COMPOSITION AND RHETORIC

GENUNG AND HANSON

OUTLINES OF COMPOSITION AND RHETORIC

BY

JOHN FRANKLIN GENUNG

AUTHOR OF "OUTLINES OF RHETORIC," ETC.

AND

CHARLES LANE HANSON

AUTHOR OF "TWO YEARS' COURSE IN ENGLISH COMPOSITION," ETC

GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

ATLANTA · DALLAS · COLUMBUS · SAN FRANCISCO

COPYRIGHT, 1915, BY JOHN FRANKLIN GENUNG
AND CHARLES LANE HANSON
ENTERED AT STATIONERS' HALL
ALL RIGHTS RESERVED

322.2

The Athenæum Press
GINN AND COMPANY · PROPRIETORS · BOSTON · U.S.A.

PREFACE

In the preparation of these outlines of composition and rhetoric the authors' motto has been "a minimum of theory and a maximum of the kind of practice that brings good results." It is hoped that the pupil will find the statement of theory helpful, and that the cumulative effect of the practice work will prove beyond question the value of systematic training.

A glance through the table of contents indicates how closely the plan is adapted to the purpose of the book. The review of the essentials of English composition in Part I leads up to the study of the subject as an art in Parts II and III.

Part I aims to show the pupil how to approach any subject on which he may have occasion to speak or write, and how to develop it. Importance is attached to giving frequent short talks and to writing short themes, many of them single paragraphs, with a view to fixing good habits. The third chapter — a review of certain matters of grammar which make for correct sentence structure — should in all cases prove convenient for reference, whether, as in some schools, it be studied with great care, or, as in others, it be covered more rapidly.

Part II is designed to stimulate the acquisition of a style that is full of vigor, the appreciation of figurative speech, and the endeavor to become skillful in the construction of sentences and paragraphs.

Part III, beginning with a comprehensive treatment of friendly, social, and business correspondence, and discussing in turn narration, description, exposition, and argument, with

considerable emphasis on argument, undertakes to show the pupil just how the study of these matters will aid in his growth as an interesting and competent human being.

Every student, it is believed, will find the Glossary of great assistance, not only in the preparation of certain prescribed exercises, but on many occasions when he desires definite information about the usefulness of words, — information which he cannot obtain readily, if at all, from the dictionaries and other works of reference at his command.

Throughout the book care has been taken to choose models which furnish the pupil with approachable ideals, and to see that the exercises are comprehensive, worth doing, and based not infrequently on the work of men of acknowledged literary ability. The generous number of such tasks offers the teacher frequent opportunity to allow the pupils to choose those which appeal to their immediate interests, while at the same time he insists on the performance of many which seem indispensable to their proper equipment for the future. It is suggested that such exercises as call for the mastery of correct habits in details be interspersed frequently with those which demand more sustained efforts.

Most schools have not yet given oral composition the attention it deserves. Short talks, particularly on subjects about which the pupil knows a good deal, are always valuable in themselves and useful as a step in the preparation of written compositions. Some pupils may not find it easy at first to give these talks, but seldom does a pupil fail to recognize the desirability of such training. Some of the energy expended by teachers in correcting written work might be used more profitably in a discussion of oral compositions. Although this book does not undertake to show teachers an easy road

此为试读，需要完整PDF请访问：www.ertongbook

to successful achievement, at the same time it presents a method of procedure which should enable the teacher's work to tell, and which should appeal to teacher and pupil alike; for it should lead the pupil to do good work and to see that the teacher is aiding him in a most practical way. Perhaps no suggestions and exercises in this manual will prove more helpful than those which deal with oral composition.

The authors are grateful for the searching criticisms of the skillful teachers who have shown interest in the preparation of this book; to Miss Grace A. Turkington, of the editorial department of Ginn and Company, for her valuable assistance in various ways; and to Mr. Warren W. Read, of the Flushing High School, New York City, and Professor S. V. Sanford, of the University of Georgia, Athens, for the care with which they have read the proof.

