feels the dint of pity.*

Which of the following is *not* related in meaning to the noun **dint**?

a) pit, b) hollow, c) pimple, d) dent

17. disposed

- *The funeral service showed great reverence to the dead.*
- *Anthony is upset that no one will pay reverence to Caesar.*

Which of the following is *not* related in meaning to the adjective **disposed**?

b) unwilling, b) inclined, c) minded, d) prepared

18. compel

- *I felt compelled to walk her home.*
- *The crowd compel Anthony to read Caesar's will.*

Which of the following is *not* related in meaning to the verb **compel**?

c) force, b) ignore, c) urge, d) pressure

Julius Caesar Act 2 scene 2: "Lend me your ears"

The Forum. *Enter BRUTUS and CASSIUS, and a throng of Citizens*

Citizens
We will be satisfied; let us be satisfied.

BRUTUS
Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And part the numbers.
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Caesar's death.

First Citizen
I will hear Brutus speak.

Second Citizen
I will hear Cassius; and compare their reasons,
When severally we hear them rendered.

Exit CASSIUS, with some of the Citizens. BRUTUS goes into the pulpit [a raised enclosed platform]

Third Citizen
The noble Brutus is ascended: silence!

BRUTUS
Be patient till the last.
Romans, countrymen, and lovers! hear me for my
cause, and be silent, that you may hear: believe me
for mine honour, and have respect to mine honour, that you
may believe: censure me in your wisdom, and awake
your senses, that you may the better judge. If there be
any in this assembly, any dear friend of Caesar's, to him
I say, that Brutus' love to Caesar was no less than his. If
then that friend demand why Brutus rose against Caesar,
this is my answer: not that I loved Caesar less,
but that I loved Rome more. Had you rather Caesar
were living and die all slaves, than that Caesar were

"*believe me for mine honour*": Believe me because I am a man of honour, and remember that I am an honourable man whom you can believe.

censure: judge, test, examine

dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

bondman: slave

rude: uncivilized

All
None, Brutus, none.

BRUTUS
Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

enrolled: recorded on a roll of parchment

Enter ANTONY and others, with CAESAR's body

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart: that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

commonwealth: the Roman republic

All
Live, Brutus! live, live!

First Citizen
Bring him with triumph home unto his house.

triumph: victorious Roman generals were given triumphs when they entered Rome

Second Citizen
Give him a statue with his ancestors.

Third Citizen
Let him be Caesar.

Fourth Citizen
Caesar's better parts
Shall be crown'd in Brutus.

First Citizen
We'll bring him to his house
With shouts and clamours.

BRUTUS
My countrymen –

Second Citizen
Peace, silence! Brutus speaks.

First Citizen
Peace, ho!

BRUTUS
Good countrymen, let me depart alone,

And, for my sake, stay here with Antony:
Do grace to Caesar's corpse, and grace his speech
Tending to Caesar's glories; which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

Exit

First Citizen
Stay, ho! and let us hear Mark Antony.

Third Citizen
Let him go up into the public chair;
We'll hear him. Noble Antony, go up.

ANTONY
For Brutus' sake, I am beholding to you.

Goes into the pulpit

Fourth Citizen
What does he say of Brutus?

Third Citizen
He says, for Brutus' sake,
He finds himself beholding to us all.

Fourth Citizen
'Twere best he speak no harm of Brutus here.

First Citizen
This Caesar was a tyrant.

Third Citizen
Nay, that's certain:
We are blest that Rome is rid of him.

Second Citizen
Peace! let us hear what Antony can say.

ANTONY
You gentle Romans –

Citizens
Peace, ho! let us hear him.

ANTONY
Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest--
For Brutus is an honourable man;
So are they all, all honourable men--
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:

72. *Asyndeton:* when you make a list but don't use conjunctions (and)

73-5.
1. *Personification:* attribution of personality to an impersonal thing. Making 'evil' and 'good' living things
2. *Tautology:* repetition of an idea in different words (lines 74-5)

78-9. *Syllepsis*: the word 'grievous' is repeated but with two different meanings.

81-2. Irony: 'Honourable' comes to mean its opposite through repetition. *Antistrophe*: repetition of the same word or phrase at the end of successive clauses or stanzas.

But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

First Citizen
Methinks there is much reason in his sayings.

Second Citizen
If thou consider rightly of the matter,
Caesar has had great wrong.

Third Citizen
Has he, masters?
I fear there will a worse come in his place.

Fourth Citizen
Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

First Citizen
If it be found so, some will dear abide it.

Second Citizen
Poor soul! his eyes are red as fire with weeping.

Third Citizen
There's not a nobler man in Rome than Antony.

Fourth Citizen
Now mark him, he begins again to speak.

ANTONY
But yesterday the word of Caesar might
Have stood against the world; now lies he there.
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here's a parchment with the seal of Caesar;

general coffers: public treasury

89, 96 & 102. Rhetorical questions (*anthypophora*): questions which you answer yourself.

Lupercal: Roman festival

99-100. *Antithesis:* the opposition, or contrast of ideas or words in a balanced or parallel construction

103-5. Hyperbole: the exaggeration for emphasis or for rhetorical effect. *"brutish beasts"*: Antony is making a pun on Brutus's name and the Latin word *brutus* meaning dull, without reason

106. *Aposiopesis:* a form of ellipsis by which a speaker comes to an abrupt halt, seemingly overcome by emotion

parchment with the seal of Caesar: a document sealed with Caesar's personal stamp, proving it was written by him.

I found it in his closet, 'tis his will:
Let but the commons hear this testament—
Which, pardon me, I do not mean to read—
And they would go and kiss dead Caesar's wounds
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Fourth Citizen
We'll hear the will: read it, Mark Antony.

All
The will, the will! we will hear Caesar's will.

ANTONY
Have patience, gentle friends, I must not read it;
It is not meet you know how Caesar loved you.
You are not wood, you are not stones, but men;
And, being men, bearing the will of Caesar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, O, what would come of it!

Fourth Citizen
Read the will; we'll hear it, Antony;
You shall read us the will, Caesar's will.

ANTONY
Will you be patient? will you stay awhile?
I have o'ershot myself to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Caesar; I do fear it.

overshot: gone too far

Fourth Citizen
They were traitors: honourable men!

All
The will! the testament!

Second Citizen
They were villains, murderers: the will! read the will.

ANTONY
You will compel me, then, to read the will?
Then make a ring about the corpse of Caesar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

Several Citizens
Come down.

Second Citizen
Descend.

Third Citizen
You shall have leave.

ANTONY comes down

Fourth Citizen
A ring; stand round.

First Citizen
Stand from the hearse, stand from the body.

Second Citizen
Room for Antony, most noble Antony.

ANTONY
Nay, press not so upon me; stand far off.

Several Citizens
Stand back; room; bear back.

ANTONY
If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Caesar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii:
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Caesar follow'd it,
As rushing out of doors, to be resolved
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Caesar's angel:
Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all;
For when the noble Caesar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statue,
Which all the while ran blood, great Caesar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you when you but behold
Our Caesar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.

Nervii: a warlike Gallic tribe, defeated by Caesar

Pompey's statue: Pompey was a famous Roman general who Caesar had defeated in battle

vesture: clothing

First Citizen
O piteous spectacle!

Second Citizen
O noble Caesar!

Third Citizen
O woeful day!

Fourth Citizen
O traitors, villains!

First Citizen
O most bloody sight!

Second Citizen
We will be revenged.

All
Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

ANTONY
Stay, countrymen.

First Citizen
Peace there! hear the noble Antony.

Second Citizen
We'll hear him, we'll follow him, we'll die with him.

ANTONY
Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Caesar's wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.

All
We'll mutiny.

First Citizen
We'll burn the house of Brutus.

Third Citizen
Away, then! come, seek the conspirators.

ANTONY
Yet hear me, countrymen; yet hear me speak.

All
Peace, ho! Hear Antony. Most noble Antony!

ANTONY
Why, friends, you go to do you know not what:
Wherein hath Caesar thus deserved your loves?
Alas, you know not: I must tell you then:
You have forgot the will I told you of.

All
Most true. The will! Let's stay and hear the will.

ANTONY

Here is the will, and under Caesar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

drachmas: Greek coins

Second Citizen
Most noble Caesar! We'll revenge his death.

Third Citizen
O royal Caesar!

ANTONY
Hear me with patience.

All
Peace, ho!

ANTONY
Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever, common pleasures,
To walk abroad, and recreate yourselves.
Here was a Caesar! when comes such another?

arbours: summer houses

Tiber: the river running though Rome

First Citizen
Never, never. Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

Second Citizen
Go fetch fire.

Third Citizen
Pluck down benches.

Fourth Citizen
Pluck down forms, windows, anything.

Exeunt Citizens with the body

ANTONY
Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

Enter a Servant

How now, fellow!

Servant
Sir, Octavius is already come to Rome.

ANTONY
Where is he?

Servant
He and Lepidus are at Caesar's house.

ANTONY

And thither will I straight to visit him:
He comes upon a wish. Fortune is merry,
And in this mood will give us anything.

Servant
I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.

ANTONY
Belike they had some notice of the people,
How I had moved them. Bring me to Octavius.

Exeunt

Act 3 scene 2: Check your understanding

1. Brutus says that "If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less, but that I loved Rome more." What does he mean?
   a. He wants to take over Rome and take Caesar's place.
   b. He doesn't love Caesar very much.
   c. He loves Caesar more than he loves Rome.
   d. He puts the needs of the city above his personal feelings.

2. Why does Brutus say he killed Caesar?
   a. He was too ambitious.
   b. He wanted to make everyone his slave.
   c. Because Caesar was a coward.
   d. Caesar had offended him.

3. What is the crowd's response?
   a. They want to make Brutus the king of Rome.
   b. They want to make sure no one ever becomes king of Rome.
   c. They are delighted that Caesar has been killed.
   d. They want Brutus to have Caesar's house.

Brutus then tells the crowd to stay with Antony to mourn Caesar's death.

4. How does Antony describe Brutus and the conspirators?
   a. Ambitious
   b. Honourable.
   c. Vile.
   d. Faithful.

5. What examples of Caesar's lack of ambition does Antony tell the crowd?
   a. He captured many slaves to work in Rome.
   b. He gave every citizen a bag of gold.
   c. He cried at the huger of the poor.
   d. He turned down the crown three times.

6. Why does Antony say he has to stop speaking?
   a. He is too angry with Brutus.
   b. He is moved to tears by the sight of Caesar's body.
   c. He isn't sure what else to say.
   d. He has a quick errand to run.

7. How does Antony manage to turn the crowd against Brutus and Cassius?
   a. He manipulates the crowd into thinking Brutus was dishonourable.
   b. He tells them that they killed Caesar for selfish reasons.
   c. He tells them that Caesar was a really nice man who didn't deserve to die.
   d. He shows them how upset he is and speaks plainly to them.

8. After the crowd has rushed off to burn down Brutus's house, Antony says, "Now let it work. Mischief, thou art afoot, Take thou what course thou wilt!" What do you think this tell us about his character?
   a. He's an emotional person who gets easily upset.
   b. He doesn't care what happens to anyone else.
   c. He's cunning and manipulative.
   d. He enjoys winding people up.

Structured discussion questions

- What do you think of Brutus's speech? Does it do a good job of persuading the people? What rhetorical devices does he use?
- What do you think of the crowd's reaction to Brutus's speech? Do you notice anything ironic?
- How does Anthony win the crowd to his side?
- Count up how many times Anthony uses the words 'honourable' and 'ambition/ambitious'. Why do you think Shakespeare repeats these words so often?
- Antony says, "I am no orator, as Brutus is; But, as you know me all, a plain blunt man". What do you think of this?
- Why do you think Antony mentions the will but refuses to read it?
- What do we find out happens to Cassius and Brutus? What do you think will happen next?

Write a full sentence which begins with each of these prompts:

- Brutus allowed Anthony to speak to the people of Rome because… *[give a reason]*
- Brutus allowed Anthony to speak to the people of Rome but… *[provide an excuse]*
- Brutus allowed Anthony to speak to the people of Rome so… *[explain a consequence]*

Act 3 scene 3

1. Why does the crowd attack Cinna the poet?
   a. Because he has the same name as one of the conspirators.
   b. Because he was part of the conspiracy against Caesar.
   c. Because he was Caesar's enemy.
   d. Because he's out later at night and seems suspicious.

The Third Part of Rhetoric: Style[11]

Decorum

Most discussions of style over the years have followed Cicero in identifying three broad differences in style: high or grand style, low or plain style and the middle style. The more 'rhetorical' it sounds, the more metaphors, rhetorical figures, and fussy words, the grander the style. Despite calling himself a "plain, blunt man," Antony sometimes slips in the grand style: "Great Caesar fell. O, what a fall was there, my countrymen! Then I, and you, and all of us fell down, whilst bloody treason flourish'd over us."

Middle style, as the name suggests, is a midpoint between flowery and plain language.

And plain style, as should be clear values clarity, brevity and honestly over anything that seems overly manipulative. Antony uses the plain styles very deliberately when he says, "I am no orator, as Brutus is; But, as you know me all, a plain blunt man, That love my friend".

A good orator should have a command of all three – and will be capable of mixing them up in a single speech, just as Mark Antony does. The narration might call for the clarity of the plain style whereas the peroration – where you typically seek to stir up your audience – gives the opportunity for a higher style.

In deciding which style to use, it is *decorum* that shapes your choice. Decorum can be seen as the ethos appeal working at the level of the language itself.

As a rhetorical concept, decorum includes not only the more obvious features of style but also what the ancient Greeks called *kairos*: timeliness, tone, how the speaker stands and moves, the commonplaces and the topics of the argument. Decorum is a giant umbrella concept meaning how well a speech is suited to its purpose and audience. If you're writing a letter of application for a job, it is decorum that lets you know that text speak and emojis are not appropriate. Decorum is the language of your audience.

Jokes

Humour can be very persuasive. Even Aristotle recommended that "one must destroy the seriousness of the other with laughter, and their laughter with seriousness."[12]

Laughter is an important part of an appeal to pathos not just because it can change the mood of an audience but because it is based a common set of values and assumptions: jokes depend on a lot of shared knowledge.

But as Cicero pointed out, "people speak with good reason, not just to be thought funny, but to gain some benefit."[13] If your jokes are not adding to your argument, they're probably best avoided.

Sound effects

How a piece of rhetoric sounds – and this applies just as much whether it is heard out loud or scanned by the inner ear while being read on the page – is vital to its effectiveness. Sound matters in rhetoric for the same reasons it matters poetry.

The effects of sound and rhythm in poetry – from the alliteration in Beowulf, to the rhyme in classical verse – is to make words stick in the mind.

Repetition (because rhyme, alliteration and the tick-tock of rhythm are all, at root, kinds of repetition) makes things memorable. The fixed epithets used by Homer ('wine-dark sea,' 'rosy-fingered dawn') acted as fillers, giving the poet time to remember or improvise the next few lines. And repetition in narrative – from fairy tales to *The Gruffalo* – makes them sit together in a satisfying way.

