



FORUMS OF PERSUASION:

Contemporary Argument and the Classical Roman Tradition

Persuasive Argument (WRTG-20100)
Sec. 03: TR 4:00-5:15 PM

Spring 2009
Smiddy 108

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CLASS TEXTS

Barnet, Sylvan and Hugo Bedau. *Current Issues and Enduring Questions*. 8th ed. (Bedford, 2008)

Faigley, Lester and Jack Selzer. *Good Reasons*. 3rd ed. (Pearson Longman, 2006)

Lunsford, Andrea and John Ruszkiewicz. *Everything's an Argument*. 4th ed. (Bedford, 2007)

Shakespeare, William. *Julius Caesar*. (Penguin, 2001)

Handouts: (Clippings, Essays, Casebooks)

PALIMPSEST

“Teaching argument is difficult and labor-intensive, and Cicero’s advice to Roman orators is still valid for modern students: write, write, write---write with the idea of hearing the words.” ~Garry Wills

“Far and away, the best creator and professor of eloquence is the pen; and it is not hard to see why. For when we really invest a great deal of work and concentration into an argument, then all the evidence we could possibly need for what we want to say, facts and examples derived either from our studies or from the natural workings of our intelligence, will automatically surge forward and present themselves all ready for use. That is how to make all the most brilliant thoughts and expressions crowd on to the point of our pen. And that, too, is the way to ensure that every single word is located and arranged in its proper place, according to a particular rhythmical scheme which is more appropriate to oratory than to poetry.” ~Cicero, *On the Orator*, Book I, Ch. 23

“We must write, therefore, as carefully and as often as we can; for just as tilled ground becomes more fertile, so a cultivated mind produces an abundant harvest of knowledge. Without this precaution, the very facility of argument will lead to famine—the mere husks of empty words. In writing are the roots, in writing are the foundations of eloquence; by writing resources are stored up, as it were, in a sacred granary, whence they may be drawn forth for sudden emergencies, or as circumstances require.”

~Quintilian, *Institutes of Oratory*, Book X, Ch. 3

“All writing is argument.” ~Andrea Lunsford



ALONG THE APPIAN WAY

While most effective writing is to some extent persuasive, this course focuses on a genre of expository writing primarily dedicated to defending personal claims about debatable public issues. As in other sections of persuasive argument, we will learn how to precisely define a worthwhile position for a specific audience, to support a well-reasoned case with convincing evidence, to respond thoughtfully to opposing views, and, not the least, to create an engaging and credible authorial voice. To do so, however, we will draw heavily on the principles and techniques of Classical Roman rhetoric, as practiced by Marcus Tullius Cicero and other orators of the Late Republic.



Why study Roman rhetoric in a contemporary argument class? Two reasons compel us to follow the Appian Way back to the Forum:

- 1) Roman rhetoric forms the bedrock of both modern argument and American public discourse, from formal literary essays to more overt forms of spin. The rules and techniques observed and used in the Roman senate, forum, and courts still exist and apply today: in the editorials of major periodicals; the theatrical grandstanding of lawyers and politicians; the sophisticated polemics of historians, scholars, and critics; the calculated pitch of lobbyists, advertisers, and P.R. agents. If you want to master persuasive argument—not only for college but for your career—Roman rhetoric can teach you five important skills:
 - ❖ **Analysis:** Roman society was *public*; its citizens were expected to shape their fortune and identity in the forum. Roman orators stressed the context of argument, both the evolution and the social and nexus of controversy, and emphasized the relationship between audience and meaning. They taught the analytical skills necessary to identify and negotiate the political and rhetorical tensions within public discourse.
 - ❖ **Organization:** Roman genius was *organizational*, engineering its supreme expression, and Romans constructed arguments the way they constructed buildings—to be lofty and enduring. They perfected the architectonics of argument, the blueprints and templates necessary to arrange materials in the most convincing order.
 - ❖ **Methodology:** Roman logic was *methodical*, forever breaking down facts and cases into their working parts. Like generals, Roman orators were strategists and tacticians, trained to see the big picture of a conflict but relying on drill and formation to survive the melee of controversy. As veterans, they developed a primer of oral and written exercises to train young grunts in the boot camp of argument.
 - ❖ **Application:** Roman ethics were *pragmatic*, concerned with practical results in the real world. Rhetoric was not academic, therefore, but a matter of life. In the same spirit, as a warm-up for writing formal essays, we will explore other forms of persuasion: letters, memos, brochures, briefs, proposals, press releases, web pages.

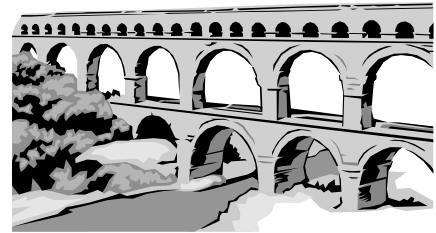
- ❖ **Style:** Roman culture was *oral* and *dramatic*, and Roman oratory was a cross between C- Span, Italian opera, and guerilla theater. Voice was everything, not only the voice of an individual speaker but the interplay of voices in public debate. Likewise, the best written arguments also should have a distinct sense of voice while exploiting dialogue and dialectic.