It is a pleasure to acknowledge indebtedness to the following publishers and authors, in addition to those mentioned in footnotes, for the use of copyrighted material: to the Houghton Mifflin Company for selections from Thomas Bailey Aldrich, John Fiske, the Hawthornes, Thomas W. Higginson, Holmes, Lowell, Lew Wallace, Mr. Henry Cabot Lodge, Mr. J. T. Morse, Jr., Professor G. E. Woodberry, and the *Atlantic Monthly*; to the Century Company for an extract from Charles Dudley Warner; to the Thomas Y. Crowell Company for a passage from Dr. O. S. Marden; to Charles Scribner's Sons for selections from Mr. John Fox, Jr., and Mr. Price Collier; to Harper and Brothers for extracts from Mr. Thomas Hardy and Mr. Booth Tarkington; to Mr. Hamlin Garland, Mr. Frank A. Munsey, and the publishers of the *Circle*, the *Outlook*, the *Educational Review*, and the *Youth's Companion*.

CONTENTS

PART I. ELEMENTARY WORK

PART II. RHETORICAL EFFECTIVENESS

PART III. KINDS OF COMPOSITION

APPENDIXES

OUTLINES OF COMPOSITION AND RHETORIC

PART I. ELEMENTARY WORK

CHAPTER I

GENERAL MANAGEMENT OF COMPOSITION

1. Composition and Rhetoric. *Composition* means simply "putting together"; it is a thing as practical as work in carpentry. As in carpentry we must know definitely what we are going to make, so in writing we must from the beginning have a clear idea of the finished product and also of the materials and the methods of putting them together. Rhetoric is concerned with the putting together of these materials in a skillful and effective manner.

To write with rhetorical skill, therefore, is more than to write correctly. A sentence may be perfectly correct, perfectly conformable to usage, and yet for its particular place and work be a poor sentence. In criticizing it we do not ask what is right and what is wrong; we ask rather what is better and what not so good for our purpose. That is the art of rhetoric: to find the best means and employ them — to replace what is feeble or vague or heavy with what is strong and definite and full of life.

Before studying the several kinds of composition,[1] we shall consider the management of any and every kind of composition; we shall deal with processes which should be so familiar that whenever we write or give a talk they will suggest themselves as matters of course.

2. Studying the Subject. Work in composition differs from other kinds of school work in this respect: that whereas in other studies we are learning what authors and teachers have thought out and put in order for us, here we are working at the art of thinking for ourselves. What we have learned or observed or imagined, we are now trying to give out as a product of our own thought and expression. The subject is, for the time being, our property, and so far as possible we are writing as if we were an original authority on it.

We should choose our subjects for their interest and importance. We may talk or write on something with which we are familiar and others are not, or we may study up matters of which we wish to know something. Perhaps at times we shall want to tell effectively what has been misunderstood or poorly treated by others. We should never content ourselves with trying vaguely to say something "about" a subject — some indefinite thing just to meet a task or fill time; our endeavor should be to say something definite and our own.

3. Fixing a Definite Point of View. The writer needs to determine just what he proposes to do in a given composition, and before beginning it is well to make, in writing, a definite statement of his purpose. This will prove a valuable aid in fixing the point of view and in securing unity of treatment. It will serve as a signpost to show the way.

[1] For "Kinds of Composition," see Part III.

A statement of this kind — a preliminary note, it might be called — should enable the pupil, with the help of the teacher, to determine whether the proposed undertaking is a desirable one.

EXERCISES

1. In discussing the following preliminary notes, point out in what ways they serve their purpose and in what ways they are not altogether satisfactory.

1. On the Floor of the Stock Exchange

My purpose is to give a general description of what occurs on the Exchange floor — not a detailed account of stock transactions. I was employed as a runner in the Chicago Stock Exchange during the past summer.

2. Keeping a Diary

In this composition I shall try to show that a diary may be not only of interest but of real value to the person who keeps it. In my diary I keep a record of my school work as well as of home matters.

3. *Julius Cæsar*

My purpose is to tell what I think of Julius Cæsar, the man, as depicted in Shakespeare's play, not as described in history. My impressions are based on one reading of the play and a careful study of the notes.

4. Getting a Car Ready

My purpose is to tell how an electric car is made ready for the motorman and the conductor. This account will be based on my experience, for I have done such work for two successive summers.

5. Trimming a Hat

I wish to show how simple a matter it is to trim a hat suitable for everyday wear. I have trimmed my own and my sister's school hats for several years.