Sound doesn't have the same rules in rhetoric as it has in formal poetry, but you can still hear when a phrase sounds good or when it's like a rusty nail dragged down a blackboard. It's this sort of appreciation which makes "Friends, Romans, countrymen" sound good, but falls flat when Brutus says "Friends, countrymen, and lovers".

Controlling the tense

Controlling the tense of an argument is a very good way of controlling its direction and affect. If you're uncomfortable about something in the past, move on to the future tense: "Yes, mistakes have been made, but what matters is we all pull together and set about building a brighter future."

On the other hand, if you're arguing about what to do in the future, find something in the past to distract or discredit your opponent: "It's all very well to say we need to raise taxes to pay off our debts, but do you really expect us to take the advice of the person who got us into this financial mess in the first place?"

If you're scared of both the past and the future, having a terrible track record and no ideas about how to solve your problems, you can always keep things in the present. Find something to praise or criticise, and do it in a way that you draw your audience together: "Yes we have our troubles, but the people of this country are

[11] Adapted from Sam Leith, *You Talkin' To Me?* p. 117-33
[12] Aristotle, *Rhetoric,* X, 3, 14
[13] Cicero, *De Oratore*, II, 1, 89-90

steadfast and strong. When I think of this brave nation of ours, I know there is no place better, no people better to ride out the storms of crisis and come safely into the harbour of prosperity."

The figures

The figures of rhetoric are the tools of the trade. We've already looked in detail at rhetorical questions, alliteration, anaphora, and transferred epithets, and there are a number of others we will learn and analyse. Annoyingly, they all seem to have hard to remember Greek or Latin names, but that shouldn't put us off.

Figures, tropes, turns of phrase, are ways of describing ways of bending language to your will. Sometimes they're called the flowers of rhetoric, and they name and describe the different ways that language becomes metaphorical and the different ways it performs. There are hundreds of different figures but we will focus on learning just a few.

The ones we will go on to find out more about include: antithesis, metonymy, synecdoche, isocolon, tricolon, assonance, hyperbole, paradox and personification.

Check your understanding

10. What is decorum?
    a. Having a sense of style
    b. Fitting your speech to its audience
    c. Using grand or impressive phrases
    d. An appeal to ethos

11. What are the three styles of rhetoric?
    a. Grand, middle and plain
    b. Grand, high and low
    c. High, middle and bottom
    d. Grand, high and plain

12. Why can jokes make an argument more effective?
    a. They make people laugh
    b. They help make an appeal to pathos
    c. They can be used to put people down
    d. They can distract an audience from a bad argument

13. What is the most important aspect of sound effects?
    a. Rhyme
    b. Rhythm
    c. Repetition
    d. Alliteration

14. How can you control the tense of an argument?
    a. By talking about the future
    b. By shifting attention from the present to the past.
    c. By discussing the present to bring an audience together
    d. By directing attention away from one tense to another

15. What are figures of rhetoric?
    a. Greek or Latin names for things we use in everyday speech
    b. Names for different ways of using language for effect
    c. Types of metaphors
    d. Poetic devices used in the grand style of rhetoric

Write a full sentence which begins with each of these prompts:

- Decorum is essential to an effective argument because… *[give a reason]*
- Decorum is essential to an effective argument but… *[provide an excuse]*
- Decorum is essential to an effective argument so… *[explain a consequence]*

Structured discussion questions

- Which do you think is the most important aspect of style?
- Are there any aspects you think you could do without?
- Having read about the third part of rhetoric, what advice would you give to anyone wanting to persuade an audience?

Rhetorical figures

Antithesis[14]

The only tricky thing about antithesis is how to punctuate it. Some insist that you should use a colon: others complain that you should use a full stop. But in essence antitheses are simple: first you mention one thing: then you mention another.

Of course, there are, occasionally, clever antitheses, antitheses that draw fine distinctions or tell you something that you did not know already. The Irish playwright and novelist, Oscar Wilde was the master of these, with lines like, "The well-bred contradict other people. The wise contradict themselves." But we can't all be Oscar Wilde.

Wildean antitheses are not too hard. You make a first statement that is relatively obvious, for example, "If a man is a gentleman he knows quite enough." The second half begins in an obvious way: "If he is not a gentleman" . . . and then takes an odd turn: "whatever he knows is bad for him."

So "Wicked women bother one" looks as though it will be followed by "Good women console one," but instead it is followed by "Good women bore one." Or you have "Women represent the triumph of matter over mind; men represent the triumph of. . ." and again the reader expects mind over matter, but instead gets "mind over morals." Or "Journalism is unreadable, and literature is not read," or "If one plays good music, people don't listen, and if one plays bad music people don't talk." And so on and so forth. So, you start with a simple statement —Some men invent epigrams —and then you add unexpected twist —others are invented by them.

But these are all just plays on the basic formula of antithesis: *x* is *y*, and *not x* is *not y*. Wilde did a few of these: "Fashion is what one wears oneself. What is unfashionable is what other people wear." This is the soul of antithesis, and this is what makes it so simple. Any statement, however basic, can grow into an antithesis. Why just say that life is sweet, when you can add that death is sour? Why point out that the sun rises in the morning without mentioning that it sets in the evening? Of course, anyone could have worked the second halves out for themselves, but what does that matter? United we stand, divided we fall, even though both statements imply the other.

There is something final and certain about a good antithesis. If you said that those who can't write themselves instead teach other people how to write, who would remember? But say "Those who can, do: those who can't, teach" and you sound as though you have sliced the world neatly into two and squeezed it out as an epigram.

The Bible is chock-a-block with such unnecessary but beautiful antitheses. Remember the passage from Ecclesiastes that was also full of anaphora?

> *To everything there is a season, and a time to every purpose under the heaven: A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; A time to kill, and a time to heal; a time to break down, and a time to build up; A time to weep, and a time to laugh; a time to mourn, and a time to dance; A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to retrain from embracing; A time to get, and a time to lose; a time to keep, and a time to cast away; A time to rend, and a time to sew; a time to keep silence, and a time to speak; A time to love, and a time to hate; a time of war, and a time of peace.*

If you stop and think about that little passage, you'll notice that it consists mainly of the bleeding obvious, sprinkled with the thoroughly debatable (is there really a time for rending?). But to approach it like that is unfair, irreligious, and shows no appreciation for the beauty of prose. For though one antithesis is grand, a long list of antitheses is divine, and is technically known as a *progressio*. It was a favourite of God and Dickens:

> *It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way. . . (*From *A Tale of Two Cities)*

Or, if you want a more modern example, how about this by Katy Perry:

> *You're hot then you're cold. You're yes then you're no. You're in then you're out. You're up then you're down.*

And so on, which is essentially just a reworking of Ecclesiastes. As T. S. Eliot put it: "Immature poets imitate. Mature poets steal."

[14]Adapted from *The Elements of Eloquence* by Mark Forsyth, p. 19-22

Antithesis - Check your understanding

7. What is antithesis?
   i) Two statements connected by a colon.
   j) A statement that is then contradicted.
   k) The connection of two contrasting ideas, usually with a parallel structure.
   l) A statement which is then inverted.

8. Which of the following examples of antithesis is **not** by Oscar Wilde?
   i) The well-bred contradict other people. The wise contradict themselves.
   j) Wicked women bother one: good women console one.
   k) Fashion is what one wears oneself. What is unfashionable is what other people wear.
   l) Journalism is unreadable, and literature is not read.

9. Where does the antithesis "*To everything there is a season, and a time to every purpose under the heaven: A time to be born, and a time to die"* come from?
   a. *A Tale of Two Cities* by Charles Dickens
   b. 'The Tyger' by William Blake.
   c. A song by Katy Perry
   d. Ecclesiastes in the Bible.

10. What is a progressio?
    a. A list of antitheses.
    b. An antithesis that is very obvious
    c. Two antitheses joined together
    d. The type of antithesis made popular by Oscar Wilde.

11. Which is your favourite example of antithesis from the passage above? Why?

12. Write an antithesis about two of the following:
    - Weekdays and weekends
    - Friends and relatives
    - The sun and the moon
    - Teachers and students

Metonymy and Synecdoche[15]

Everybody knows about metaphors and similes; metonym and synecdoche are the exact opposite. In metaphor and simile, you say that two things have a couple of qualities in common. It generally has to be at least two: one obvious one and one that is strongly implied. Suppose that a boy tells the girl he loves that her eyes are as green as emeralds: she'll probably take that as a compliment, not because emeralds are green but because they're valuable. If he tells the girl that her eyes are as green as mould, he'll get a slap; not because he's inaccurate but because it's always the second, implied comparison that's important. Green as beer-bottles suggests that she's drunk, and green as traffic-lights will probably get him arrested. "Your heart is as cold as ice" is completely different from "Your heart is as cold as ice cream," even though the temperatures are the same.

I wandered lonely as a cloud . . .

Clouds are not lonely. Especially in the Lake District where William Wordsworth wrote that line. In the Lake District clouds are remarkably sociable creatures that bring their friends and relatives and stay for weeks. But nobody even notices that the comparison is all wrong because the mind always skips to the second connection which is that clouds do wander aimlessly. It's not that Wordsworth didn't know about meteorology, it's that he *did* know about metaphor.

In the same year that Wordsworth was writing about hiking on English hillsides—1804— another poet, William Blake, was *also* writing a poem about hiking on English hillsides. Blake's poem is a bit different. For starters it's about the medieval legend that Jesus spent his twenties in Britain. There is no evidence for this whatsoever, and, the idea was too ridiculous even for Blake, which is why he hedges his bets and phrases everything as a question. The other difference is that Blake doesn't use metaphor, he uses metonymy, and more precisely synecdoche.

Metaphor is when two things are connected because they are similar, metonymy is when two things are connected because they are really physically connected. It's the favourite rhetorical figure of Fleet Street. Consider the following news report:

Downing Street was left red-faced last night at news that the White House was planning to attack the British Crown with the support of Wall Street. Number 10 said it was "unacceptable" though the Vatican refused to get involved.

Rather than mentioning people, you mention something that they are physically touching. You are no longer you. You are your clothes, you are the building you're standing in, the medals pinned to your chest or the hat on your head. You are a suit, a blue-stocking, a bit of skirt.

The extreme form of metonymy is synecdoche, where you become one of your body parts. You are your feet, your lips or your liver.

All eyes were on the government as they tried to alleviate the famine with a charity theatre matinee. A spokesman said if they got enough bums on seats they could feed all the hungry mouths, but it would have to be all hands on deck as this was about getting feet on the ground.

So how do you apply that to a poem about Jesus going for a stroll?

And did those feet in ancient time
Walk upon England's mountains green?
And was the countenance divine
On England's pleasant pastures seen?
*(*From 'Jerusalem', Blake*)*

William Blake loved synecdoche. His poems are filled with stray body parts.

What immortal hand or eye
Could frame thy fearful symmetry?

Or

And what shoulder and what art
Could twist the sinews of thy heart?
And when that heart began to beat,
What dread hands and what dread feet?
*(*From, 'The Tyger'*)*

What makes Blake's synecdoches so powerful is that we get glimpses. It's like the opening of a film where we see just a close-up of feet walking on green grass, a hand or an eye in the night-time forests. But whereas in a film the camera would pull out to show the whole scene, Blake never reveals. We see the feet and the shining countenance, but when he pulls out they've been replaced by a lamb. Blake works in fragments; when you read his synecdoches you have to see the world in a grain of sand.

And synecdoches can be so vivid, that's the power of the close-up. When Dr Faustus sold his soul to the Devil, part of his price was to see the most beautiful woman who had ever lived: Helen of Troy. She was brought before him and he asked:

Was this the face that launched a thousand ships
And burnt the topless towers of Ilium?

He didn't need to phrase it like that. He could have said:

[15] Adapted from *The Elements of Eloquence* by Mark Forsyth, p. 148-52

Is this the woman for the sake of whose beauty the Greeks launched a large naval force and besieged the city of Troy (also known as Ilium), a siege that eventually resulted in the city being sacked and burnt?

The meaning would have been exactly the same. But Christopher Marlowe didn't write it like that. He used three synecdoches. Helen is only a face. The Trojan War is a snapshot image of a thousand ships setting sail. Troy is only burning towers. Ten years of elaborate Greek mythology in three clear images: a face, a flotilla, and turrets set ablaze.

All this relies, of course, on the historical synecdoche, where one part of a story stands for the whole thing, not because it's a symbol of it, but because it's part of it. The Boston Tea Party, the storming of the Bastille, and the fall of the Berlin Wall are all synecdoches. They are fragments that narrate a whole story.

Metonymy and Synecdoche: check your understanding

8. What is metonymy?
    i) When two things are related.
    j) When two things are physically connected.
    k) When things are compared to body parts.
    l) When part of a thing is made to stand for the whole.

9. How is synecdoche different to metonymy?
    a. They're two names for the same things.
    b. Synecdoche is an extreme form of metonymy.
    c. Synecdoche is where a body part is used to refer to a person or people.
    d. Metonymy is easier to do.

10. What's the difference between Wordsworth's 'I Wandered Lonely as a Cloud' and Blake's 'Jerusalem'?
    a. Wordsworth uses metaphor whereas Blake uses metonymy.
    b. Wordsworth is writing about the English countryside whereas Blake is writing about Jesus.
    c. Blake uses metaphor whereas Wordsworth uses metonymy.
    d. Wordsworth uses metaphor whereas Blake uses synecdoche.

11. Which of the following is an example of synecdoche?
    a. I wandered lonely as a cloud
    b. The face that launched a thousand ships
    c. England's mountains green
    d. The government was left red-faced

12. Which is your favourite example of metonymy or synecdoche from the passage above? Explain your choice.

13. Use metonymy or synecdoche to describe the following situations:
    a. A starving man begs for food.
    b. A woman looks at a brightly coloured parrot.
    c. Walking home, you are drench by a sudden shower.
    d. A dog growls in the middle of the night.

Abraham Lincoln, 'A few appropriate remarks' [16]

Rhetoric was very important in nineteenth century America. Many towns had grammar schools and children would be taught classics from 8am until darkness fell. In order to attend university, you had to have memorised speeches from Cicero, Virgil and Homer. Displaying classical knowledge was a way of demonstrating how sophisticated and well educated you were.

Abraham Lincoln, the sixteenth president of the United States of America, was a bit of an outsider. He was the self-educated son of a Kentucky farmer and had a bit of a high, squeaky voice and a strong Kentucky accent. In order to be taken seriously politicians had to use a style that would be appreciated by the elites, but Lincoln decided to appeal directly the ordinary people and became a master of the plain style.

Lincoln led the US through the civil war (1861-65) and was well known as an opponent of the slave trade. Probably the best known of Lincoln's speeches is usually called the Gettysburg Address, given before the army of the Union after the battle of Gettysburg, a turning point in the civil war.