- 2) Besides its legacy of spin, the Roman Republic remains the cornerstone of our democracy. The most casual tour of Washington makes that fact evident. Our Roman heritage manifests itself in our constitutional government, in our system of checks and balances, in our great ideal of republican pluralism, in our belief in “natural law” and “inalienable rights” (two phrases coined by Cicero), in our public buildings and statuary, even in our currency. We still frame and debate issues, write and pass laws, and shape the public record like Roman orators.

Although we will watch clips from *I, Claudius*, hear excerpts from Cicero’s speeches, and learn some Roman history, our aim in this writing class is not to become classicists but to become more fully aware of the political dimension of argument—what Cicero calls *res publica*, the public realm: the social nature of discourse. To recognize that our words pave the commons and pillar the statehouse, feed and clothe our fellow citizens is to enter the Forum, and we will face the privileges and pleasures, the responsibilities and perils of forming our own opinions and convincing others we are right. To reach this goal, we will explore the politics, ethics, aesthetics, and drama of persuasive argument.

PRAXIS

Divided into four sections, this course will teach you six kinds of argumentative essays.

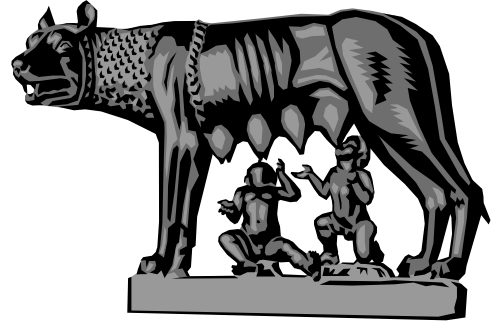


- **SECTION I** deals with *definitive arguments* while defining the art of persuasion. We will learn the five elements of rhetoric (invention, arrangement, style, memory, delivery); the seven parts of argument (exordium or introduction, narration or exposition, proposition and partition or claim and reasons, confirmation, refutation, digression, and peroration or conclusion); the three appeals (logical, ethical, emotional); and the three forms of discourse (the deliberative, the forensic, and the ceremonial). These three forms of discourse will organize the course’s remaining three sections.
- **SECTION II** covers *deliberative* or *legislative rhetoric*, persuasive writing about the advantage or worth of future actions. This is the most common form of argument, the basis of business memos, newspaper editorials, marketing plans, and legislative debates. Hence our focus on *evaluative* and *proposal arguments*.
- **SECTION III** addresses *forensic* or *judicial rhetoric*, persuasive writing about the justice or injustice of past events. This is the arena of law and history, and we will draw from class texts like Shakespeare’s *Julius Caesar* to study *narrative*, *causal*, and *rebuttal arguments*.

- **SECTION IV** focuses on *ceremonial* or *demonstrative rhetoric*, persuasive writing about the value of people or things in the present. However, it is less concerned with convincing than with performing, less interested in proof than in praise or blame. We will end the course, therefore, with these two respective forms of *ceremonial argument*: *encomium* and *invective*.

LEGES DE AMBITU

Prerequisites: Sophomore standing and any 100-level writing course besides WRTG-17500. Class work will combine classical exercises with contemporary readings and casebooks. Your final letter grade will be determined by the following . . .



Class Participation and Exercises (30%)

Like the Roman Senate, *attendance is mandatory*. Poor attendance will affect your final grade. You must keep up with all readings and participate in the following oral and written class exercises:

- *Suasoriae*—short improvisational speeches combining deliberative rhetoric with role-playing. Pretend to advise an historical or literary character about a course of action. (Example: First Officer Warlock tries convincing Captain Smith of the *Titanic* to heed iceberg warnings.)
- *Controversiae*—short improvisational speeches combining forensic rhetoric with role-playing. As a make-believe lawyer or legislator, defend or condemn an archaic or imaginary law. (Example: mandatory soma rations in Huxley's *Brave New World*.)
- *Progymnasmata*—short free-writes based on the composition exercises of classical rhetoric: fable, proverb, anecdote, description, narrative, thesis, confirmation and refutation, for and against laws, commonplace, praising and blaming, comparison, speech-in-character. Some of these will be cast in forms of persuasion taken from your daily and professional lives: editorials, letters of recommendation, memos, proposals, brochures, etc.

You are responsible for contacting me or a classmate for any missing work or notes. You are also responsible for turning in work *on time* even if you miss class. *Two* unexcused absences are allowed without penalty. Each absence over that lowers your average by a letter grade.

In accordance with the policy of the Department of Writing, six absences will result in your dismissal from this course.

Essays and Workshops (70%)

Five to seven typed, double-spaced pages, on a controversial topic developed out of readings and class discussion. Minimum five outside sources, MLA format of citation. You must complete four of the seven forms of argument.

During the course of the semester, you will be required to submit an excerpt from a working draft for class critique. For the sake of convenience and efficiency, reproduce a key passage from your essay on plastic overhead sheets and have clear and specific ideas about the kind of feedback you need.