6. Keeping Bees

My father has kept bees for six years. Although the limitations of the city do not permit a large apiary, he has had as many as fifteen swarms at one time and has four at present. I have frequently helped him in the care of them.

7. An Engineering School

I shall give an account of a visit to the plant of the General Electric Company, in Lynn, Massachusetts, to investigate the opportunity for a high-school graduate to learn engineering in the school which they conduct.

2. Write preliminary notes on subjects 5 and 6 as if you were later to prepare compositions on these subjects.

3. Rewrite any two of the notes given above as if you were to write the compositions.

4. Write preliminary notes on (1) two subjects with which you are familiar; (2) one subject which you have a desire to know better.[1]

4. The Value of a Plan. To make a plan you must analyze the subject so that the parts and stages of your composition may be put down in proper order and relation. Any preliminary statement that you have prepared to help you in your writing has merely announced a purpose and perhaps

[1] The plan of exchanging papers, explained in Hanson's "English Composition" (pp. 23–26) and in his "Two Years' Course in English Composition" (pp. 26–30), is heartily recommended.

此为试读，需要完整PDF请访问：www.ertongbook

intimated the nature and limits of the proposed work. But doubtless you are thinking of some things that do not belong to your subject; perhaps some things that are really essential to your purpose have not occurred to you, or in your preliminary thinking you may not have placed them in right relation. The best way to find out such matters is to prepare a plan of what you are going to say; that is, to express each thought in simple form as concisely and accurately as possible. One of the satisfactions that come from the ability to make plans is that they are so widely useful. They are just as valuable to the student in preparing for a recitation in history, or for a three-minute talk in the English class or in a debating society, as they are to the writer who is working out a composition. A still greater satisfaction is that a plan helps to form habits of mind that are orderly and logical.

5. Making the Plan. The analysis of the subject, that is, the plan, is naturally more minute as the composition increases in range and length; but the following essentials govern it, however large or complex the treatment.

1. *In the development of the plan, note carefully what are main lines of thought and what secondary.* The parts of a plan have different values: some are principal, others subordinate; some indicate main lines of discussion, others serve to illustrate or explain. This gives rise to divisions and subdivisions, which show at a glance the relations of the thoughts to one another and their relations to the whole.

The first of the two outlines below might not result in a clearly developed composition. The second has been more carefully thought out.

A Boys' Club

I	II
I. Name	I. Name
II. Constitution and by-laws	II. Organization
III. Meetings	1. Constitution and by-laws
IV. Games	2. Meetings
V. Athletics	III. Activities
VI. Glee club	1. Games
	2. Athletics
	3. Glee club

2. *Make corresponding divisions of the plan similar in notation and statement.* It is a great help to arrange the different sets of topics in distinct groups, and especially to express in a similar form the divisions of the same rank.

In the following plans note that divisions of different ranks are indicated by (1) different series of numerals and letters (I, 1, *a*), (2) different indentations, or margins, and (3) different forms of expression, phrases corresponding to phrases, nouns to nouns, adjectives to adjectives, and so on.

I. A Western Town

I. In summer	II. In winter
1. Scenery	1. Scenery
a. The river	*a.* The river
b. The mountains	*b.* The mountains
c. The woods	*c.* The woods
2. Activity	2. Entertainment
a. The trains	*a.* The grocery store
b. The boarders	(1) Characters
c. Stores and stands	(2) Yarns
d. Traveling shows	*b.* Sleigh-rides
e. Hotel parties	*c.* Skating
	d. The fireside

II. The Character of Cassius

I. Envious
  1. Of Brutus
  2. Of Cæsar
II. Deceitful
  1. In dealing with Brutus
  2. In dealing with the people
III. Crafty
  1. As a conspirator
  2. As a general

3. *In the divisions of your plan, work for unity, coherence, and emphasis.* These are the key words to composition. In the first place, the plan should have *unity*; in other words, all the thoughts of which the plan is composed, both main and secondary, should have a definite bearing on the main subject. Second, the parts, though distinct from one another, should be *coherent*, or, as we say, should hang together, the first topic leading up to the second, the second to the third, and so on. Testing constantly the relation of each part or stage of your thought to the whole is an aid to coherence. Third, the plan as a whole should have *emphasis*. Generally this will mean that the successive topics should have climax; that is, they should increase in interest and strength.

