RLP English 9A — Foundations of Narrative, Rhetoric and Argument

STUDENT WORKBOOK · UNIT 3 · WEEKS 9-12

Rhetorical Appeals & The Art of Argument

Anchor text: Pericles' Funeral Oration (Thucydides, trans. Crawley, public domain) and Sojourner Truth's "Ain't I a Woman?" (1851), with rhetoric instruction adapted from Writing for Success (CC BY 4.0)

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 3.1** — Appeal-sorting chart plus an online formative check (workbook p. 7)
2. **Lesson 3.2** — Three repaired sentences plus an anaphora rewrite (workbook p. 8)
3. **Lesson 3.3** — Fallacy identification plus a recorded 90-second evaluation and two replies (workbook p. 9)
4. **Lesson 3.4** — Rhetorical precis plus critique outline, submitted as Stage 1 of the key assignment (workbook p. 10)
5. **Lesson 3.5** — Precis, 750-word critique, 150-word rewrite with annotations, 2-minute recorded delivery (workbook pp. 11–13)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 10 is the Stage 1 organizer. Page 12 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Speeches are public domain. Pericles' Funeral Oration, Thucydides trans. Richard Crawley (1874); "Ain't I a Woman?", Sojourner Truth 1851, Frances Gage transcription 1863. Rhetoric instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 3 at a glance

#	Lesson	You produce	Workbook page	Standards
3.1	**The Rhetorical Triangle — Ethos, Pathos, and Logos in Pericles** Anchor Text & Close Reading	Appeal-sorting chart plus an online formative check	p. 7	9-10.RI.2.B, 9-10.RI.1.A, 9-10.RI.1.B, 9-10.RI.2.C
3.2	**Language Lab — Parallel Structure, Anaphora, and Rhetorical Cadence** Rhetoric & Language Lab	Three repaired sentences plus an anaphora rewrite	p. 8	9-10.W.3.A.c, 9-10.RI.2.A, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.W.2.A
3.3	**Listening Lab — Evaluating a Speaker's Reasoning and Naming Fallacies** Socratic Dialogue & Listening Lab	Fallacy identification plus a recorded 90-second evaluation and two replies	p. 9	9-10.SL.1.B, 9-10.RI.2.D, 9-10.SL.1.A
3.4	**Writing Workshop — The Four-Sentence Rhetorical Precis** Recursive Writing Workshop	Rhetorical precis plus critique outline, submitted as Stage 1 of the key assignment	p. 10	9-10.W.2.A, 9-10.RI.1.D, 9-10.RI.1.A
3.5	**Key Assignment — Rhetorical Analysis and Audience Rewrite** Culminating Unit Assessment	Precis, 750-word critique, 150-word rewrite with annotations, 2-minute recorded delivery	pp. 11–13	9-10.W.2.A, 9-10.RI.2.B, 9-10.W.3.A.b, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.W.3.A

The key assignment

Rhetorical Analysis Project and Audience Rewrite.

Unit 3 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
3.1	Pericles' Funeral Oration	Your three-column appeal chart (at least three phrases)	
3.2	The excerpt of Truth's speech in the lesson	Your repaired sentences and anaphora rewrite	
3.3	"Ain't I a Woman?", read aloud twice	Your evidence chart, closing question and two replies	
3.4	Your chosen speech: Pericles, Truth, Douglass's "What to the Slave Is the Fourth of July?", Chief Joseph, or Lincoln's Gettysburg Address (not one you have already written about this year)	The four-sentence precis, drafted	
3.5	Re-read your speech for the critique and the rewrite	Your Stage 1 outline and rewrite plan	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
rhetorical situation	3.1	
ethos	3.1	
pathos	3.1	
logos	3.1	
encomium	3.1	
parallel structure	3.2	
anaphora	3.2	
antithesis	3.2	
tricolon	3.2	
cadence	3.2	
fallacy	3.3	
ad hominem	3.3	
false dilemma	3.3	
slippery slope	3.3	
hasty generalization	3.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
rhetorical precis	3.4	
rhetorically accurate verb	3.4	
purpose	3.4	
register	3.4	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

rhetorical situation 3.1 — The speaker, audience, purpose and occasion that together determine what a text is doing.

ethos 3.1 — The appeal from the speaker's character and credibility — constructed within the speech, not brought to it.

pathos 3.1 — The appeal to the audience's emotions and values, which makes an argument feel worth weighing.