SUMMUM BONUM

Lucius Apuleius, author of *The Golden Ass*, compares progress in argument to doing quarters at a bar. "The first cup," he says, "polishes the roughness of our minds. The second fills us with varied knowledge. The third flushes us with eloquence."



All of you here are of legal age, and I expect you to hold your rhetorical liquor. I operate under the assumption that you have the basic mechanics of writing under your belt, and are ready for more demanding rewarding material. My grading standards reflect these expectations:

- **D** work is *inadequate*. Poor effort, empty thinking, weak writing. The argument is underwritten, riddled with careless mechanical errors, or reeks of indifference. The thesis is missing or untenable. Propositions are undeveloped and unsubstantiated and opposition arguments are misrepresented or ignored. Sources are misunderstood, misrepresented, or insufficiently or inaccurately documented. *Don't get lower than a D*. Romans who disgraced themselves were sown in a sack, along with a dog, a rat, a pig, and a monkey, and flung into the Tiber. Many of my students, and their pets, are at the bottom of Lake Cayuga.
- **C** work is *competent*, average. Minimum effort, standard thinking, conventional writing. The assignment is complete, free of blatant mechanical errors, but lacks originality, invention, creativity. The thesis may be fuzzy, contradictory, or awkward. The argument shortchanges the opposition either by omitting important points or by failing to respond to them. Propositions are underdeveloped. Reasoning may be flawed, evidence weak. Sources are clumsily integrated into the argument or are incorrectly documented. Flawed logic produces incoherent or disorganized paragraphs. Style suffers from verbosity or mistaken word choice. Voice is unreasonable, hostile, or insulting.
- **B** work is *good*. Genuine effort, sound thinking, solid writing, but not striking. The thesis is clear and arguable but may be slightly imprecise or unpolished. Proposition and opposition points are addressed but need further development. Sources and documents are adequately integrated but evidence may sometimes be weak. Organization is four-square and transitions are clear, but the style is inconsistent. Sometimes the writing is overblown, awkward, or

vague. Minor mechanical errors in grammar, punctuation, and spelling, just enough to be distracting. Voice is reasonable but not necessarily compelling.

- A work is *excellent*. Enthusiastic effort, original thinking, distinguished writing. A thoughtful position on a difficult subject is presented clearly and convincingly. The thesis, precise and sustainable, does justice to the complexity of an issue. Propositions are not only well developed but rebuttals are thorough but fair. The writer responds to opposing arguments by conceding, agreeing partially, or refuting them. Sources are gracefully integrated into the essay without overwhelming it. Documentation and mechanics are professional. The argument is passionate and aesthetically pleasing as well as reasonable, the voice distinct and original.

CAVEATS

- 1) **MEET DEADLINES:** *I do not accept late papers.* Optional essay revisions are due one week after I return your first draft. For extra credit, you may expand, reformat, and submit an in-class writing exercise as a desktop publishing (250 to 500 words). The average of five exercises equals the grade of *one* essay and may be used to replace your weakest paper.
- 2) **PHOTOCOPY PAPERS:** Making copies of your papers is excellent insurance, particularly if I'm assassinated in the Quad and your original gets bloodied. These things happen.
- 3) **DON'T PLAGIARIZE:** Forgers in Ancient Rome had their hands chopped off and hung around their neck. A plagiarized paper will receive an F, and its so-called author will be expelled from class.
- 4) **SEEK HELP WHEN NECESSARY:** The Writing Center, Smiddy 107, is a resource facility which I highly recommend. There, throughout the week at convenient hours, you may consult with trained student tutors and faculty members about your writing. If you feel the need to go, go. If the Sibyl appears in your dream waving a burning bough and urges you to go, go. If I recommend you to go, or am unable to conference with you, go. It is free and painless, and you will be treated with the utmost respect. Like the Emperor Claudius, we all stammer when we try expressing ourselves and need guidance. Those with special needs will receive any necessary accommodation in class.



As you can see, this course is both challenging and sophisticated, but I will strive to make it exciting and relevant. This class isn't only about technical proficiency and getting good grades. It's about taking risks and finding your voice. Without eloquence, the Romans argued, we cannot be free or fully human. "Let us seek wholeheartedly that true majesty of expression," urged Quintilian, "the fairest gift of the gods to mortals, without which all things are struck dumb and robbed both of present glory and the immortal acclaim of posterity; and let us press on to whatever is best, because if we do this, we shall either reach the summit or at least see many others far beneath us."