Study the following plan. Note how confusing it is because of its disregard of unity, coherence, and emphasis. There is also lack of uniformity in the phrasing of the topics.

Our Fire Department

I. When it was organized
II. Need of fire departments
III. Plan of organization
IV. Practical working of the department
V. Area covered
VI. Volunteer assistance
VII. Methods of economy
VIII. Friction with the street department
IX. New equipment needed

In the form just given, this plan would not be a guide to a good composition. The first step in making it usable is to apply the test of unity, and by this test the second topic, "Need of fire departments," should be cut out. The plan would still be incoherent, however. The natural order of treating these topics is:

I. When it was organized
II. Plan of organization
III. Practical working of the department
IV. Area covered
V. Volunteer assistance
VI. Methods of economy
VII. Friction with the street department
VIII. New equipment needed

The plan still presents two faults: (1) a lack of proper emphasis, or climax, and (2) a lack of uniformity in phrasing the topics.

1. It is clear that some topics are not of so much importance as others, yet all have been made of equal value in the outline. To be sure, the plan is useful as it stands; it may serve as the basis of a satisfactory composition. But it will be more helpful to adopt some such arrangement as the one given below, which shows that certain topics are naturally secondary and that when placed in a secondary position they give balance to the whole outline.

2. The first topic in the plan above is a clause; the other topics are noun phrases. The model outline should show the same grammatical construction in all headings of the same rank.

Compare the following plan with the two preceding ones, to see how much more usable it is as a working outline.

I. Organization of the department
   1. When organized
   2. On what plan organized
II. Practical working of the department
   1. In the territory covered
   2. In the volunteer assistance rendered
   3. In its methods of economy
III. Problems of maintenance
   1. Its friction with the street department
   2. Its need of new equipment

EXERCISES

1. Apply the foregoing tests to this plan and rewrite it:

MY NATIVE TOWN

I. In summer
   1. Population
      a. Those who live in town
      b. Boarders
   2. Enjoying the scenery
      a. The ocean
      b. The fields
         (1) Haying
         (2) Oats
      c. In the forests
         (1) Birds
         (2) Watching squirrels
      d. The mountains
   3. Sports
      a. Boating
      b. Attempts to catch fish

II. Winter
   1. Population
      a. Farmers
      b. At the college
   2. Scenery
      a. The ocean
         (1) Floating ice
         (2) Bleak shores
      b. The fields
         (1) Snowdrifts
         (2) Roads
      c. Mountain views
      d. Sports
         (1) Skating
         (2) Snowshoeing
         (3) Sleigh-riding

2. Make a plan of a subject with which the class as a whole is familiar.

3. Write a composition based on your plan.

4. Prepare to talk one minute on some subject of which you have made a plan. If, in the short time at your disposal, you cannot do justice to the whole subject, you may confine yourself to one division of it — possibly to a single subdivision. Try to speak as easily and naturally as you would in addressing someone in your home, remembering that you need to speak slowly in order to be heard distinctly at the farther end of the room.[1]

6. Developing the Composition. By means of a plan you have learned to think out carefully what you wish to say, and now, with the aid of this plan, you are ready to consider the composition as a whole, studying in particular introduction, transitions, proportion, and conclusion. A few suggestions may be helpful.

7. The Introduction. Make the introduction as brief and as pointed as the subject will bear. Say merely what the reader needs to know in order to work out your problem with you. Study the introduction with the gist of the whole subject in mind. If the subject is already familiar to your readers, a formal introduction may be dispensed with. In any case endeavor to make it as natural and informal as possible. Ask yourself what impression the reader already has, and from this assumed point steer his thought by confirming,

[1] We all need encouragement, but the stimulus that comes from being told some of our shortcomings is equally valuable. Many teachers have found that every sensible student welcomes both kinds of criticism. It will give him pleasure to be told that the substance of his talk is both clear and interesting; it should also give him a sense of satisfaction to know that some one of his hearers will be sure to speak of his worst fault, whether it be a tendency to say "-er," "and-er," "but-er," "when-er"; to say "dror" for "draw" and "sor" for "saw"; to omit the *g* in "ing"; or to say "w'isper" and "w'ite" for "whisper" and "white."

此为试读，需要完整PDF请访问：www.ertongbook