logos 3.1 — The appeal from reasoning — evidence, definition, causation, comparison.

encomium 3.1 — A formal speech of praise; the Funeral Oration praises a city in the form usually reserved for the dead.

parallel structure 3.2 — Items doing the same grammatical job take the same grammatical form.

anaphora 3.2 — Repetition of the same words at the beginning of successive clauses.

antithesis 3.2 — Opposed ideas placed in parallel form so that the grammar performs the contrast.

tricolon 3.2 — A three-part parallel series.

cadence 3.2 — The rhythm a sentence's structure produces when spoken.

fallacy 3.3 — A specific defect in reasoning in which the conclusion does not follow from the premises.

ad hominem 3.3 — Attacking the arguer rather than the argument.

false dilemma 3.3 — Presenting two options as exhaustive when others exist.

slippery slope 3.3 — Claiming one step must lead to an extreme end without giving a mechanism for each link.

hasty generalization 3.3 — A general conclusion drawn from a sample too small or unrepresentative to support it.

rhetorical precis 3.4 — A four-sentence analytical summary naming claim, method, purpose and audience relationship.

rhetorically accurate verb 3.4 — A verb that names the speaker's argumentative action — asserts, concedes, refutes — rather than avoiding it.

purpose 3.4 — What the speaker wants to happen as a result of speaking, not what the text is about.

register 3.4 — The level of formality and the vocabulary a speaker selects for a particular audience.

The appeal chart — and what each appeal asks for

Lesson 3.1 — The Rhetorical Triangle — Ethos, Pathos, and Logos in Pericles · 9-10.RI.2.B, 9-10.RI.1.A, 9-10.RI.1.B, 9-10.RI.2.C

Three columns, and the third is the one that matters. An appeal with no request attached is usually a phrase you have mislabelled — if you cannot fill the third cell, cross the row out. Chart at least three phrases; the lesson also asks one pathos question (below).

SPEAKER, AUDIENCE, OCCASION AND PURPOSE — THE RHETORICAL SITUATION IN ONE LINE

Quoted phrase	Appeal: ethos / pathos / logos	What it asks the audience to DO

PERICLES DELAYS THE PATHOS UNTIL THE FINAL MOVEMENT OF THE SPEECH. WHY?

Parallel structure — repairing it, then using it

Lesson 3.2 — Language Lab — Parallel Structure, Anaphora, and Rhetorical Cadence · `9-10.W.3.A.c, 9-10.RI.2.A, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.W.2.A`

Every item doing the same grammatical job takes the same grammatical form. Read each repair aloud: if you cannot hear the difference, you have not made one.

Broken sentence (a, b, c)	Repaired	Which item broke the pattern

> Repair these: (a) The speech praises Athens for its laws, its openness, and that it rewards merit. (b) Truth's evidence is plowing, she bore thirteen children, and enduring the lash. (c) A good argument requires precise claims, evidence that is relevant, and to anticipate objections.

NOW REWRITE ONE OF THEM USING ANAPHORA — AND SAY WHAT THE REPETITION ADDS

In Truth's speech, the repeated frame stays the same while the evidence inside it changes. List what goes inside it each time. (The full speech is read in Lesson 3.3.)

Repetition #	The evidence placed inside the frame

Evaluating a speaker — evidence first, fallacies second

Lesson 3.3 — Listening Lab — Evaluating a Speaker's Reasoning and Naming Fallacies · `9-10.SL.1.B, 9-10.RI.2.D, 9-10.SL.1.A`

Most speeches contain no fallacy at all. Assess the evidence first; reach for a fallacy name only if one is genuinely there.

THE CENTRAL CLAIM — THE SENTENCE SOMEONE COULD DENY

Evidence offered	Relevant to the claim actually made?	Sufficient?	Source in a position to know?

IS THERE A FALLACY? NAME IT, OR SAY WHY THE REASONING HOLDS.

Ad hominem · false dilemma · slippery slope · straw man · hasty generalization

> For Pericles specifically: the lesson's evidence-first reading finds no fallacy. The analytically interesting fact is that his audience, at that moment, cannot dispute his portrait of Athens without insulting their own dead. Naming *that* is sharper than any label.