Lincoln was actually one of several speakers and he only spoke for a few minutes and delivered about 250 words. But those 'few appropriate remarks' - delivered to an audience of between 10,000-20,000 people - remain probably the single most influential piece of rhetoric in American history.

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

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

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

The words 'four score and seven' echo the language of the King James Bible and give Lincoln's words moral authority.

The Declaration of Independence contained the words 'all men are created equal' and Lincoln here uses them to justify a war against slavery without mentioning it directly.

Repetition of 'we' makes it sound that everyone is pulling together.

The phrase 'it is altogether fitting' is plain and down to earth.

The repeated phrase, 'We cannot' gives power and emphasis to Lincoln's points.

Note the antithesis of 'we' and 'they,' 'living' and 'dead'.

The phrase 'government of the people, by the people, for the people' uses a range of rhetorical techniques but is straightforward, clear and memorable.

The speech is structured by the extended metaphor of birth ('brought forth,' 'conceived in liberty') death ('final resting place,' 'gave their lives') and rebirth ('new birth of freedom')

[16] Adapted from *You Takin' To Me?* By Sam Leith p 134-42

Your analysis: How does Lincoln's rhetorical style appeal to his audience?

Use phrases from each box to create an analytical sentence. Each of your five sentences will combine to create an analytical paragraph.

1 The first point (topic sentence)

Throughout his speech, Lincoln…	…repeats simple words and phrases…	…such as…	*[pick two examples]*
The style of Lincoln's speech	… is a mix of rhetorical techniques and down to earth expressions…	…for instance…	

2. Giving a suggestion of why the author does this

Perhaps	…Lincoln wanted to remind his audience…	…that the civil war was being fought for a noble purpose and that they were all united in wanting a better future.
Possibly Potentially	…the president was wanted his audience to…	… recognise the reasons for the war whilst still sounding honest and straightforward.

3. Analysing word, phrase or features

For instance…	…the phrase	"we cannot"	…focuses on the responsibility of the living not to waste the sacrifices of the dead.
	…the expression	"*government of the people, by the people, for the people"*	…even though it uses the rhetorical form of a tricolon, still sounds clear and powerful.

4. Recognising a different side of the argument

Even though Whilst	…Lincoln is speaking after a battle, he…	… wants to give his audience a sense of hope and purpose and so his style is both respectful and rousing.
Although	…Lincoln sometimes uses	…everyday expressions such as "*t is altogether fitting" he never loses sight of the need for his words to be memorable and impressive.*

5. Looking deeper into an issue

At first glance… On the exterior	…Lincoln might seem to speak very simply and clearly…	…on closer inspection… …a closer reading reveals that…	…Lincoln is a skilled speaker with an impressive understanding of the both the power of rhetoric to inspire and persuade as well as an instinct for connecting with ordinary people.

Grammar: Adjectival clauses

Adjectival clauses have a subject and a verb and describes a noun or pronoun in a sentence:

- Antony hates the men *who murdered his friend*.

The section underlined in an adjectival clause describing the men. The relative pronoun *who* connects the adjectival clause to the noun it describes.

- His speech made the crowd riot, *which came as a great surprise to the conspirators*.

The underlined section is another adjectival clause describing *his speech*. The relative pronoun which connects the adjectival clause to the pronoun it's describing.

The main relative pronouns which are used as connectives are: *who, whom, whose, which* and *that*. Sometime, however, it's possible to leave out the relative pronoun:

- Ambition is the fault Caesar accused of.

The 'full' version of this sentence would be:

- Ambition is the fault *which (or that)* Caesar is accused of.

Other connectives can also introduce an adjectival clause:

- Caesar was murdered at the exact time the conspirators had planned.
- They arranged to meet again when Brutus and Cassius had explained their decision to the people.

Defining and non-defining adjectival clauses

There are two types of adjectival clause:

- Defining: The conspirator who was the last to stab Caesar wiped his dagger.
- Non-defining: The conspirator, who was the last to stab Caesar, wiped his dagger.

The only difference is that the second sentence has its adjectival clause enclosed between commas. This makes an important difference to the meaning. In the first sentence the adjectival clause defines which conspirator is meant (of all the conspirators to have stabbed Caesar, this one did so last.) In the second sentence, the adjectival clause merely adds an additional piece of information about the conspirator: it is non-defining.

Grammar activities

1. Pick out the adjectival clause in the following sentences:
   a. *Antony fled the Senate for his house, which was just round the corner.*
   b. Antony, carrying Caesar's body, walked into the forum.
   c. The crowd offered Brutus a crown, which did not please him.
   d. The citizens, who were stirred up by Antony's speech, ran riot.
   e. Conspirators who were trapped in the city were torn apart by the crowd.

2. Decide on an appropriate relative pronoun for each gap in the following sentences. In each case the pronoun should suit the adjectival clause which follows it:
   a. Caesar was surrounded by the conspirators, _____ was unlucky for him.
   b. Although Antony was in the Senate, _____ was normal, he fled as soon as Caesar was murdered.
   c. Other senators _____ had not taken part in the conspiracy were allowed to live.
   d. Brutus allowed Antony to speak, ____ proved to be a bad idea.
   e. Antony, _____ was full of fury, listened to Brutus's speech in silence.

3. Say whether each of these sentences contains a defining or a non-defining adjectival clause:
   a. The citizens who stayed to listen to Brutus fell silent.
   b. The citizens, who had been convinced by Brutus's arguments, were hostile when Antony began to speak.
   c. Only those members of the crowd who were near the front could see Antony's tears.
   d. The citizens, who had been enraged by Anthony's speech, ran off to burn Brutus's house.

4. Read the following passage and identify all the adjectival clauses:

> The conspirators, who were eager to make sure Caesar died, crowded around his throne, which was positioned in the centre of the Senate. Their hands that held concealed daggers were tucked into their togas. Caesar, suspecting something was wrong, made to cry out but Cassius, plunging his knife into Caesar's chest, struck the first blow. The conspirators, who were sent into a killing frenzy, stabbed and thrust their daggers as Caesar, his body spouting blood, slumped to the floor. Brutus, who was the last to strike slid his blade into Caesar's throat.

Creation - Argument

Discussion

- What happens if you don't do what people expect?
- Have you ever been in a situation where you didn't know how to speak and act like everyone else? How did you feel?
- What would be appropriate at a funeral, a job interview or on a busy train? How do you know?

Knowledge[17]

An agreeable ethos matches the audience's expectations for a speaker's tone, appearance and manners. The Romans called this decorum. Rhetorical decorum is the art of fitting in – not just in polite company but everywhere, from the classroom, the playground, to a funeral.

Adults sometimes get decorum wrong when they speak to children. Talking down isn't just patronising, it makes you look like an idiot. And the ultimate fashion crime is for an adult to dress like a teenager.

If you can't fit in – if you can't act the way your audience expect you to act – then it's very difficult to persuade them of anything.

There's a scene at the end of Eminem's film *8 Mile*, where he gets talked in to competition at a dance club in downtown Detroit where hip-hop artists (orators, if you will) take turns insulting each other in a rap battle. The audience chooses the winner by applause. Eminem wears the proper clothing: skullcap, clothes a few sizes too big, and as much bling as he can afford. If he turned up in a suit, he might look good in an office but the dance club crowd would find him wildly indecorous.

Eventually the contest is down to the final two. Eminem devastates his opponent by revealing the dirty secret that he attended a private school! From that moment, the audience turn against him and find his hip hop manners fake. Eminem wins by having better decorum.

An appeal to ethos works by getting your audience's respect and admiration. You earn it through decorum, which Cicero listed as the most important tools in an appeal to ethos.

Task

How would you prepare for the following scenarios?

- job interview
- hot date
- meeting new girl or boyfriend's parents
- headteacher's office
- walk through tough estate

Think about what they might expect and how best to meet those expectations

[17] Adapted from Jay Heinrichs, *Thank you for Arguing* p. 47-56

Build your word power

- **Spellings to learn:** gracious, plight, fulfillment

Tier 3 vocabulary

- *Antithesis* – a contrast or opposition between two things.
- *Decorum* – behaviour in keeping with good taste and propriety
- *Metonymy* – the substitution of the name of an attribute or adjunct for that of the thing meant, for example *suit* for *business executive*
- *Synecdoche* - a figure of speech in which a part is made to represent the whole or vice versa

Rhetoric & *Julius Caesar* – Section 4

Julius Caesar - Act 4 scenes 1 & 2

Act 4 scene 1 – Rome, Anthony's house

1. Antony, Octavius and Lepidus meet in a house in Rome. What are they doing?
   a. Talking about what Caesar would want.
   b. Planning how to fight against Brutus and Cassius.
   c. Making a list of people they want to kill.
   d. Working out who is on their side.

2. When Lepidus leaves, what does Antony say about him?
   a. He's an ass.
   b. He's only fit to be sent on errands.
   c. He's very keen and useful.
   d. He's less use than Antony's horse.

Act 4 scene 2 – Brutus is camped with his army outside the town of Sardis.

Sardis is in modern day Turkey – the armies of Brutus and Cassius are preparing to meet those of Anthony and Octavian at Philippi.

Some months have passed since Cassius and Brutus fled Rome after Anthony's speech. They have gathered armies and are preparing for a battle against the forces of Anthony and Octavius.

3. What is Brutus waiting for?
   a. News about Antony's army.
   b. Pindarus to arrive.
   c. News from Rome about his wife.
   d. Cassius and his army.

4. What does Cassius say when he arrives?
   a. He is pleased to see Brutus.
   b. He is fed up with being at war.
   c. He thinks Brutus has wronged him.
   d. He is exhausted and needs a rest.

5. Why does Brutus send everyone except Cassius out of the tent?
   a. In order to share top secret information.
   b. In order to hide their disagreements from the rest of the army.
   c. Because he thinks there is a spy in the camp.
   d. Because he is worried that the others will take Cassius's side.

Julius Caesar - Act 4 scene 3 – Vocabulary in action

1. condemn
- *The prisoner was condemned to death.*
- *Brutus condemned Lucius Pella for taking bribes.*

Which of the following is *not* related in meaning to the verb **condemn**?

d) blame, b) sentence, c) release, d) convict

2. chastise
- *She chastised the class for their laziness.*
- *Brutus chastises Cassius for trying to protect Lucius Pella.*

Which of the following is *not* related in meaning to the verb **chastise**?

d) praise, b) scold, c) punish, d) tell off

3. corruption
- *The journalist was praised for exposing corruption in high places.*
- *Brutus wants to stamp out corruption.*

Which of the following is *not* related in meaning to the noun **corruption**?

d) dishonesty, b) fraud, c) purity, d) crime

4. contaminate
- *The site was contaminated by radioactivity.*
- *Brutus thinks that bribery contaminates the cause of the conspirators.*

Which of the following is *not* related in meaning to the verb **contaminate**?

d) stain, b) corrupt, c) pollute, d) purify

5. base
- *We should fight against our base instincts.*
- *Brutus describes bribes as base.*

Which of the following is *not* related in meaning to the adjective **base**?

d) good, b) sordid, c) immoral, d) wrong

6. endure
- *The heroic soldier was interred with full military honours.*
- *Antony says that the good that people do is often interred with their bones.*

Which of the following is *not* related in meaning to the verb **endure**?

d) suffer, b) enjoy, c) cope with, d) withstand

7. rash
- *It would be rash to make such an assumption.*
- *Cassius has a rash temper.*

Which of the following is *not* related in meaning to the adjective **rash**?

d) impulsive, b) adventurous, c) careful, d) reckless

8. digest
- *Babies cannot digest solid food.*
- *Brutus tells Cassius to "digest the venom of your spleen."*

Which of the following is *not* related in meaning to the verb **digest**?

d) eat, b) break down, c) absorb, d) vomit

9. mirth
- *Her body shook with mirth.*
- *"I'll use you for my mirth, yea, for my laughter when you are waspish."*

Which of the following is *not* related in meaning to the noun **mirth**?

a) amusement, b) spite, c) cheer, d) enjoyment

10. tidings
- *She was the bearer of glad tidings.*
- *Brutus has had sad tidings about the death of his wife, Portia.*

Which of the following is *not* related in meaning to the noun **tidings**?

a) silence, b) news, c) information, d) reports

11. presume
- *I presume that you have all done your homework.*
- *Cassius says, "Do not presume too much upon my love."*

Which of the following is *not* related in meaning to the verb **presume**?

d) trust, b) conclude, c) assume, d) doubt

12. covetous
- *He stared at the trainers with covetous eyes.*
- *Brutus asks if it is covetous to ask for money to pay his troops.*

Which of the following is *not* related in meaning to the adjective **covetous**?

d) greedy, b) selfish, c) satisfied, d) grasping

13. infirmity
- *Old age and infirmity come to everyone eventually.*
- *Cassius says, "A friend should bear his friend's infirmities".*

Which of the following is *not* related in meaning to the noun **infirmity**?

d) might, b) weakness, c) frailty, d) feebleness

14. scope
- *The scope for change is limited by practicality.*
- *Brutus tells Cassius there is lots of scope for using his dagger.*

Which of the following is *not* related in meaning to the noun **scope**?

d) extent, b) limit, c) range, d) opportunity

15. earnest

- *The students earnestly tried to do their best.*
- *When Cassius is too serious in the future, Brutus will assume it's because of he was told off by his mother.*

Which of the following is *not* related in meaning to the adjective **earnest**?

b) serious, b) solemn, c) frivolous, d) intense

16. pledge

- *The politicians pledged to reduce carbon emissions.*
- *Cassius is keen to pledge his friendship to Brutus again.*

Which of the following is *not* related in meaning to the noun **pledge**?

d) lie, b) promise, c) oath, d) vow

17. insupportable

- *The funeral service showed great reverence to the dead.*
- *Anthony is upset that no one will pay reverence to Caesar.*

Which of the following is *not* related in meaning to the adjective **insupportable**?

a) unbearable, b) unendurable, c) impossible, d) acceptable

18. chide

- *She chided him for shouting out in class.*
- *Brutus teases Cassius about his mother's chiding.*

Which of the following is *not* related in meaning to the verb **chide**?

a) tell off, b) chastise, c) reward, d) criticise

Julius Caesar - Act 4 scene 3.

Camp near Sardis, Brutus's tent.

CASSIUS
That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.

Lucius Pella was a soldier under Cassius's command who Brutus has punished for taking bribes from the people of Sardis. Cassius had written to Brutus asking him to be lenient but Brutus ignored (*slighted off)* his pleas.

BRUTUS
You wronged yourself to write in such a case.

CASSIUS
In such a time as this it is not meet
That every nice offence should bear his comment.

meet - sensible
nice - trivial

BRUTUS
Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.

itching palm – taking bribes
mart – trade
undeservers – unworthy men

CASSIUS
I, an itching palm?
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

else - otherwise

BRUTUS
The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.