Living at the dawn of the 21st century, I am more doubtful about reaching such a summit and am not sure it is either healthy or moral to look down on others. But I am certain we really do live and die by the arguments we make, that fate in a democracy is just another name for point of view. So be conscientious when you write your essays this semester. You could be writing your own epitaph. Lucan, the epic poet, rhetorical-minded to the end, understood this principle in his last epigram. Forced to commit suicide by the Emperor Nero, he summed up his life by summing up his style:

*Corduba bore me; Nero destroyed me; I wrote of the battles
Fought by the rival pair, father and husband of one [Caesar and Pompey].
None of my verses flow in an ordered symmetry, winding
Slowly along; I prefer sentences short, to the point.
Startling events should be phrased like a sudden volley of thunder;
Language, to strike the mind, needs to have flavor and bite.*



CALENDAE

I. EXORDIUM AND NARRATION: DEFINING ARGUMENT

JAN 20: ON THE SENATE STEPS: *Stasis* and *Kairos*

Handouts

- Chris Furst, “Drive-By Neighborhood.”
- “Hector Street Crosswalk Proposal.”
- *The Onion*, “Point-Counterpoint: Pets.”
- *Harper’s*, “Crossing the Bikini Line.”
- Tony Fiorito and Dennis Lerner, “Carousel Mall: To Expand or Not to Expand.”
- *Syracuse Herald American*, Letters to the Editor: “Pro and Con”; Editorial, “Let’s Build It.”



READING: By next class read all of Shakespeare’s *Julius Caesar*, paying particular attention to the first three acts. Since we will refer to this play in class lecture and discussion and use some of its scenes as oral exercises, you should familiarize yourself with its characters, plot, and issues. Always bring the play to class.

JAN 22: INVENTION: *Loci* and Commonplaces
Lunsford and Ruskiewcz, *Everything’s an Argument*:

- Ch. 1: “Everything is an Argument,” 3-43.

Faigley and Selzer, *Good Reasons*:

- Prologue: “What Do We Mean by Argument?” 1-3.
- Ch. 1: “What to Argue About,” 5-22.
- Ch. 2: “Finding Arguments,” 23-38.
- Ch. 3: “Finding and Supporting Good Reasons,” 39-59.

Handouts

- *Newsweek*, “Perspectives.”
- *Harper’s*, “Silent Spin.”
- Cicero, “Some Hard Questions.”

Suasoria: Should the Republicans conspire against Caesar?
Shakespeare, *Julius Caesar*, 1.1, 1.2.

WRITING EXERCISE: “Fable and Proverb.”

JAN 27:

AUDIENCE AND APPEALS: *Ethos, Logos, Pathos*

Lunsford and Ruskiewicz, *Everything is an Argument*:

- Ch. 2: “Arguments from the Heart (*Pathos*),” 45-59.
- Ch. 3: “Arguments Based on Character (*Ethos*),” 60-77.
- Ch. 4: “Arguments Based on Facts and Reason (*Logos*),” 78-101.
- Ch. 5: “Thinking Rhetorically,” 102-36.

Faigley and Selzer, *Good Reasons*:

- Ch. 4: “Rhetorical Analysis,” 61-83.
- Ch. 5: “Understanding Visual Arguments,” 85-104.

Handouts

- *Logos*: Barry Stevens, “Give Us Feedback on Buffalo Street.”
- *Ethos*: Emily Moore, “Why Teachers Are Not Those Who Can’t.”
- *Pathos*: Sarah Brady, “Help Me Fight the NRA.”

Suasoria: Should Mark Antony speak at Caesar’s funeral?
Shakespeare, *Julius Caesar*, 3.1, 3.2.

WRITING EXERCISE: “Anecdote and Speech-in-Character.”

JAN 29:

ARRANGEMENT: Classical, Toulmin and Rogerian Models

Lunsford and Ruskiewicz, *Everything’s an Argument*:

- Ch. 6: “Structuring Arguments,” 139-73.

Barnet and Bedau, *Current Issues and Enduring Questions*:

Ch. 08: “A Philosopher’s View: The Toulmin Model,” 323-36.

Ch. 09: “A Logician’s View: Deduction, Induction, Fallacies,” 337-82.

Ch. 12: “A Psychologist’s View: Rogerian Argument,” 453-64.

Handouts:

- Sharon Begley, “The Ancient Mariners.”
- Roger Rosenblatt, “How to End the Abortion War.”

WRITING EXERCISE: “Thesis.”

FEB 03:

DEFINITIVE ARGUMENTS

Lunsford and Ruskiewicz, *Everything’s an Argument*:

- Ch. 7: “Arguments of Fact,” 174-216.
- Ch. 8: “Arguments of Definition,” 217-49.

Faigley and Selzer, *Good Reasons*:

- Prologue, “Putting Good Reasons into Action,” 105-08.

- Ch. 6: “Definition Arguments,” 109-26.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Judy Brady, “I Want a Wife,” 977-79.

Handouts:

- Todd S. Purdum, “What Do You Mean, Terrorist?”
- Anna Quindlen, “Still Needing the F Word.”

WRITING EXERCISE: “Description.”

FEB 05: CASEBOOK I: Class must choose one topic.

<i>Gay Marriage</i>

From *Current Events and Enduring Questions*:

- Thomas Stoddard, “Gay Marriages: Make Them Legal,” 737-39.
- Lisa Schiffen, “Gay Marriage, an Oxymoron,” 740-41.
- Julie Matthaël, “Political Economy and Family Policy,” 742-54.
- Ellen Goodman, “Backward Logic in the Courts,” 755-56.