MY QUESTION FOR THE CLASS — IT MUST CONNECT THIS MOVE TO A BROADER ISSUE

TWO REPLIES TO CLASSMATES, ABOUT 100 WORDS EACH: DRAFT THE FIRST HERE, THEN TYPE OR PASTE INTO THE ONLINE REPLY

Stage 1 — the four-sentence rhetorical precis

Lesson 3.4 — Writing Workshop — The Four-Sentence Rhetorical Precis · `9-10.W.2.A, 9-10.RI.1.D, 9-10.RI.1.A`

Draft this page on paper, then type or paste each part into the Stage 1 submit box in the lesson. Stage 1 is scored, and the final draft does not open until it is submitted. Four sentences, four fixed jobs. Sentence 2 becomes your body paragraphs and sentence 4 becomes your thesis, so the precis is the critique in compressed form.

1 — SPEAKER, GENRE, TITLE, OCCASION, AND THE CLAIM (USE A RHETORICALLY ACCURATE VERB)

asserts · contends · concedes · refutes · warns · demonstrates · questions. Never "talks about".

2 — HOW THE CLAIM IS DEVELOPED: METHOD AND ORDER, NOT TOPICS

"develops this claim by first … then … and only then …"

3 — PURPOSE, USING THE PHRASE "IN ORDER TO"

4 — THE RELATIONSHIP THE SPEAKER ESTABLISHES WITH THE AUDIENCE

This is your thesis. Not "his tone is formal."

MY THESIS (FROM SENTENCE 4) AND THREE BODY-PARAGRAPH TOPIC SENTENCES, EACH NAMING A METHOD, WITH ONE QUOTED PHRASE EACH

Audience rewrite planner

Lesson 3.5 — Key Assignment — Rhetorical Analysis and Audience Rewrite · 9-10.W.2.A, 9-10.RI.2.B, 9-10.W.3.A.b, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.W.3.A

Rewrite about 150 words of your speech for an audience of contemporary ninth-graders. **Register changes; the argument does not.** Then account for three choices.

THE PASSAGE, REWRITTEN (ABOUT 150 WORDS)

What I changed (word / sentence structure / reference)	Why	What was LOST in the change

> The third column is where this task is scored. Every register change buys something at a price — a rewrite with no costs named has not been examined. Watch especially for balanced sentences flattened into one clause: the balance was carrying the contrast.

BEFORE THE 2-MINUTE DELIVERY

- [ ] The argument in my rewrite is the same argument
- [ ] I kept an equivalent for any device I could not carry over
- [ ] I marked where my emphasis falls, and it matches my own structure
- [ ] If I am not recording: my annotated script is ready and a one-to-one delivery session is scheduled

Peer review sheet

Lesson 3.5 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Precis accuracy (9-10.W.2.A, 9-10.RI.1.D)		
Analysis of method (9-10.RI.2.B)		
Vulnerability paragraph (9-10.RI.2.D)		
Rewrite fidelity (9-10.W.3.A.b, 9-10.W.2.A)		
Delivery (9-10.SL.2.A / 9-10.SL.2.B)		
Recursive process (9-10.W.3.A)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 3.5

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Precis accuracy (9-10.W.2.A, 9-10.RI.1.D)	Sentence 1 uses a rhetorically accurate verb; sentence 2 describes method and order, not topics; sentence 4 names the stance toward the audience.		
Analysis of method (9-10.RI.2.B)	Each paragraph analyses a device for what it does in this speech to this audience; no claim floats free of a quoted phrase.		
Vulnerability paragraph (9-10.RI.2.D)	Addresses a choice that works against the speaker's interest, or a point where the argument is exposed.		
Rewrite fidelity (9-10.W.3.A.b, 9-10.W.2.A)	Register changes; the argument does not. Annotations name a word, a structure and a reference, and say what was lost.		
Delivery (9-10.SL.2.A / 9-10.SL.2.B)	Formal English adapted to an academic audience; emphasis falls where the writer's own structure places it.		
Recursive process (9-10.W.3.A)	Stage 2 revision note shows a substantive change traceable to peer feedback.		

Submission stages

1. **Stage 1 — Precis & critique outline.** The four-sentence precis, the derived thesis, three method-based topic sentences and one quoted phrase each.
2. **Stage 2 — Peer-reviewed rough draft of the critique (550+ words).** Upload, peer-review two classmates against the rubric, then submit a revision note naming one specific change and the feedback behind it.
3. **Stage 3 — Final critique (750 words) + audience rewrite (about 150 words) + three annotations.** MLA, PDF.
4. **Stage 4 — Recorded delivery (2 minutes) of the rewritten passage.** Annotated script plus a scheduled one-to-one delivery is an equal-credit alternative.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it