CASSIUS
Chastisement!

BRUTUS
Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.

bay – howl at

CASSIUS
Brutus, bait not me;
I'll not endure it: you forget yourself,
To hedge me in; I am a soldier, I,
Older in practise, abler than yourself
To make conditions.

bait – taunt

conditions – negotiations

BRUTUS
Go to; you are not, Cassius.

Go to – nonsense

CASSIUS
I am.

BRUTUS
I say you are not.

CASSIUS
Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no further.

BRUTUS
Away, slight man!

CASSIUS
Is't possible?

BRUTUS
Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?

choler – anger
choleric - angry

CASSIUS
O ye gods, ye gods! must I endure all this?

BRUTUS
All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour? By the gods
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

CASSIUS
Is it come to this?

BRUTUS
You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.

vaunting - boasting

CASSIUS
You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say 'better'?

BRUTUS
If you did, I care not.

CASSIUS
When Caesar lived, he durst not thus have moved me.

durst - dare

BRUTUS
Peace, peace! you durst not so have tempted him.

CASSIUS
I durst not?

BRUTUS
No.

CASSIUS
What! Durst not tempt him?

BRUTUS
For your life you durst not!

CASSIUS
Do not presume too much upon my love;
I may do that I shall be sorry for.

BRUTUS
You have done that you should be sorry for.
There is no terror, Cassius, in your threats,
For I am arm'd so strong in honesty
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me:
For I can raise no money by vile means:
By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection: I did send
To you for gold to pay my legions,
Which you denied me: was that done like Cassius?
Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts;
Dash him to pieces!

coin my heart - sell myself
drachmas – Greek coins

rascal counters – wretched coins

CASSIUS
I denied you not.

BRUTUS
You did.

CASSIUS
I did not: he was but a fool that brought
My answer back. Brutus hath rived my heart:
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

rived – torn

BRUTUS
I do not, till you practise them on me.

CASSIUS
You love me not.

BRUTUS
I do not like your faults.

CASSIUS
A friendly eye could never see such faults.

BRUTUS
A flatterer's would not, though they do appear
As huge as high Olympus.

CASSIUS
Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is a-weary of the world;
Hated by one he loves; braved by his brother;
Check'd like a bondman; all his faults observed,
Set in a note-book, learn'd, and conn'd by rote,
To cast into my teeth. O, I could weep

conned by rote - memorised

My spirit from mine eyes! There is my dagger,
And here my naked breast; within, a heart
Dearer than Pluto's mine, richer than gold:
If that thou be'st a Roman, take it forth;
I, that denied thee gold, will give my heart:
Strike, as thou didst at Caesar; for, I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

Pluto's mine – Pluto is the Roman god of the underworld; Plutus was the god of wealth. Their names were often confused and that might have happened here.

BRUTUS
Sheathe your dagger:
Be angry when you will, it shall have scope;
Do what you will, dishonour shall be humour.
O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.

yoked with a lamb – oxen were yoked together to pull a plough; lambs were often seen as symbolic of gentleness; to be yoked with a lamb is to be good and virtuous.

CASSIUS
Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd, vexeth him?

BRUTUS
When I spoke that, I was ill-temper'd too.

CASSIUS
Do you confess so much? Give me your hand.

BRUTUS
And my heart too.

CASSIUS
O Brutus!

BRUTUS
What's the matter?

CASSIUS
Have not you love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?

BRUTUS
Yes, Cassius; and, from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

Enter LUCILIUS, TITINIUS, and LUCIUS

BRUTUS
Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.

CASSIUS
And come yourselves, and bring Messala with you
Immediately to us.

Exeunt LUCILIUS and TITINIUS

BRUTUS [To Lucius within]
Lucius, a bowl of wine!

Exit LUCIUS

CASSIUS
I did not think you could have been so angry.

BRUTUS
O Cassius, I am sick of many griefs.

CASSIUS
Of your philosophy you make no use,
If you give place to accidental evils.

your philosophy - Brutus followed the Stoic philosophy which rejected displays of strong emotion.

BRUTUS
No man bears sorrow better. Portia is dead.

CASSIUS
Ha! Portia!

BRUTUS
She is dead.

CASSIUS
How 'scaped I killing when I cross'd you so?
O insupportable and touching loss!
Upon what sickness?

BRUTUS
Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong – for with her death
That tidings came – with this she fell distract,
And, her attendants absent, swallow'd fire.

swallowed fire – according to the historian Plutarch, Portia committed suicide by swallowing hot coals.

CASSIUS
And died so?

BRUTUS
Even so.

CASSIUS
O ye immortal gods!

Re-enter LUCIUS, with wine and taper

BRUTUS
Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius.

CASSIUS
My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.

After Brutus and Cassius have renewed their friendship, they are re-joined by their officers. They are told the news that the triumvirate has ordered the deaths of 70 senators including Cicero. Together they agree a plan to lead their armies against the forces of Anthony and Octavius at Philippi. After the plan is settled, Brutus is left alone in his tent with Lucius his page. Brutus asks Lucius to play a tune on his lute and Brutus starts to fall asleep.

This is a sleepy tune. O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument;
I'll take it from thee; and, good boy, good night.
Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

leaden mace – Elizabethan officers of the law would lay their mace (a heavy metal stick) on the should of anyone they were arresting.

Enter the Ghost of CAESAR

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,
That makest my blood cold and my hair to stare?
Speak to me what thou art.

taper - candle
apparition – ghost

GHOST
Thy evil spirit, Brutus.

BRUTUS
Why comest thou?

GHOST
To tell thee thou shalt see me at Philippi.

BRUTUS
Well; then I shall see thee again?

GHOST
Ay, at Philippi.

BRUTUS
Why, I will see thee at Philippi, then.

Exit Ghost

Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.

Act 4 scene 3: Check your understanding

1. What does Cassius accuse Brutus of?
   a. Taking brides.
   b. Condemning his friend to death.
   c. Ignoring Cassius's letters.
   d. Insulting him.

2. How do you think Cassius feels when he says "In such a time as this it is not meet that every nice offense should bear his comment"?
   a. Frustrated
   b. Surprised
   c. Afraid
   d. Confused

3. Brutus says that some people think Cassius has an "itching palm". What does this mean?
   a. Cassius has a skin condition.
   b. Cassius is greedy.
   c. Cassius is taking bribes from people who want favours.
   d. Cassius is on the edge and might kill without warning.

4. Why is Brutus angry with Cassius?
   a. He thinks Cassius is dishonourable.
   b. He thinks Cassius is a coward and a fool.
   c. Cassius refused to send gold so that Brutus could pay his army.
   d. He is actually upset because his wife has died and is just taking it out on Cassius.

5. In his speech from line 65 – 82, what is Brutus suggesting about himself?
   a. That he is better than Cassius.
   b. That Cassius is dishonest.
   c. That being honourable and honest is the most important thing in his life.
   d. That he wants Cassius to do the things he is too honourable to do himself.

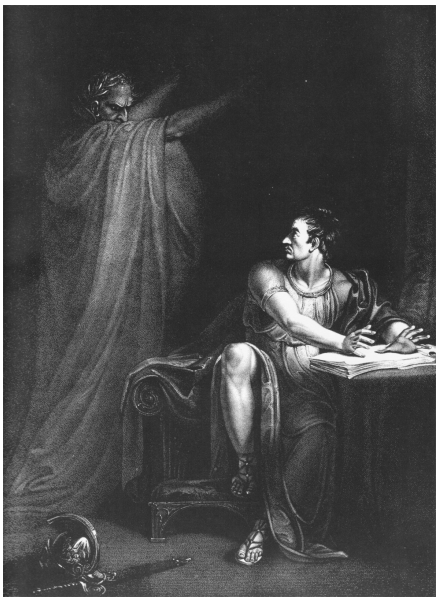
6. How does Cassius finally convince Brutus to resolve their argument?
   a. He gives Brutus the money he needs to pay his army.
   b. He threatens to kill himself.
   c. He reminds Brutus what they are fighting for.
   d. He begins to cry at the insults he has received.

7. When Brutus says he is "sick of many griefs" what do you think he is referring to?
   a. Cicero's murder
   b. Cassius's dishonourable behaviour
   c. Portia's suicide
   d. His fear of being defeated by Anthony and Octavius

8. What happens when Brutus is left alone?
   a. He gets drunk and falls asleep.
   b. He gets into an argument with his servant Lucius.
   c. He starts crying about Portia's death.
   d. He is visited by Caesar's ghost.

Structured discussion questions

- What is the argument between Brutus and Cassius really about?
- Who do you think is in the right? Why?
- What do you think of Brutus at this point in the play?
- What do you think of Cassius?
- What does scene reveal about the how the war with Anthony and Octavius is going? How do you know?
- How does Brutus respond to news of his wife's death? What do you think about this response?
- What do we learn about life in Rome under the rule of the triumvirate?
- Why do you think Shakespeare has Caesar's ghost show up in this scene?



Write a full sentence which begins with each of these prompts:

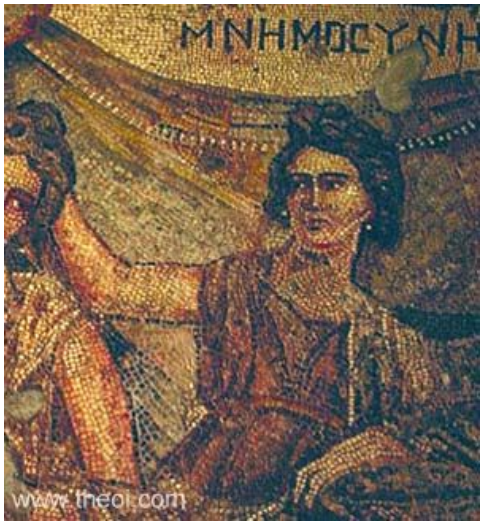
- Brutus and Cassius quarrel because… *[give a reason]*
- Brutus and Cassius quarrel but… *[provide an excuse]*
- Brutus and Cassius quarrel so… *[explain a consequence]*

The Fourth Part of Rhetoric: Memory[18]

Up until very recently, if you want to deliver a speech, you had to remember it. Without technology to help you remember it, how would you know what you wanted to say? There are few things less likely to persuade an audience than trailing off and looking confused.

These days were impressed if a politician can speak for half an hour, but orators like Cicero were capable of speaking for hours at a time without notes or hesitations. But it's not a simple as rote learning your speech, any more than oratory is about recitation.

A skilled speaker has *sprezzatura* – the quality of life and spontaneity. This is acquired by knowing your speech so well that you can allow the ideas within it to arise freshly and naturally from your thoughts, adapting your arguments to new circumstances as required. A speech has be *available* in your memory.



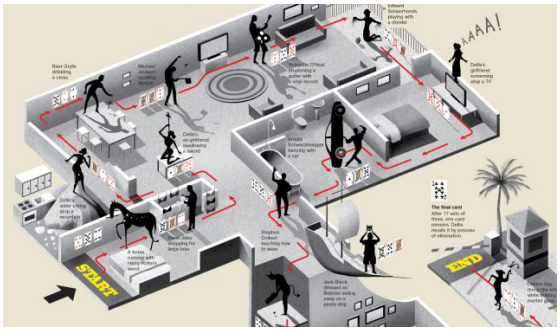
Mnemosyne, the goddess of memory, was regarded by the ancients as the mother of the Muses. The Muses Sometimes known as the daughters of wit and charm, were the nine daughters of Zeus and Mnemosyne. They are:

- Kalliope (epic poetry)
- Kleio (history)
- Euterpe (flute playing)
- Thaleia (comedy)
- Melpomene (tragedy)
- Terpsichore (dance)
- Erato (love poetry)
- Polymnia (religious music)
- Ourania (astrology)

All human creativity was seen as relying on memory. We don't make art from nothing, but from the memory of all art and literature we've encountered as well as our memory of everything else we've experienced. Memory is not something that can be outsourced to a PowerPoint, it is the stuff we think with.

So, can you learn to have a better memory? Simonides of Ceos, who lived around 556-468 BC. Is said to have been the first teacher of the art of memory. His technique is called the 'method of the loci' or sometimes, 'memory palace'.

The trick is to conjure up a mental image of a location you know well – your own house, school, or somewhere else with lots of different rooms to put things in. You have to imagine this location in as much detail as you can as this will be the permanent storehouse in which you place what you want to remember. Picture yourself walking though it: what can you see, hear, smell? Every time you walk through your memory palace you need to take the same route; this will help you remember things in order.



The rooms in your memory palace are a set of hooks for you to hang the things you want to remember. And, to make everything you put in your memory palace as vivid and memorable as possible, you need to imagine bizarre images which are somehow linked to the thing you will try to recall. For instance, if you wanted to remember Anthony's line from Act 3 scene 1 of Julius Caesar, "Cry havoc and let slip the dogs of war!" You could imagine two crying puppies, wearing combat fatigues and slipping though the holes in a hammock. You would place this image in a room in your palace and then, whenever you open the door in your mind, there they are sobbing their little puppy heats out as the struggle not to slip out of the hammock.

If you want to remember a speech, you should think about each of its sections (exordium, narration, division etc.) and select key words that will help you remember the rest of the section. Then, turn those key words into a vivid image. Then, places these images in order into the rooms you would pass through on your route though your palace. You need to practice this. Walk though again and again until your recall is perfect. You have now memorised the bones of your speech. From here you're ready to practice delivering it, walking

[18] Adapted from Sam Leith, *You Talkin' To Me?* p. 143-57

though your mental palace, seamlessly collecting your images and turning them back into words.

By using exactly this process, people have been capable of remarkable feats of memory. In the 15th century, Peter of Ravenna claimed to know by heart 200 of Cicero's speeches, 300 sayings of the philosophers and 20,000 legal points. And in 2009, a scientific paper detailed the efforts of one subject to remember π to 65,536 decimal places!

Check your understanding

16. What is sprezzatura?
    a. Being able to memorise a speech
    b. Not needing to uses notes
    c. Being spontaneous and full of life
    d. Having a sense of style

17. Who or what is Mnemosyne?
    a. One of the nine Muses
    b. The goddess of memory
    c. The daughter of Zeus
    d. The art of memory

18. Who was Simonides of Ceos?
    a. An ancient king of Ceos
    b. An ancient Greek philosopher
    c. A pupil of Cicero
    d. The first teacher of memory

19. What is the method of the loci?
    a. A way to remember speeches
    b. A tool for remembering anything
    c. A technique that people used to use in the past but which no one uses now.
    d. A different way of remembering to memory palace.

20. Which of the following is **not** suggested for successfully using a memory palace?
    a. Add vivid images related to what you want to remember
    b. Imagine a familiar route through a location you know well
    c. Collect each image as you walk through your palace
    d. Replace each image with a new one as soon as possible.