Handouts:

- Hendrik Hertzberg, “Eight is Enough.”
- Protect Marriage, “Vote Yes on Proposition Eight.”
- Evan Allgood, “Down with Proposition Eight.”
- David Jefferson, “How Getting Married Made Me an Activist.”
- Lisa Miller, “Our Mutual Joy.”

- Benjamin Wittes, “Cross Examinations: Marital Differences.”
- California Supreme Court, “Re: *Marriage Cases*.”

- Craig R. Dean, “Legalize Gay Marriage.”
- Andrew R. Sullivan, “Let Gays Marry.”
- William Bennett, “Leave Marriage Alone.”
- Jonathan Rauch, “For Better or Worse?”
- Lambda, “The Marriage Project.”
- Laurie Essig, “Same-Sex Marriage.”
- Molly Ivins, “Legal Talk Didn’t Hide Bigotry.”
- Jeff Jacoby, “The Threat from Gay Marriage.”
- Cynthia Tucker, “Leave the Constitution Alone.”
- Lisa Schiffen, “How the Judges Forced the President’s Hand.”
- Nathaniel Frank, “Joining the Debate But Missing the Point.”
- Mary Ann Glendon, “For Better or Worse?”

- Jonathan Rauch, “A More Perfect Union” and “Power of Two.”
- George Saunders, “My Amendment.”

Sexual Harassment

From *Current Issues and Enduring Questions*:

- Tufts University, “What is Sexual Harassment?” 774-78.
- Ellen Goodman, “The Reasonable Woman Standard,” 779-80.
- Ellen Frankel Paul, “Bare Buttocks and Federal Cases,” 781-87.
- Sarah J. McCarthy, “Cultural Fascism,” 788-90.

Handouts:

- *The New Republic*: Editorial, “Talking Dirty.”
- Billy Dziech and Linda Weiner, “Sexual Harassment on Campus.”
- Nicholas Davidson, “Feminism and Sexual Harassment.”
- Ellen Bravo and Ellen Cassedy, “What Sexual Harassment Is—and Is Not.”
- Nat Hentoff, “The Gospel According to Catherine MacKinnon.”

- Margaret Talbot, “Men Behaving Badly.”
- Christina Nehring, “The Higher Yearning.”
- CASE STUDY: “Naomi Woolf and Harold Bloom.”

ESSAY 1: Write a *definitive argument*, pro or con, on the class topic. Whatever your position, your argument should hinge on a proper definition of terms: What is the purpose of the institution of marriage? What words or actions constitute sexual harassment? You may write a *theoretical* argument discussing general principals or a *practical* argument about a specific case. Five pages, five sources minimum.

FEB 10: WORKSHOP 1

Lunsford and Ruskiewicz, *Everything’s an Argument*:

- Ch. 18: “Academic Integrity and Plagiarism,” 514-27.
- Ch. 19: “Evaluating and Using Sources,” 528-48.
- Ch. 20: “Documenting Sources,”

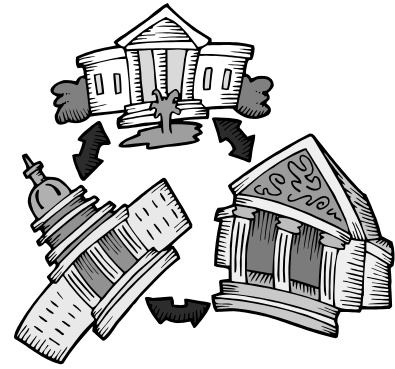
Barnet and Bedau, *Current Issues and Enduring Questions*:

- Ch. 7: “Using Sources,” 257-321.

FEB 12: WORKSHOP 2

II. PARTITION: DELIBERATIVE RHETORIC

FEB 17: FORUM I. Business and Legislation
 ESSAY #1 DUE.



Handouts:

- Citizens’ Planning Alliance, “What’s the Story of the City’s Southwest Plan?”
- William S. Downing, “In the End, Could 62 Democrats be Wrong?”
- Joseph Wetmore, “Why I’m Feeling Negative about ‘Southwest Yes.’”
- Letters to the Editor: “A Community Debates Development.”
- William S. Downing, “The Commons: A Broader Strategy.”

- Lauren Bishop, “Neighborhood Diverters Affecting More than Traffic,” “Firefighters and Crowd Blast Dividers.”
- Letters to the Editor: “Humps and Bumps,” “A City’s Integrity.”
- Steve Ehrhardt, “How an Emergency Led to the Diverters.”
- Lauren Bishop, “Dividers Spark More Criticism.”
- *Ithaca Journal* Editorial: “Redesign or Move Soon.”
- Lauren Bishop, “City Proposes Traffic Calming Measures.”
- “Hector Street Crosswalk Proposal.”

- Leon Botstein, “America’s Stake in the Estate Tax.”
- George Will, “Had ‘Em All the Way: Preserve the Electoral College.”

Suasoria: Should Brutus betray his friend to save the state?
Shakespeare, *Julius Caesar*, 2.1.1-191.

FEB 24: EVALUATIVE ARGUMENTS
Lunsford and Ruskiewicz, *Everything’s an Argument*:

- Ch. 9: “Evaluations,” 250-84.

Faigley and Selzer, *Good Reasons*:

- Ch. 8: “Evaluation Arguments,” 145-58.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Ch. 10: “A Moralism’s View: Ways of Thinking Ethically,” 381-416.
- Ch. 32: “Thoughts About Happiness, Ancient and Modern,” 958-77.

Suasoria: Should Brutus confide in Portia?
Should Caesar heed Calpurnia’s dream?
Shakespeare, *Julius Caesar*, 2.1.233-303, 2.2.

FEB 26:

PROPOSAL ARGUMENTS

Lunsford and Ruskiewicz, *Everything's an Argument*:

- Ch. 10: "Proposals," 327-66.

Faigley and Selzer, *Good Reasons*:

- Ch. 11: "Proposal Arguments," 189-209.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Jonathan Swift, "A Modest Proposal," 211-19.
- Thomas Jefferson, "The Declaration of Independence," 856-59.
- Elizabeth Cady Stanton, "Declaration of Sentiments," 860-64.

S*uasoria*: Should the Republicans plunder citizens for supplies?
Shakespeare, *Julius Caesar*, 4.2, 4.3.1-123.

MAR 05:

CASEBOOK II:

Class must choose one topic.

<i>Gun Control</i>

From *Current Issues and Enduring Questions*:

- James Q. Wilson, "Just Take Away Their Guns," 119-23.
- Sarah Thompson, "Concealed Carry Prevents Crime," 537-48.
- Nan Desuka, "Why Handguns Must Be Outlawed," 548-54.

Handouts:

- To Bear or Not to Bear: "On *DC v. Heller*."
- Warren E. Berger, "The Right to Bear Arms."
- Gary Wills, "Spiking the Gun Myth."
- George Will, "Gunning for a Bad Book."
- Paul Fussell, "A Well-Regulated Militia."
- Harlon B. Carter, "The Price of Freedom."
- Gordon Witkin, "Should You Own a Gun?"
- Bronwyn Jones, "Arming Myself Is Not the Answer."
- John Schmidt, "Gun Owners Are Taking Too Many Hits."
- Matt Bai, "A Gunmaker's Agony"

- Bruce Seeman, "The Thrill of Pulling the Trigger."
- David Kopel, "Loophole Theory Has Holes."
- Martin Schram, "Ballistics Database Needed."
- Neil Lewis, "White House Criticizes Ballistics Fingerprinting."
- Jonathan Alter, "Pull the Trigger on Fingerprints."
- Sandra Smokes, "Bullet Fingerprinting Works."
- Debra Dickerson, "Who Shot Johnny?"

Legalizing Drugs

From *Current Issues and Enduring Questions*:

- William J. Bennett, “Drug Policy and the Intellectuals,” 659-65.
- James Q. Wilson, “Against the Legalization of Drugs,” 666-79.
- Milton Friedman, “There’s No Justice in the War on Drugs,” 680-83.
- Elliott Currie, “Toward a Policy on Drugs,” 684-93.

Handouts:

- Joanne Jacobs, “End the War on Drugs.”
- Gore Vidal, “Drugs.”
- William J. Bennett, “Should Drugs Be Legalized?”
- James Ostrowski, “Thinking About Drug Legalization.”
- Hodding Carter III, “We’re Losing the Drug War . . .”
- Guy Piazza, “War on Drugs Falls Through the Crack.”
- Charles B. Rangel, “Legalize Drugs? Not on Your Life.”
- Elizabeth Gessner, “We Already Know the Folly of Decriminalizing Drugs.”
- Ira Glassner, “We Can Control Drugs but We Can’t Ban Them.”
- Alan Dershowitz, “The Case for Medicalizing Heroin.”
- Rachel Ehrenfeld, “Selling Syringes: The Swiss Experiment.”
- Edie Reagan, “How Our Drug Laws Disadvantage Women.”
- J.R. Claiborne, “Mother Tells Toll Taken by N.Y. Drug Laws.”
- Dan Levine, “Wasted Words.”
- Matthew Miller, “He Just Said No.”

ESSAY 2 Write a *deliberative argument*, pro or con, on your topic’s present applications and future consequences. Are these or will these be appropriate or inappropriate, beneficial or harmful, ethical or unethical, practical or impractical? Either *evaluate* current policy or procedures regarding your topic or *propose* your own solution for the near future. Whether your argument is theoretical (concerned with the general social, political, and moral implications of your topic) or practical (concerned with one specific facet of this complex problem) consider and detail the actual impact and results in real world. Five to seven pages, seven sources minimum.

MAR 07: WORKSHOP 1.

MAR 10: SPRING BREAK.

MAR 12: NO CLASS.

MAR 17: WORKSHOP 2.