Write a full sentence which begins with each of these prompts:

- Memorising a speech makes it more persuasive because… *[give a reason]*
- Memorising a speech makes it more persuasive but… *[provide an excuse]*
- Memorising a speech makes it more persuasive so… *[explain a consequence]*

Structured discussion questions

- Do you think anyone can improve their memory by using techniques like memory palace?
- Is there anything that you think would be impossible to remember?
- How do actors remember their lines? Imagine you were trying to learn Anthony's speech in Act 3 scene 2 – how would you go about it?

Rhetorical figures

Isocolon[19]

Roses are red.
Violets are blue.

That, at its simplest, is isocolon. Two clauses that are grammatically parallel, two sentences that are structurally the same. The Ancient Greeks were rather obsessed with isocolon, the modern world has rather forgotten it. The Greeks loved the sense of balance that it gave to writing, which reflected the sense of balance that they admired in thought. With isocolon one seems reasonable; without isocolon one seems hasty. With isocolon language acquired a calm rhythm, without isocolon prose became a formless heap. On the one hand the figure could describe antithesis with its graceful contrasts, on the other hand the trick could show emphasis through its gentle repetitions. O for the classical balance! Woe to the modern mess!

Because although isocolon can still be used in the calm Greek manner, it usually isn't. When Cassius Clay said "Float like a butterfly, sting like a bee," he had no calm and peaceful thoughts in his mind. And when at the end of *Casablanca*, Rick tells Ilsa, "Where I'm going, you can't follow. What I've got to do, you can't be any part of," he doesn't sound like Socrates contemplating virtue, he sounds like a man in a crisis with a gun and a girl at an airport.

Modern isocolons tend to work as a kind of spot-the-difference game. We use the similarities to point up the differences, and use the differences to point up the similarities. Rick's lines contrast where with what, going with doing, following with taking part. So the sentences are differentiated: the first is about geographical movement, the second is about physical action. But at the same time the sentences simply restate each other. The "I" and the "you can't" remain in their places, and Rick and Ilsa part at the airport.

Similarity and difference, comparison and contrast, are the stock in trade of isocolon, and that's how Shakespeare liked to use it. When Brutus is explaining why he killed Julius Caesar, he gives this reply:

> *As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition.*

This is obviously a much more extended case of isocolon. You don't have to stop at two parallels, you can go on for a very long time, so long as your lungs are big enough. John F. Kennedy in his inauguration address announced:

> *Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, to assure the survival and the success of liberty.*

And Winston Churchill beat that with the slightly ridiculous:

> *Fill the armies, rule the air, pour out the munitions, strangle the U-boats, sweep the mines, plough the land, build the ships, guard the streets, succour the wounded, uplift the downcast, and honour the brave.*

This also shows up isocolon's weakness: people can hear it happening and it can all start to sound rather forced and artificial. Silly even. It's very hard to work an extended isocolon in subtly. It's strictly for the moment when you're addressing the crowds in Rome or Washington, or trying to win the Second World War over the radio. It's not the sort of trick you can use down the pub or try over dinner. If you do, Shakespeare makes fun of you thus:

> *I praise God for you, sir: your reasons at dinner have been sharp and sententious; pleasant without scurrility, witty without affection, audacious without impudency, learned without opinion, and strange without heresy.* (Love's Labour's Lost, A5 s1)

Much better to keep isocolons short and snappy. Float like a butterfly, sting like a bee, chat like a human being. Thus you can keep to the twin powers of isocolon: antitheses like "Marry in haste, repent at leisure"; and restatements like "Thy kingdom come, thy will be done."

The isocolon is particularly useful to advertisers. The parallelism can imply that two statements are the same thing even if they aren't. "Have a break. Have a Kit-Kat" is a clever little line because it uses isocolon to try to

[19]Adapted from *The Elements of Eloquence* by Mark Forsyth, p. 99-102

make two rather different things synonymous. The same goes for "The future's bright. The future's Orange."

Isocolon is also littered throughout the lyrics of pop music and the words of hymns.

Morning has broken, like the first morning.
Blackbird has spoken, like the first bird.

Melodies tend to repeat themselves, and so the words that are sung over them repeat themselves too.

Sometimes these lines even conform to the ultra-strict definition that the two clauses have exactly the same number of syllables.

But mostly our isocolons are heard, not counted; sensed, not defined. It is the wit of Churchill describing Field Marshal Montgomery as "In defeat, unbeatable; in victory, unbearable." Or it's the finality of "Ashes to ashes, dust to dust." Or it's the simplicity of "You pays your money, you takes your choice."

Isocolon - Check your understanding

13. What is isocolon?
    m) A type of antithesis
    n) Two sentences or clauses that are structurally the same.
    o) Two statements connected by a colon.
    p) A way of comparing and contrasting ideas.

14. Which of the following is not an example of isocolon?
    m) Honour for his valour; and death for his ambition
    n) Fill the armies, rule the air,
    o) Have a Break. Have a Kit Kat
    p) I praise God for you, sir: your reasons at dinner have been sharp and sententious

15. Why should isocolons be short and snappy?
    a. They are easier to remember.
    b. They make the reader want to read on.
    c. Otherwise they become repetitive and obvious.
    d. Otherwise they are not isocolons.

16. Which is your favourite example of isocolon from the passage above? Explain your choice.

17. Write an isocolon about the following:
    - Waking up
    - Going to sleep
    - Feeling ill
    - Eating lunch

Tricolon[20]

I came; I saw; I conquered.

Three is the magic number of literary composition, but to explain why that is you have to look at the much more boring number two.

Whenever the average human sees two things together, they connect them. So if I say the words eat and drink, you will, unless you're a bit weird, notice that those are the two major forms of ingestion. You might also see eat and drink as opposites: solid vs. liquid. The same thought will occur to you if I mention the father and the son or the good and the bad or truth and justice.

Even if we take two things that don't fit together we'll find something. Mice and men? Well, they're . . . they're small and big? Cabbages and kings? One is familiar and domestic and the other grand and distant? That's just how the human brain is built. We see a pair and we see a pattern. You can always, always connect two dots with a straight line. But add another word and they're tricolons. Eat, drink and be merry. Father, Son and Holy Spirit. The Good, the Bad and the Ugly. Truth, justice and the American way.

With a tricolon you can set up a pattern and then break it. "Lies, damned lies, and statistics" is a simple example. The first two words establish the direction we're going. The third twists things for humorous purposes. This is, incidentally, the structure of a particular kind of joke. Did you hear the one about three people in a peculiar situation? The first two do something sensible, but the third does something really odd! It doesn't matter whether you populate it with priests and rabbis, or with Englishmen, Irishmen and Scotsmen; it's always the same basic joke.

The surprise can be based purely on sound. Alliteration provides the twist of "Wine, women and song" and rhyme gives it to "Ready, steady, go." Or the surprise can simply be for the sake of surprise. "It's a bird! It's a plane! It's Superman!" The famous Superman opening is a whirl of tricolons, and tricolons planted within tricolons. It begins with a surprise one, and it ends with an extender: truth, justice and the American way.

Tricolons sound great if the third thing is longer. The American way is made up of life, liberty and the pursuit of happiness. The pursuit of happiness is, if you think about it, the least of the promises here. You can pursue happiness as much as you like, and most of us do anyway. Life and liberty were the more important guarantees. But it sounds so good when you go on a bit at the end. "Friends, Romans, countrymen" works the same way. In terms of content Antony would have been much better off starting with the fact that they're all of the same nationality, then pointing out that they are Romans, and finally, in a gushy sort of way, pointing out that they are really friends too. But the longest bit of the tricolon must be saved for last, even if it's the least important. Lady Caroline Lamb knew this when she called Lord Byron "Mad, bad and dangerous to know." And Shakespeare knew it when he wrote: "We few, we happy few, we band of brothers," or "of graves, of worms and epitaphs," or . . . when it comes to tricolons, Shakespeare had been there, done that, and bought the T-shirt.

Sometimes the tricolon goes in exactly the direction you expected, but this is actually rather rare. There's Rick in *Casablanca* complaining about "all the gin-joints, in all the towns, in all the world," and there's Douglas Adams' great question of "life, the universe, and everything." But lengthening and surprise are much more important and much more powerful.

Another problem with the rising tricolon is that it has to get to the end. When you go up, you can't stop halfway. That's why Rick has to get to the realistic upper limit of the world, and the galactic hitchhiker to the preposterous upper limit of everything. Two's company, three's a list, and a list has to be complete.

That's the final and most important aspect of the tricolon. The good and the bad together make up two sides of the moral coin. The Good, the Bad and the Ugly is a list of the major characters in a film. Eat and drink are two methods of ingestion. Eat, drink and be merry is a list of all the things you need to do this evening. Father and son is a generational pair: Father, Son and Holy Ghost is a list of all the aspects of God. When you finish a tricolon, you finish because there is nothing more to say. You've said it all. The list is complete. These are the final words.

This sense of completeness makes the tricolon perfectly suited to grand rhetoric. That's why Barack Obama packed tricolons into his short victory speech. Tricolons sound statesmanlike. It's government of the people, by the people, for the people. Even though I can't for the life of me see what the difference is between "of the people" and "by the people," it doesn't matter. It's three and three sounds good.

Two is only a pair, and four is all wrong. Churchill tried a four (it's called a tetracolon). In his first speech to Parliament as Prime Minister he told them that he had "nothing to offer but blood, toil, tears and sweat." But four doesn't work and everybody remembers the line as "blood, sweat and tears."

[20] Adapted from *The Elements of Eloquence* by Mark Forsyth, p. 84-8

Tricolon: check your understanding

14. What is tricolon?
    m) A list of three things
    n) A long isocolon
    o) A way of surprising your reader
    p) A way of completing a list.

15. Which is the odd one out?
    a. Blood, sweat and tears.
    b. Father, Son and Holy Ghost
    c. Englishmen, Irishmen and Scotsmen
    d. The Good, the Bad and the Ugly

16. Which of the following is **not** a tricolon?
    a. Ready, steady, go.
    b. Government of the people, by the people, for the people.
    c. Morning has broken, like the first morning.
    d. Mad, bad and dangerous to know

17. Which is your favourite example of tricolon from the passage above? Explain your choice.

18. *"Friends, countrymen, lovers"* Why does the tricolon Brutus used in his speech in Act 3 sense 2 not work?

19. How could it be improved?

20. Use tricolon to describe the following:
    a. What you like to eat
    b. People in the school
    c. What scares you most
    d. Yourself

Martin Luther King Jr's dream[21]

The words "I have a dream" are today as well-known as almost any phrase in English. They were the refrain to the great speech given by Martin Luther King Jr on 28th August 1963 at the March for Jobs and Freedom in Washington in support of President John F Kennedy's civil rights bill. It is a speech that continues to be regarded as the pinnacle of twentieth-century American rhetoric.

The speech begins, "Five score years ago, a great American, in whose shadow we stand, signed the Emancipation Proclamation." As any American school child would have known, the great American was Abraham Lincoln. Not only was the speech made at the Lincoln Memorial in the former president's literal

shadow, the words themselves echo the start of Lincoln's Gettysburg Address: "Four score and seven years ago…" The old-fashioned 'score' (20 years) was not used by accident. Four days before the speech, Dr King told journalists that he would deliver 'a sort of Gettysburg Address.'

The language of the speech is full of quotations and references drawing on stores of common knowledge that resonated with King's audience. It is full of references to the Bible and is best understood as a sermon. Dr King usually described himself as a preacher and the civil rights movement grew out of the black churches of the American South with religious sermons and political speeches having a common root, common audience and common language.

The speech had all the ingredients of the Southern Baptist style with the audience responding to King's words with shouts of agreements and the words, "My Lord". This call-and-response structure changes the way the speech is given and received with the audience playing a crucial role in King's rhetoric.

[21] Adapted from *You Takin' To Me?* By Sam Leith p 199-207

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today. I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, that one day right down in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today. I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I will go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.

With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. This will be the day when all of God's children will be able to sing with new meaning, "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrims' pride, from every mountainside, let freedom ring."

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California. But not only that; let freedom ring from the Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

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

The American dream is a powerful metaphor symbolising the idea that in America everyone can succeed through hard work and effort.

As well as the repetition of 'I have a dream" there are many other repetitions: 'One hundred years later,' 'now is the time,' and 'this is the time,' 'we can never be satisfied' and 'we cannot be satisfied,' 'some of you have come,' 'go back,' 'we will be able,' 'let freedom ring' and free at last'.

'I have a dream' is repeated 8 times and King makes his dream a shared vision, 'deeply rooted in the American dream' that is the goal for his beloved community.

Apparently, King hadn't planned to use the phrase, it was just something that came to him when he started to speak. He said, "I started out reading the speech, and I read it down to a point, and just all of a sudden, I decided – the audience response was wonderful that day, you know – and all of a sudden this thing came to me that I have used – I'd used it many times before, that thing about 'I have a dream' – and I felt that I wanted to use it here. I don't know why, I hadn't thought about it before the speech."

The alliteration of "content of their characters" has made this phrase particularly well-known.

This is taken directly from the Book of Isiah 40:4-5 – "Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain: And the glory of the LORD shall be revealed, and all flesh shall see it together: for the mouth of the LORD hath spoken it." The audience would have recognised this Bible verse and it leant weight to King's words.

"My Country Tis of Thee" is a famous American patriotic song and was often sung as a National anthem until replaced by "The Star Spangled Banner" in 1931. By quoting from this song, King is showing the common bonds between all Americans, black and white.

The anaphora "let freedom ring" joins together real places in America - places where the struggle for civil rights was still being fought – with a Biblical use of language. This gives King's words moral force and makes his dream of freedom even more right.
The word 'molehill' in reference to Mississippi – one of the most racist states – is a way of pointing out that even trivial seeming obstacles must be cleared away.

Your analysis: How does Dr King's speech embody the idea of *sprezzatura*?

Use phrases from each box to create an analytical sentence. Each of your five sentences will combine to create an analytical paragraph.

1 The first point (topic sentence)

Throughout his speech Again and again,	Dr King embodies	…the idea of *sprezzatura*	… the effortless performance that comes from having memorised a speech perfectly.

2. Locating an example

For instance For example	…the repeated phrase,	"I have a dream"	…is used to give Dr King time to think before saying the next part of the speech but is also one of the most memorable and powerful part so the speech.

3. Giving a suggestion of why the author does this

Possibly, It could be,	…by repeating "I have a dream" and the anaphora	"let freedom ring"	…King not only stirs up a powerful image which appeals to his audience but also makes it easy to remember his speech

4. Analysing words, phrases or features

Even though Whilst Although	the word 'dream'	… is a straightforward way of painting a picture of what the future could be like…	…it could also suggest …it might also indicate	… a link to the shared American dream that anyone can succeed though hard work whatever their background.
	the word 'freedom'	…reminds his audience about the horror and unfairness of slavery and oppression		… a bight vision of the future in which racism had become a thing of the past.