III. CONFIRMATION AND REFUTATION: FORENSIC RHETORIC



MAR 19: FORUM II. Law and History
ESSAY #2 DUE.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Ch. 11: “A Lawyer’s View: Civic Literacy,” 417-24.
- William Brennan and William Rehnquist, “*Texas v. Johnson*,” 425-33.
- Byron White and John Paul Stevens, “*New Jersey v. T.L.O.*,” 434-39.
- Harry Blackmun and William Rehnquist, “*Roe v. Wade*,” 440-52.

Handouts:

- Barbara Allan Babcock, “Protect the Jury System.”
- Stephen J. Adler, “Why Our Jury System is in Trouble.”
- Lori B. Andrews, “Exhibit A: Language.”
- *Voi Dire* Exercise.
- D. Graham Burnett, “Anatomy of a Verdict.”
- Larissa MacFarquhar, “The Bench Burner.”

C*ontroversia*: RESOLVED: Omelas will torture a child to maintain its prosperity.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Ursula Le Guin, “The Ones Who Walk from Omelas,” 874-79.

WRITING EXERCISE: “For and Against Laws.”

MAR 24: NARRATIVE ARGUMENTS
Faigley and Selzer, *Good Reasons*:
Ch. 9: “Narrative Arguments,” 159-71.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- George Orwell, “Shooting an Elephant,” 896-901.

Shakespeare, *Julius Caesar*: Caesar Refuses the Crown

- “Casca’s Version,” 1.2.215-84.
- “Antony’s Version,” 3.2.84-99.

Handouts:

- Sydney J. Harris, “One Person’s Facts Are Another’s Fiction.”
- Fact Sheet on Louise Woodward.
- Deborah Dover, “Quiana Allen Was in the Fight of Her Life.”

- David Feige, “How to Defend Someone You Know Is Guilty.”
- Tom Clancy, “On a Sub, There’s No Room for Mistakes.”
- Karen Breslau et al, “The Real Story of Flight 93.”

C*ontroversia*: RESOLVED: Wyoming jurors will match the gender of defendants.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Susan Glaspell, *Trifles*, 945-55.

WRITING EXERCISE: “Narrative.”

MAR 26: CAUSAL ARGUMENTS

Lunsford and Ruskiewicz, *Everything’s an Argument*:

- Ch. 10: “Causal Arguments,” 285-326.

Faigley and Selzer, *Good Reasons*:

- Ch. 6: “Causal Arguments,” 127-43.

Handouts:

- Theo Colborn et al, “Hand-Me-Down Poisons.”
- James Glanz and Eric Lipton, “On the World Trade Center Collapse.”
- George Will, “More Abortions, Fewer Crimes?”

C*ontroversia*: RESOLVED: Athens has the right to execute dissidents.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- Plato, *Crito*: 882-95.

MAR 31: REBUTTAL ARGUMENTS

Faigley and Selzer, *Good Reasons*:

- Ch. 10: “Rebuttal Arguments,” 173-88.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- David Cole, “Five Myths About Immigration,” 695-98.
- John Irving, “Wrestling with Title IX,” 195-98.

Handouts:

- Jacob Cohen, “Yes, Oswald Alone Killed Kennedy.”
- Michael Polan, “An Animal’s Place.”
- Stephen J. Gould, “Evolution as Fact and Theory.”

C*ontroversia*: RESOLVED: Utopia will abolish private property.

Barnet and Bedau, *Current Issues and Enduring Questions*:

- More, Excerpt from *Utopia*, 834-46.

WRITING EXERCISE: Refutation and Confirmation.

APR 02: CASEBOOK III: Class must choose one topic.

Capital Punishment

From *Current Issues and Enduring Questions*:

- Edward Koch, “Death and Justice,” 601-05.
- David Bruck, “The Death Penalty,” 606-11.
- George Ryan, “Commutation of Illinois Death Sentences,” 612-25.
- Gary Wills, “The Dramaturgy of Death,” 626-36.
- Potter Stewart, “*Gregg v. Georgia*,” 637-44.
- Harry Blackmun, “Dissenting Opinion in *Callins v. Collins*,” 645-48.
- Helen Prejean, “Executions Are Too Costly—Morally,” 649-53.
- Alex Kozinski & Sean Gallagher, “An Honest Death Penalty,” 605-09.

Handouts:

- George Orwell, “A Hanging.”
- Christopher Hitchens, “Scenes from an Execution.”
- John Lofton, “The Bible and the Death Penalty”
- Tanya Coke, “Don’t Execute Children.”
- John P. Conrad, “Against the Death Penalty.”
- Ernest van den Haag, “For the Death Penalty.”
- J. A. Parker, “Capital Punishment—An Idea Whose Time Has Come Again.”
- Annette T. Rottenberg, “Punishment.”
- Karl Menninger, “Therapy, Not Punishment.”
- Richard Wasserstrom, “Punishment v. Rehabilitation.”
- Gregory P. Hetter and Alan Buel Kennedy, “Justice Served or Medieval Sadism?”
- Graeme Newman, “Pain: The Forgotten Punishment.”
- Death-Row Editorial: “Lethal Injection: *Not* Like Falling Asleep.”
- *The Atlantic*, “Moral Justice: The Demography of the Death Penalty.”
- Alex Kotlowitz, “In the Face of Death.”