5. Recognising a different side of the argument

Despite the fact that Whilst it's true that	…some parts of King's speech were effortless and unplanned	…on close inspection… …a closer reading reveals that…	…the speech is full of references the civil rights struggle, quotations from the Bible and links to patriotic songs.	This shows how true *sprezzatura* must be tied to a thorough knowledge of your speech.

Grammar: Adverbs

A verb tells us about actions and feelings, or being and becoming. Adverbs are usually, but not always, attached to verbs and give additional information about them. The qualify the meaning of verbs, for example, by showing how an action is carried out.

Read the following extract. The words in italics are adverbs:

> Cassius stamped *noisily* into the tent. Brutus stared *grimly* at his follow conspirator. Unknown to Cassius he had just received some *extremely* upsetting news about his wife's death. Not only that, he was struggling to pay his troops because, *selfishly*, Cassius had refused to send him money. *Irritatingly*, Cassius had also tried to persuade him to pardon a commander Brutus had caught *shamelessly* taking bribes.

Notice how most of these adverbs are next, or close, to the verb in the sentence:

- stamped noisily
- stared grimly

But sometimes adverbs can be placed elsewhere in the sentence, as long as it's clear which verb they are attached to:

- *Irritatingly*, Cassius had also tried to persuade him…
- *…selfishly*, Cassius had refused to send him money

Adverbs with adjectives and other adverbs

Adverbs can also qualify the meaning of adjectives or even other adverbs. For example, here the adverb *justifiably* adds the meaning of the adjective *angry*:

- Brutus was justifiably angry.

Here an adverb qualifies the meaning of another adverb:

- Why had Cassius *so shamelessly* tried to protect Lucius Pella?

The adverb *so* qualifies the meaning of another adverb *shamelessly*.

Recognising adverbs and how they are formed

Most adverbs are formed by adding _ly to an adjective:

- magnificent/magnificent*ly*
- sure/sure*ly*
- frank/frank*ly*

But adjectives that end in _y usually drop the y, replace it with i and add _ly:

- hungry/hungr*ily*
- lazy/laz*ily*
- happy/happ*ily*

Adjectives that end in _le drop the final e and add y:

- simple/simply
- terrible/terribly
- miserable/miserably

Grammar activities

5. Fill in the gaps in the following sentences with the most appropriate adverb from the list: malevolently, sleepily, outrageously, perilously

   a. Brutus and Cassius both behaved _____.
   b. Brutus closed his eyes _____ as Lucius played his lute.
   c. Anthony and Octavius's army is getting _____ close.
   d. Caesar's ghost stared _____ at Brutus.

6. Choose appropriate adverbs to fill the gaps in the following sentences:
   a. Cassius stamped _____ into Brutus's tent demanding _____ to know why Brutus had _____ condemned Lucius Pella.
   b. _____, Brutus accused Cassius of being corrupt and that he was _____ taking advantage of the political unrest to line his pockets.
   c. Cassius could not believe his ears and shouted _____ that Brutus should be careful about what he said next.
   d. _____, Brutus laughed at Cassius and _____ called him a "slight man".

7. Read the following extract and write down all the adverbs used:

> Fortunately, before Cassius and Brutus could come to blows, they wisely agreed to shake hands. Their battle plans which had been worked out so meticulously were in danger of being badly interrupted by the arrival of Anthony and Octavius's army. When the generals looked over the troop movements they decided they did not need to substantially alter their plans. Contentedly, they all went their separate ways to prepare for the coming battle, but it was immediately clear that Brutus was struggling with the profoundly upsetting news of his wife's death.

Creation - Argument

Discussion

- What are arguments about?
- Does how you act change depending on what you want?
- Do you ever get trapped in arguments you don't really want to have? Why do you think this happens?

Knowledge[22]

Before you start putting forward your argument ask yourself, What's the issue? According to Aristotle, all issue boil down to just three:

- Blame
- Values
- Choice

You can slot any kind of issue into these three. Is it someone's fault? (blame) Should you do or not do something? (choice) What do you think about an issue? (values). It should be obvious that you will struggle to meet your goals if you're arguing the wrong sort of issue.
Consider this scenario:

> Mum: Can you turn your music down a little please?
> You: You're the one who set the volume last.
> Mum: Oh really? Then who was it blasting out grime this morning?
> You: I get it – you just hate my music, don't you?

What mum wanted was a bit of peace. This should have been a choice issues but it very quickly escalated to a blame issue and then looked like it was getting sucked into values. No one's happy and mum hasn't got what she wanted.

Blame, values and choice issues tend to follow a certain pattern. Blame issues tend to be about the past, values are about the present and choice issues are about the future:

Blame = past
Values = present
Choice = future

If you find an argument spinning out of control, you can often get it back on track by controlling the tense. If you want someone to think about their values, talk about the situation right now. If you want to find out who did what, move the past tense, and if you want to make choices, put the focus on the wonderful future made possible by good choices and the bleak times ahead that will result from bad choices.

Tenses also fit with different strands of rhetorical argument:

- Present: demonstrative rhetoric tends to aim at people bonding together or separating
- Past: forensic rhetoric threatens punishments
- Future: Deliberative rhetoric promises a payoff.

If you're quick thinking, you can get out of trouble my controlling the tense:

> Teacher: Who wrote on the desk? (forensic)
> Student: That's not the question. What we should be asking is how do we stop this happening again? (deliberative)

Task

Identify the issues for a range of scenarios (blame, values or choice?)

- Who ate the pizza?
- Should abortion be legal?
- Should we build a factory next to the school?
- Should celebrity x and y have split up?
- Is x guilty?
- Would you like to dance?

Now choose one and write a sort argument in the most appropriate tense (present, past or future)

[22] Adapted from Jay Heinrichs, *Thank you for Arguing* p. 27-37

Build your word power

- **Spellings to learn:** catastrophe, affliction, collapse

Tier 3 vocabulary

- Isocolon: a rhetorical device that involves a succession of sentences, phrases, and clauses of grammatically equal length. In this figure of speech, a sentence has a parallel structure that is made up of words, clauses, or phrases of equal length, sound, meter, and rhythm.
- Tricolon: a rhetorical device that employs a series of three parallel words, phrases, or clauses. The word derives from Greek tri ("three") + colon ("section of a sentence").
- Deliberative: mixes potential future outcomes to communicate support or opposition for a given action or policy
- Forensic: any discussion of past action including criminal investigations and legal proceedings
- Demonstrative: persuasive discourse dealing with values that bring a group together

Rhetoric & *Julius Caesar* – Section 5

Roman attitudes to suicide

For Shakespeare's Elizabethan audience, suicide was a terrible sin. Christian teaching at the time said that anyone who killed themselves would spend eternity in Hell. Up until 1823, a stake would be driven through the heart of a suicide and the body buried at a crossroads. It was only in 1961 that the law was changed so that suicide was no longer a criminal act.

Obviously modern attitudes are different; we tend to view suicide as a tragedy. If someone feels suicidal we assume they are suffering with mental illness and do all we can to help them reach a healthier, happier state of mind. But for Romans, suicide was seen as an honourable, noble death.

Noble Romans would have viewed execution as a particularly disgraceful way to die and that by taking their own lives they were showing that they were brave and honourable. In fact, suicide was considered as a way for making up for shame and disgrace in life: no matter how a terrible a crime you might have committed, killing yourself was a way to regain your honour.

But Shakespeare has a tricky job: he has to make the characters in his play appear noble and sympathetic, but he can't be seen to be encouraging the sin of suicide.

In Act 3 scene 2, Brutus says that as he killed Caesar for the good of Rome, "I have the same dagger for myself when it shall please my country to need my death." This makes Brutus sound high-minded and selfless, but later in the play, when he's staring the possibility of defeat in the face, things are less clear.

In Act 5 scene 1, Brutus talks about the suicide of a famous and well-respected senator called Cato:

Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself, I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life: arming myself with patience
To stay the providence of some high powers
That govern us below.

At this point he seems to be saying that suicide is "cowardly and vile," but later in the same scene, when Cassius asks Brutus if he is "contented to be led in triumph through the streets of Rome," Brutus answers saying that will never "go bound to Rome."

The suicides of both Cassius and Brutus both have their problems. Cassius ends up killing himself over a mistake; he thinks he's losing the battle against Octavius and Antony and believes he sees his friend Titinius cut down by the enemy. This all turns out to be a mistake but before Titinius can return and give him the good news, Cassius is dead.

When it comes for Brutus to kill himself, he asks each of companions for help. They each refuse and Voluminous says, "That's not an office for a friend". This makes Brutus seem a bit desperate and perhaps even cowardly for not having the courage to go through with it by himself. Eventually though he persuades his servant, Strato to hold the sword on to which he impales himself. His final words are to Caesar's ghost: "now be still, I kill'd not thee with half so good a will." This makes it sound that although Brutus's decision to kill Caesar was made with reluctance, he is happy to take his own life.

Does Shakespeare want us to think that Cassius and Brutus are noble Romans who have down the honourable thing? Or does he want to remind his audience that even though they thought they were doing the right thing, they didn't know any better because they had not heard the word of God?

Julius Caesar - Act 5 scenes 1-4

Act 5 scene 1 The battlefield at Philippi. Antony and Octavius look out at Brutus and Cassius's army. The generals of each army meet to talk and trade insults.

Afterwards, Cassius asks, "if we lose this battle, you are contented to be led in triumph thorough the streets of Rome?

1. What does Brutus say in response?
   a. He would rather be defeated in combat than kill himself like a coward.
   b. He is prepared to die if that is what is supposed to happen.
   c. He doesn't care anymore – his life is over anyway.
   d. He will never be taken alive and return to Rome as a prisoner.

Act 5 scene 3 – the battlefield

Cassius' troops are fleeing the battlefield. Pindarus advises Cassius to do the same.

2. Cassius gives Pindarus his sword and ask him to "keep thine oath". What does he mean?
   a. He wants Pindarus to take over leading the army.
   b. He's reminding Pindarus that he saved his life and now he has to pay his debts.
   c. He wants Pindarus us to stab him.
   d. He wants Pindarus to go free and gives him his sword as a gift.

3. When Cassius dies he says, "Caesar, thou art revenged, even with the sword that kill'd thee." What does he mean?
   a. Cassius's final revenge on Caesar is to take his own life rather than be captured and dishonoured
   b. Cassius is regretting his part in Caesar's murder
   c. Cassius is using the same dagger with which he stabbed Caesar to kill himself.
   d. The same bitterness and rivalry that resulted in Caesar's death has also resulted in Cassius's.

4. What is ironic about Cassius's death?
   a. He dies on his birthday
   b. He thinks he sees Titinius being killed but Titinius is fine.
   c. He believes the battle has been lost, but Brutus has just forced Octavius's army back.
   d. His slave, Pindarus, lied to him in order to get his freedom.

Titinius finds Cassius's body and then kills himself with Cassius's sword.

5. Brutus arrives and says, "Are yet two Romans living such as these? The last of all the Romans, fare thee well!" What does he mean?
   a. He's saying goodbye to his dead friends.
   b. He thinks there are no Romans left alive on the battlefield.
   c. He thinks they were the last two left alive after the battle.
   d. He thinks that there are no true Romans left.

Act 5 scene 4 – Another part of the battlefield

The battle is going badly. Brutus escapes, leaving Cato and Lucilius to fight on. Cato is killed and Lucilius pretends to be Brutus.

Anthony arrives and recognises that Lucilius is not Brutus. He orders that Lucilius be taken prisoner but treated well.

6. Anthony says, "I had rather have such men my friends than enemies." What does he mean?
   a. He hopes he can become friends with Lucilius
   b. He admires Lucilius's bravery and loyalty
   c. He is hoping that Lucilius will betray Brutus
   d. Lucilius is a double agent and is really on Anthony's side.

Lucilius refuses to tell Antony where Brutus is saying:

Brutus is safe enough:
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

7. What do you think Lucilius means?
   a. Brutus has escaped the battle because that is the best way to fight on another day.
   b. Brutus will still be victorious because no one can stand against him.
   c. Brutus has killed himself because that is the most honourable way to face defeat.
   d. Brutus is in hiding because he cannot face the shame of being captured.

Julius Caesar - Act 5 scene 5 – Vocabulary in action

1. slain

- *The dragon was slain by St George.*
- *Clitus tells Brutus that Statilius is slain.*

Which of the following is *not* related in meaning to the verb **slain**?

e) slaughtered, b) survived, c) executed, d) killed

2. hark

- *Hark! The herald angels sing!*
- *Brutus asks Clitus and Dardanius to hark to him.*

Which of the following is *not* related in meaning to the verb **hark**?

e) ignore, b) listen, c) heed, d) pay attention

3. vessel

- *The vessel set sail on a stormy night.*
- *Brutus is described as a "noble vessel full of grief"*

Which of the following is *not* related in meaning to the noun **vessel**?

e) dishonesty, b) fraud, c) purity, d) crime

4. meditate

- *She went off to meditate on the new idea.*
- *Brutus meditates on how the battle is going.*

Which of the following is *not* related in meaning to the verb **meditate**?

e) think, b) consider, c) ponder, d) act

5. worthy

- *Your idea is worthy of further consideration.*
- *Brutus says it is more worthy to act now than to wait for others to decide your fate.*

Which of the following is *not* related in meaning to the adjective **worthy**?

e) good, b) virtuous c) immoral, d) good

6. tarry

- *If she didn't tarry, she could be home in good time.*
- *Brutus doesn't want to tarry until he has no choice.*

Which of the following is *not* related in meaning to the verb **tarry**?

e) wait, b) hurry, c) linger, d) loiter

7. vile

- *He has a vile temper.*
- *Brutus says Anthony's victory is vile.*

Which of the following is *not* related in meaning to the adjective **vile**?

e) revolting, b) nasty, c) horrible, d) pleasant

8. conquest

- *The mountaineer was proud of her conquest of Everest.*
- *Antony and Octavius conquest is complete.*

Which of the following is *not* related in meaning to the noun **conquest**?

e) victory, b) defeat, c) vanquishment d) rout

9. attain

- *The students hoped to attain good grades.*
- *Brutus thinks that Antony will not attain anything good from his victory.*

Which of the following is *not* related in meaning to the verb **attain**?

a) achieve, b) gain, c) get, d) lose

10. bondage

- *The slaves were released from bondage.*
- *Strato says that Brutus is free from bondage.*

Which of the following is *not* related in meaning to the noun **bondage**?

a) slavery, b) freedom, c) servitude, d) oppression

11. bestow

- *He bestowed gifts to his family.*
- *Octavius asks Strato to bestow his time with him.*

Which of the following is *not* related in meaning to the verb **bestow**?

e) take, b) give, c) present, d) grant

12. virtue

- *He stared at the trainers with covetous eyes.*
- *Everyone agreed that Brutus was a man of virtue.*

Which of the following is *not* related in meaning to the noun **virtue**?

e) goodness, b) honour, c) selfishness, d) dignity

Julius Caesar - Act 5 scene 5 "The noblest Roman of them all"

Another part of the battlefield. *Enter BRUTUS, DARDANIUS, CLITUS, STRATO, and VOLUMNIUS*

BRUTUS
Come, poor remains of friends, rest on this rock.

CLITUS
Statilius show'd the torch-light, but, my lord,
He came not back: he is or ta'en or slain.

show'd the torch-light – signalled that the battle was over
taken - captured

BRUTUS
Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus. *[Whispers]*

CLITUS
What, I, my lord? No, not for all the world.

BRUTUS
Peace then! no words.

CLITUS
I'll rather kill myself.

BRUTUS
Hark thee, Dardanius. *[Whispers]*

DARDANIUS
Shall I do such a deed?

CLITUS
O Dardanius!

DARDANIUS
O Clitus!

CLITUS
What ill request did Brutus make to thee?

DARDANIUS
To kill him, Clitus. Look, he meditates.

CLITUS
Now is that noble vessel full of grief,
That it runs over even at his eyes.

BRUTUS
Come hither, good Volumnius; list a word.

list – listen

VOLUMNIUS
What says my lord?

BRUTUS
Why, this, Volumnius:
The ghost of Caesar hath appear'd to me
Two several times by night; at Sardis once,
And, this last night, here in Philippi fields:
I know my hour is come.

several –separate

VOLUMNIUS
Not so, my lord.

BRUTUS
Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit:

beat us to the pit – hunters would beat the woods to trap a wounded animal in a hole they had dug.

Low alarums

It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.

A Roman infantry sword

VOLUMNIUS
That's not an office for a friend, my lord.

Alarum still

CLITUS
Fly, fly, my lord; there is no tarrying here.

BRUTUS
Farewell to you; and you; and you, Volumnius.
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.

Alarum. Cry within, 'Fly, fly, fly!'

CLITUS
Fly, my lord, fly.

BRUTUS
Hence! I will follow.

Exeunt CLITUS, DARDANIUS, and VOLUMNIUS

I prithee, Strato, stay thou by thy lord:
Thou art a fellow of a good respect;
Thy life hath had some smatch of honour in it:
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?

smatch – small amount

STRATO
Give me your hand first. Fare you well, my lord.

BRUTUS
Farewell, good Strato.

Runs on his sword

Caesar, now be still:
I kill'd not thee with half so good a will. *[Brutus dies]*

Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, and the army

OCTAVIUS
What man is that?

MESSALA
My master's man. Strato, where is thy master?

STRATO
Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honour by his death.

LUCILIUS
So Brutus should be found. I thank thee, Brutus,
That thou hast proved Lucilius' saying true.

Lucilius had told Antony that Brutus would take his own life in Act 5 scene 4.

OCTAVIUS
All that served Brutus, I will entertain them.
Fellow, wilt thou bestow thy time with me?

STRATO
Ay, if Messala will prefer me to you.

prefer – recommend

OCTAVIUS
Do so, good Messala.

MESSALA
How died my master, Strato?

STRATO
I held the sword, and he did run on it.

MESSALA
Octavius, then take him to follow thee,
That did the latest service to my master.

ANTONY
This was the noblest Roman of them all:
All the conspirators save only he
Did that they did in envy of great Caesar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world 'This was a man!'

OCTAVIUS
According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably.
So call the field to rest; and let's away,
To part the glories of this happy day.

Exeunt

Act 5 scene 5: Check your understanding

Brutus knows the battle is lost and says goodbye to his friends:

My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.

1. What does he mean?
   a. He is proud to have lost to such worth opponents.
   b. He is lucky to have had such loyal friends and is sorry that he has let them down.
   c. Even though he's lost he is better off than Antony and Octavius.
   d. He wishes he had never killed his friend Caesar.

2. Why does Brutus whisper to Clitus and Dardanius?
   a. He is ashamed to ask them to kill him.
   b. He wants them to kill him.
   c. He wants them to know how much he values their friendship.
   d. He is passing on state secrets.

3. How does Brutus try to convince Volumnius to help him commit suicide?
   a. He offers him money
   b. He reminds him that they were school friends
   c. He threatens him
   d. He breaks down and begs him

4. Brutus makes Strato hold his sword and Brutus runs on to it, killing himself. Why do you think all the losing Romans kill themselves?
   a. They are cowards
   b. They are worried they will be tortured
   c. It is better than being captured
   d. It is the only way to regain their honour

   When Antony sees Brutus's body he says:

   This was the noblest Roman of them all:
   All the conspirators save only he
   Did that they did in envy of great Caesar;
   He only, in a general honest thought
   And common good to all, made one of them.
   His life was gentle, and the elements
   So mix'd in him that Nature might stand up
   And say to all the world 'This was a man!'

5. What does Anthony think about Brutus?
   a. All the other conspirators envied Caesar's power but Brutus just made a genuine mistake.
   b. Brutus wanted everyone to think he was honourable but he was as bad as all the others.
   c. Brutus was gentle and kind by nature and it's a shame the conspirators manipulated him.
   d. He was a mix of gentleness, honesty and selflessness and did what he did because he thought it was in the best interests of Rome.

Structured discussion questions

- What do you think of the way that Brutus tries to get his friends to help him commit suicide?
- Volumnius refuses to help saying, "That's not an office for a friend". Do you think a true friend should help?
- Why do you think Strato is the only one to agree to help Brutus?
- Why do you think Octavius takes Strato into his service?
- Is Brutus the "noblest Roman of them all"? Why?
- What do you think of the ending to the play?

Write a full sentence which begins with each of these prompts:

- Brutus kills himself because… *[give a reason]*
- Brutus kills himself but… *[explain something that did not happen]*
- Brutus kills himself so… *[explain a consequence]*

The Fifth Part of Rhetoric: Delivery[23]

Delivery is where everything comes together. Your carefully crafted piece of rhetoric – solid in ethos, brimming with logos and pulling on the heart strings of pathos – actually meets its audience. Everything is still in the balance. As anyone who's seen a bad actor butcher Shakespeare, or a great actor breathe life into even the most tedious drama knows, rhetoric doesn't come to life until it's spoken.

Although most of the points made in this section will be about spoken rhetoric, it's always worth knowing that delivery also applies to those texts that are not meant to be read aloud. Hand in a job application printed in purple comic sans is unlikely to have the same effect as something that looks a bit more professional. Similarly, if you want to impress an examiner, don't draw hearts over your i's.

With written rhetoric the writer is remote from her audience. The audience's reaction is anticipated and, hopefully, shaped by the writer, but a writer never knows how an individual reader will respond. But, if you're giving a speech in person, you can read your audience's reactions and respond in real time.

Remember Cicero's speech against Catiline? It offers a masterclass in how to turn circumstances to your advantage. Cicero had no idea Catiline would turn up to the senate, but when he saw him setting there, he addressed most of his speech directly to his adversary and uses the audience's reactions – its embarrassed silence and reluctance to sit next to the guilty man – as fuel for his attack.

[23] Adapted from Sam Leith, *You Talkin' To Me?* p. 172-83

Check your understanding

21. What is decorum?
    a. Having a sense of style
    b. Fitting your speech to its audience
    c. Using grand or impressive phrases
    d. An appeal to ethos

22. What are the three styles of rhetoric?
    a. Grand, middle and plain
    b. Grand, high and low
    c. High, middle and bottom
    d. Grand, high and plain

23. Why can jokes make an argument more effective?
    a. They make people laugh
    b. They help make an appeal to pathos
    c. They can be used to put people down
    d. They can distract an audience from a bad argument

24. What is the most important aspect of sound effects?
    a. Rhyme
    b. Rhythm
    c. Repetition
    d. Alliteration

25. How can you control the tense of an argument?
    a. By talking about the future
    b. By shifting attention from the present to the past.
    c. By discussing the present to bring an audience together
    d. By directing attention away from one tense to another

26. What are figures of rhetoric?
    a. Greek or Latin names for things we use in everyday speech
    b. Names for different ways of using language for effect
    c. Types of metaphors
    d. Poetic devices used in the grand style of rhetoric

Write a full sentence which begins with each of these prompts:

- Decorum is essential to an effective argument because… *[give a reason]*
- Decorum is essential to an effective argument but… *[provide an excuse]*
- Decorum is essential to an effective argument so… *[explain a consequence]*

Structured discussion questions

- Which do you think is the most important aspect of style?
- Are there any aspects you think you could do without?
- Having read about the third part of rhetoric, what advice would you give to anyone wanting to persuade an audience?

Rhetorical figures

Assonance[24]

Assonance is repeating a vowel sound: ***dee**p h**ea**t* or *bl**ue** m**oo**n*. It is the thin and flimsy cousin of alliteration. Well, it is in English. Welsh poetry thrives on assonance, as did Old German and Hebrew. But in English it's hard to tell whether it's there at all. There are probably a few reasons for this. First of all, English doesn't use many vowels.

Half the vowels in English aren't what you thought they were. They're *schwas*. A proper vowel is formed in a particular part of the mouth. So, E is near the front, I is at the top, and Ooo is at the back. A *schwa* is formed in the middle. It sounds a bit like all the vowels, and is really none of them. It's a lazy compromise between all the proper vowels, and we use it all the time. The word *another* maybe spelt an-oth-er but you pronounce it *uh-nuh-thuh*. You may pronounce the *bout* in *about* clearly, but what's the first vowel? It's a schwa. *Uh-bout*.

There's even a letter for this grunty sound: ə. If you start using this lettə you get an ideə of how ubiquətəs schwa is. It's the most commən vowəl in English—not A or E or any of the vowəls you learnt at school, but schwa. Not ə lot of peopəl know that.

The importance of all this for assonance is that English is missing a bunch of its vowels, or at least uses a vague compromise vowel that sounds like all and none. There is a second problem, though. Vowels change.

Over the centuries and over the classes, consonants tend to stay roughly the same, while vowels slip around like eels. As long as the consonant is there, the word is still recognisable. A middle-class Englishman *ate* lunch, the Queen *et* lunch, and a Cockney street urchin *ite* it. So nobody is totally sure how Shakespeare pronounced his vowels. Shakespeare makes a habit of rhyming *love* with *prove*. That may be because Shakespeare pronounced *prove* as *pruv*, or it might just be that Shakespeare pronounce *love* as *loove*. If he did, then "If music be the food of love, play on" has an awful lot of assonance in it: *muse, fude, loove*. But as Shakespeare didn't have a tape-recorder don't know for sure. The point is that Shakespeare's works may have been filled with lovely assonances that are now lost forever. Take Macbeth's famous question: "Is this a dagger I see before me?" "Is this" has assonance on "i." "A dagger that" has assonance on "a." "I see before me" has assonance on "ee." But it might not have done in the original.

And even in the cases where you can find it, it's hard to be certain that it's anything more than a coincidence. There are only so many vowel sounds. It's terribly tempting to look at Tennyson's great line from 'Ulysses':

To strive, to seek, to find, and not to yield

. . . and say "Golly, it's four verbs that go i ee i ee ." But that could be a coincidence. Did Auden write "Stop all the clocks" because he liked the assonance of "o," or because he was writing about. . . well. . . stopping clocks? When Dylan Thomas raged against the dying of the light, perhaps he just didn't want the light to die.

The only phrase where we can say with some certainty that assonance made it famous is a line from Shelley's poem 'Ozymandias':

I met a traveller from an antique land

Three *ans* in a row, with the very odd word "antique" evidence of how deliberate it is. But that, after much searching, is my best candidate.

The one place that you can be sure that a little bit of assonance has been important is in proverbs and phrases. Why are you 'as high as a kite' and not a cloud? Why as 'happy as Larry' and not Peter? How now, brown cow?

The only reason that a stitch in time saves nine is the assonance. If it saved eight the phrase would be forgotten. English cats have nine lives, but in Germany they have *seeks Leben*.

[24]Adapted from *The Elements of Eloquence* by Mark Forsyth, p. 134-6

Assonance - Check your understanding

18. What is assonance?
    q) The repetition of vowel sounds
    r) The repetition of vowel spellings
    s) The repetition of consonant sounds
    t) The repetition of consonant spellings

19. What is the most common vowel sound in the English language?
    q) ay
    r) ee
    s) o
    t) schwa

20. What is a schwa?
    a. A silent letter like the k in knight.
    b. A missing vowel sound
    c. A vowel sound formed in the middle of the mouth.
    d. When a t sound is missed off the end of the word.

21. Which of the following is **not** a reason why assonance difficult in English?
    a. Because vowels have changed over time and depending on how's speaking
    b. Because all the vowel sounds can sound the same.
    c. Because there a very few words which have the same vowel sounds.
    d. Because people from different parts of the country pronounce words differently.

22. Are the following lines examples of assonance?
    a. A bird in the hand is worth two in the bush.
    b. Here we go round the mulberry bush.
    c. Hear the mellow wedding bells.
    d. The crumbling thunder of seas

23. Why is Shelley's line "I met a traveller in an antique land" definitely a deliberate attempt to use assonance?
    a. Because it repeats the 'a' sound so often
    b. Because the last three words all contain the sound 'an'.
    c. The only reason for using 'antique' - a very unusual word meaning old – is too sound the same and 'an' and 'land'
    d. Because the 'a' and 'traveller' both contain the same vowel sound.

Hyperbole[25]

Hyperbole (pronounced hi-PER-boh-lee) is the technical term for exaggeration, and even though we have literally thousands of English words that mean the same thing, hyperbole is one of the few technical Greek rhetorical terms that most people know.

That maybe because we exaggerate constantly. It's not enough for us to say that we waited for ten minutes; we have to wait "for ages." If I've told you twice, I've told you a thousand times. If you're rich, you have a ton of money. It's enough to make you break down in a flood of tears.

However, we do not use hyperbole enough. We lack ambition. The state of Kansas is actually flatter than a pancake. It's quite possible to have a ton of money. All you need is £2,853.93 in coppers. If you really want to make a hyperbole work, you must make sure that it is beyond anything that is even vaguely possible. What is the point in a mere ton of money? Damon Runyon (who called money "potatoes" as that was the New York slang of the time) went much further:

> *Anybody who ever reads the newspapers will tell you that Miss Abigail Ardsley has so many potatoes that it is really painful to think of, especially to people who have no potatoes whatever. In fact, Miss Abigail Ardsley has practically all the potatoes in the world, except maybe a few left over for general circulation.* (From 'The Old Doll's House')

That's a lot of potatoes, and that's a proper hyperbole. Given that people recognise an exaggeration when they hear one, you might as well go for it. At the same time that Runyon was describing money on the East Coast of America, Dashiell Hammett was describing private detectives on the West Coast:

> *He was a swarthy little Canadian who stood nearly five feet in his high-heeled shoes, weighed a hundred pounds minus, talked like a Scotchman's telegram, and could have shadowed a drop of salt water from Golden Gate to Hongkong without ever losing sight of it.* (From 'The Big Knock-Over')

Indeed, the Americans seem to be the modern masters of the impossible hyperbole. Next to their mountainous over-statements, an Englishman's laid-back attempts are subatomically small.