Torture

From *Current Issues and Enduring Questions*:

- Philip Heymann, “Torture Should Not Be Authorized,” 804-05.
- Alan Dershowitz, “Yes, It Should Be ‘On the Books,’” 806-07.
- Michael Levin, “The Case for Torture,” 808-11.
- Charles Krauthammer, “The Truth About Torture,” 812-19.

- Andrew Sullivan, “The Abolition of Torture,” 820-30.
- Niccolò Machiavelli, From *The Prince*, 847-55.
- Ursula Le Guin, “The Ones Who Walk Away from Omelas,” 874-79.
- Stanley Milgram, “The Perils of Obedience,” 926-38.

Handouts:

- Cesare Beccaria, From *On Crimes and Punishments*: “Torture.”
- Adam Hochschild, “What’s in a Word? Torture.”
- United Nations, “Convention Against Torture.”
- *Washington Post*, “Legalizing Torture.”
- Elizabeth Holtzman, “Torture and Accountability.”
- Janet Mayer, “Outsourcing Torture.”
- Mirko Bargaric, “A Case for Torture.”
- Jeff Jacoby, “Where’s the Outrage on Torture?” and “Why Not Torture Terrorists?”
- Michael Ignatieff, “Lesser Evils.”
- Susan Sontag, “Regarding the Torture of Others.”

ESSAY 3	Write a <i>forensic argument</i> about the legality or ethics of a past execution or human rights abuse. You may deal exclusively with the facts of the case or integrate the case into a more general essay on capital punishment or torture. Since you are writing about real people in extremis and determining the cost of human life, your argument should contain a dramatic and effective <i>narrative</i> grounded on powerful facts. Use <i>causality</i> to support or condemn the taking of a human life or financially compensating the loss of life or the infliction of suffering. If necessary, <i>rebut</i> an established position on your case or topic, point for point. Seven pages, ten sources minimum.
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APR 07: WORKSHOP 1

APR 09: WORKSHOP 2

APR 14: WORKSHOP 3: ORAL ARGUMENTS
ESSAY #3 DUE.

Lunsford and Ruskiewicz, *Everything’s an Argument*:

- Ch. 15: “Presenting Arguments,” 441-66.

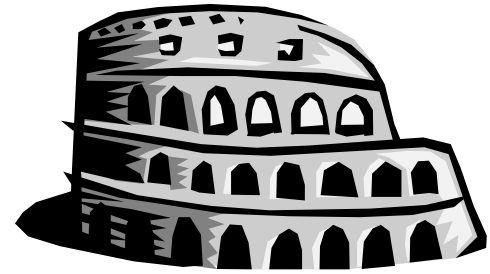
Barnet and Bedau, *Current Issues and Enduring Questions*:

- Ch. 14. “A Forensic View: Oral Presentation and Debate,” 495-502.

IV. DIGRESSION: CEREMONIAL RHETORIC

APR 16: FORUM III. The Media:
 Hall of Fame and Rogues Gallery

CEREMONIAL ARGUMENTS
(Encomium and Invective)



Lunsford and Ruskiewicz, *Everything's an Argument*:

- Ch. 12: "Style in Argument," 369-92.
- Ch. 13: "Humorous Argument," 393-440.

Handouts:

- Cintra Wilson, "Magnificent Obsession."
- Eleanor Clift, "Eulogy to Paul Wellstone: 'Without Trying, I'm Different.'"
- Joe Klein, "Public Life: Paul Wellstone's Memorial."

ESSAY 4 Write a *ceremonial argument* praising or censoring a figure from current events, popular culture, legend, myth, or history. You may also compare or contrast two celebrities from the same field. Although research is necessary for this assignment, your ability to use language creatively and effectively carries much weight, so have fun while maintaining rigor. Humor is welcome, provided it enhances rather than undermines your argument. Five pages, five sources minimum.

APR 21: WORKSHOP 1

Handouts:

- Christopher Hitchens, "A Question of Character."
- Andrew Morton, "Princess Diana: Her True Face."
- Camille Paglia, "Amelia Earhart: The Lady Vanishes."
- Nelson George, "Rare Jordan."
- Gary Wills, "John Wayne: America's Favorite Icon."
- Michael Korda, "One Man as an Island: How Winston Churchill Saved the World."
- William Manchester, "Mother Oswald."

WRITING EXERCISE: "Commonplace and Praising and Blaming."

APR 23: WORKSHOP 2

Handouts:

- Michael Korda, “Churchill and Halifax.”
- William Manchester, “Oswald and Kennedy.”
- Bruce Catton, “Grant and Lee: A Study in Contrasts.”

WRITING EXERCISE: “Comparison.”

VI: PERORATION: THE END OF ARGUMENT

APR 28: Class Evaluations
ESSAY #4 DUE.

APR 30: VALE: The Death of the Roman Republic

- Lewis Lapham, “Hail, Caesar!” and “When in Rome” (*handouts*)

EXAM: Conferences and Argument course advising
WEEK