Yet there was a time when the English could do that sort of hyperbole too. Long, long ago, at a time when the Big Bang was still a recent and painful memory, lived a man called Sydney Smith (1771-1845). One day, Reverend Smith was informed that a chap who lived down the road had got engaged to a lady who was not exactly skinny. His response was not exactly gentlemanly, but it was properly hyperbolic.

> *Marry her! Impossible! You mean a part of her; he could not marry her all himself. It would be a case not of bigamy, but trigamy; the neighbourhood or the magistrates should interfere. There is enough of her to furnish wives for a whole parish. One man marry her!—it is monstrous. You might people a colony with her; or give an assembly with her; or perhaps take your morning walk round her, always provided there were frequent resting places, and you were in rude health. I once was rash enough to try walking round her before breakfast, but only got half-way, and gave it up exhausted. Or you might read the Riot Act and disperse her; in short, you might do anything with her but marry her.*

Next to these heroic efforts, most of Shakespeare's exaggerations seem like understatements. The best he could do for "You're very fat" was his description of Falstaff as "this horseback-breaker, this huge hill of flesh." It's hardly enough. He had his moments, of course; Shakespeare usually did:

> *Will all great Neptune's ocean wash this blood*
> *Clean from my hand? No, this my hand will rather*
> *The multitudinous seas incarnadine,*
> *Making the green one red.* (*Macbeth*, Act 2 scene 2)

But that is mainly memorable for the strange verb incarnadine. For top-grade hyperbole we need to go back and consult the Bible:

> *And why do you look at the speck in your brother's eye, but do not consider the plank in your own eye? Or how can you say to your brother, "Let me remove the speck from your eye"; and look, a plank is in your own eye? Hypocrite! First remove the plank from your own eye, and then you will see clearly to remove the speck from your brother's eye.* (Matthew 7:3, KJV)

All things are, of course, possible with Jesus, but having a large plank of wood in your eye and not noticing is an extreme example.

[25] Adapted from *The Elements of Eloquence* by Mark Forsyth, p. 171-4

Hyperbole: check your understanding

21. What is hyperbole?
    q) An enormous container
    r) The Greek word for exaggeration
    s) The sort of exaggeration you only use in poems
    t) The most common rhetorical device

22. Which of the following is **not** an example of hyperbole?
    a. I'll love you till China and Africa meet.
    b. I have a million things to do today.
    c. I've told you to tidy your room so many times!
    d. If I can't buy that dress, I'll die!

23. Why might you use hyperbole in a speech?
    a. To fool your audience into thinking something is more or less than it really is.
    b. To make a pathos appeal (make them laugh, or angry)
    c. To make an ethos appeal (to convince them that you're worth listening to)
    d. To make a logos appeal (to show you have a good grasp of the facts of a situation)

24. Who said, "*Will all great Neptune's ocean wash this blood Clean from my hand?*"
    a. Mark Antony
    b. Hamlet
    c. Julius Caesar
    d. Macbeth

25. Which is your favourite example of hyperbole from the passage above? Explain your choice.

26. Use hyperbole to describe the following:
    a. A barking dog
    b. An elderly teacher
    c. An angry policeman
    d. A sobbing parent

Barrack Obama, 'The audacity of hope [26]

Barrack Hussein Obama, 44th president of the United States of America, was often criticised for his high rhetorical style. Rhetoric that is too obviously rhetoric is open to accusations that it is self-indulgent, theatrical and insincere, but Obama's rhetoric isn't just to persuade voters to support him, it is to conjure up a golden age of American politics.

The fact that Obama, a mixed-race man with a Kenyan father and a Muslim middle name became president is something that has come to be taken for granted, but to call his election remarkable is something of an understatement.

One of the ways he appealed to American voters was to hark back to the rhetorical tradition of Abram Lincoln and Martin Luther King – America's founding hero and the martyred figurehead of the civil rights struggle.

One of his best known and best written speeches is the one he gave on his election in 2008. On a drizzly night, standing in Chicago's Grant Park, he gave his audience the full firework display of his oratorical power, thick with anaphora and tricolon.

If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of our democracy, tonight is your answer.

The speech opens with anaphora "who still" repeated three to form a rising tricolon from doubting the American dream' to wondering about the founders of the nation to questioning democracy.

It's the answer told by lines that stretched around schools and churches in numbers this nation has never seen, by people who waited three hours and four hours, many for the first time in their lives, because they believed that this time must be different, that their voices could be that difference.

It's the answer spoken by young and old, rich and poor, Democrat and Republican, black, white, Hispanic, Asian, Native American, gay, straight, disabled and not disabled. Americans who sent a message to the world that we have never been just a collection of individuals or a collection of red states and blue states. We are, and always will be, the United States of America.

It's the answer that led those who've been told for so long by so many to be cynical and fearful and doubtful about what we can achieve to put their hands on the arc of history and bend it once more toward the hope of a better day.

Here, Obama begins a second use of anaphora: "it's the answer". First, he zooms in on the experience of individual voters and their sense of optimism, patiently queueing for hours in the street for the right to cast their vote.

Next, he links these individuals to a shared experience of being American which makes his election seem like the result of a huge national movement.

Finally, he links these experiences to "the arc of history" to make a statement about the universal nature of hope.

It's been a long time coming, but tonight, because of what we did on this date in this election at this defining moment change has come to America.

Use of 'we' to include his audience and to build ethos.

I was never the likeliest candidate for this office. We didn't start with much money or many endorsements. Our campaign was not hatched in the halls of Washington. It began in the backyards of Des Moines and the living rooms of Concord and the front porches of Charleston. It was built by working men and women who dug into what little savings they had to give $5 and $10 and $20 to the cause.

Obama then returns to the personal. By describing himself as an unlikely candidate he seems humble. By saying that the campaign began not in Washington DC but in ordinary people's homes and the small donations these people were able to make he makes himself sound like a man of the people.

It grew strength from the young people who rejected the myth of their generation's apathy who left their homes and their families for jobs that offered little pay and less sleep.

It drew strength from the not-so-young people who braved the bitter cold and scorching heat to knock on doors of perfect strangers, and from the millions of Americans who volunteered and organized and proved that more than two centuries later a government of the people, by the people, and for the people has not perished from the Earth.

The tricolon at the end of this paragraph "volunteered and organized and proved" leads to a direct quotation from Lincoln's Gettysburg remarks.

This is your victory.

[26] Adapted from *You Takin' To Me?* By Sam Leith p 218-34

Your analysis: How does Obama make use of rhetorical effects to appeal to his audience?

Use phrases from each box to create an analytical sentence. Each of your five sentences will combine to create an analytical paragraph.

1 The first point (topic sentence)

One of the techniques Obama uses to appeal to his audience is…	tricolon	…such as	…in the opening paragraph where he moves from what's possible, to the dreams of their forefathers to the power of democracy.
			…when mentions the "millions of Americans" who, "volunteered and organized and proved" that democracy is alive.

2. Giving a suggestion of why the author does this 1

Perhaps Possibly Potentially	Obama uses this rising tricolon to	…show that his victory will not only help with the everyday concerns of ordinary people but also to defend democracy.
	Obama uses this rhetorical technique	… to show that his election did not depend on big business but on the dedication of ordinary people.

3. Adding more points (or topic sentences)

Another way that Another rhetorical technique that	Obama appeals to his audience is his use of Obama uses to appeal to his audience is…	… anaphora.

4. Introducing quotations

For instance, For example,	…in the opening paragraph, he… …he begins three statements	… repeats the phrase "who still". …with the phrase "It's the answer."

5. Giving a suggestion of why the author does this 2

Obama	…employs …uses	…this technique	…to show that while there may be some stubborn people who are not convinced by his election, anyone sensible knows that he is the right man to be president.
			… move from the experience of individual voters to a shared experience of being American and then to to show that his election completes an "arc of history".

6. Linking to context

America, because of its history of slavery, is still deeply dived along racial lines	…and so, at the end of his speech,	Obama repeats Lincoln's words "government of the people, by the people, and for the people"	…to show	…that despite having an African father and a Muslim name, he understands and appreciates American traditions and history.

Grammar: Different types of adverbs

The adverbs considered in the previous section are adverbs of manner. **Adverbs of manner** tell us about the manner in which something is done. However, there are other types of adverbs.

Adverbs of degree, time or place

Numerous adverbs do not end in _*ly*:

about	*almost*	*enough*	*far*	*fast*	*here*
much	*more*	*most*	*never*	*not*	*well*
perhaps	*quite*	*rather*	*so*	*soon*	*very*
there	*twice*	*sometimes*			

These adverbs, which do not end in _*ly*, are usually adverbs of degree, time or place. But, as with every rule, there are always exceptions:

immediately *really* *annually*

Adverbs of degree tell us about the degree to which an action was performed or a felling was experience:

- Brutus was *so* angry.
- He was *very* surprised to see Caesar's ghost.
- The battle at Philippi was *much* anticipated.

Adverbs of time tell us about the time of an action:

- The battle is bound to start *soon*.
- *Now* is the time for action.

Adverbs of place tell us about where an action takes place:

- Cassius killed himself *there*.
- Brutus's body is lying *here*.

Adverbs for emphasis

Some adverbs are particularly useful for enforcing a point:

Brutus knew the battle was <u>definitely</u> lost. <u>Certainly</u>, he wanted to retain his honour. He knew he would <u>assuredly</u> be paraded through Rome in chains if he were captured. <u>Surely</u> there could be no doubt about that. <u>Unfortunately</u>, the only escape was to commit suicide.

Other adverbs express doubt:

Brutus had hoped that his army might <u>possibly</u> beat Antony and Octavius but he knew in his heart that it <u>probably</u> would not. <u>Perhaps</u> he should never have allowed Antony to live?

Grammar activities

8. Pick out the adverbs of degree, time and place in these sentences:
   a. The army marches behind Brutus and Cassius.
   b. Cassius thought he saw Titinius die over there.
   c. Cassius's suicide seems so pointless.
   d. The battle will soon be over.
   e. Brutus dies immediately.
   f. His body
   g. Some consider Brutus's behaviour to be very cowardly.
   h. Antony and Octavius are now victorious.
   i. Here lies Brutus, the noblest Roman of them all.
   j. The people of Rome must hope that Antony and Octavius do so much better when it comes to running the Empire.

9. Read the following account of the Battle of Philippi and make a list of all the adverbs. Explain which type of adverb each belongs to, i.e. is it an adverb of manner, degree, time or place, or an adverb that expresses doubt or emphasis.

> The Battle of Philippi ended disastrously for those who wished to see the return of the Roman republic. At one point, Cassius's were fighting well, but, unfortunately, Cassius thought he saw Titinius suddenly cut down by enemies. Reacting extremely foolishly, Cassius was so upset that he killed himself. The battle now turned in favour of Octavius and Antony. Brutus, having twice seen Caesar's ghost, knew he would certainly die here. Desperately, he asked each of his companions for their help in taking his life. Regretfully, they all refused except, fortunately, for Strato. When Antony eventually finds Brutus's body, he speaks admiringly of his good qualities. Octavius says that Brutus, now that he is dead, should be treated honourably.

10. Read the following passage. Choose four of the adverbs used and say what each of them adds to the meaning and the atmosphere.

> The fog had settled so mysteriously in the mid-morning before the battle. The soldiers were rather surprised because they had definitely been expecting another hot, sunny day. There was something very unpleasant about this fog. The soldiers choked wetly as misty tendrils wrapped themselves eerily around their arms and legs. Caesar's ghost walked balefully amidst the fog, determinedly hunting his murderers, softly whispering in Brutus's ear that he would die here.

11. Write a continuing paragraph using at least 8 adverbs.

Creation – Make them listen

Discussion

- How can you make people listen to you?
- What's the difference between an audience being receptive and being attentive?
- What can you do to make an audience like and trust you?
- What's the difference between liking and trusting?

Knowledge[27]

Aristotle came up with three essential qualities of an appeal to ethos:

- **Virtue** or **cause** – the audience believes you share their values
- **Practical wisdom** or **craft** – you appear to know the right thing to do on every occasion
- **Disinterest** – this doesn't mean lack of interest but lack of bias; you seem impartial, caring only about the audience's interests rather than your own.

Virtue

The sort of person who upholds the values of a group is seen as virtuous or good. A virtuous person stands for something larger than themselves. This can be used as a tool of ethos. If you want to persuade an audience you have to be *seen* to embody what they value, even if you don't really. Donald Trump is popular with ordinary, working class American voters because he gives the appearance of being just like them even though he's actually a billionaire businessman.

Practical wisdom

Should you get an audience to like and trust you by bragging about yourself, or would it be better to like humble and unassuming? It depends on the audience. Bragging works if your audience likes that kind of ethos appeal. Remember Eminem's rap battle in *8 Mile*? Bragging was absolutely the right thing to do. But would it work if a politician is trying to get a bill through parliament? Maybe not.

Practical wisdom is knowing the right course of action with the audience in front of you. Aristotle thought character references – getting someone else to say how great you are – usually beats bragging. Sometimes staying quite about how great you are and letting others do your talking for you is the best tactic.

Sometimes it can even be useful to show a tactical flaw or weakness. By revealing something about yourself that makes you seem more human. George Washington was a master of this approach. During the American War of Revolution, many of his officers were angry and frustrated that they hadn't been paid. Washington called them to a meeting to read out a document that ensured they would be paid soon but, struggling to read it he said, "Forgive me gentlemen, for my eyes have grown dim in the service of my country." By showing weakness – his failing eyesight – Washington made everyone feel ashamed of their selfishness.

Disinterest

An effective appeal to ethos had to show that you're not just out for yourself, that you care far more about the concerns of others than you do about yourself. When making arguments, focus on how your points benefit everyone else; maybe even show that your supporting a particular view *despite* it being against your personal interests.

Another tactic is to change your position. Sometimes you can seem most trustworthy if you show that you listen and can, when the facts are compelling enough, change your mind. You can't do this too often or people will think you stand for nothing, but used sparingly it makes you seem honest and more interested in truth than personal gain.

Task

Construct an argument where you use the three parts of ethos (virtue, practical wisdom and disinterest)

What would effect be of

- Bragging?
- Getting someone else to boast for you?
- Showing flaws?
- Switching sides?

[27] Adapted from Jay Heinrichs, *Thank you for Arguing* p. 57-68

Build your word power

- **Spellings to learn:** audacity, suicide, anxiety

Tier 3 vocabulary

- *assonance* – resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels, but not consonants
- *hyperbole* – exaggerated statements or claims not meant to be taken literally
- *virtue* – behaviour showing high moral standards; a quality considered morally good or desirable in a person.
- *disinterest* - not influenced by considerations of personal advantage.