

**EXERCISES IN RHETORIC
AND
ENGLISH COMPOSITION
(ADVANCED COURSE)**

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Exercises in Rhetoric and English Composition (Advanced Course) by G. R. Carpenter

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PREFACE.

Two years ago I published a little book under the title of "Exercises in Rhetoric and English Composition," with the idea of presenting in a compact form (1) such theoretical matter as it seemed to me necessary for the young student of Rhetoric to have thoroughly in mind, and (2) material for practice of all sorts in applying the principles laid down in the text. That book, which was somewhat too elementary for college use, I have now enlarged and made more advanced in character, until it represents, to my mind, a body of instruction in Rhetoric suitable for the first semester or the first two terms of the Freshman year. If any other teacher should chance to make use of my work, he will perhaps be helped by noticing several peculiarities which it shows. First, I have said very little about "style." What a Freshman needs most of all is to write correctly, clearly, and with some vigor. Attempts to lay stress on individuality of style or on the element of beauty in the pupil's writing should, I think, be deferred until later in the course. Second, I have treated Rhetoric as an art, not as a science. The other point of view is natural and reasonable, but, it seems to me, appropriate only for more advanced students than those for whom I intend this book. Third, I

- have attempted to broaden the pupil's interest in the art of expression by making an occasional use of Latin, French, and German illustrations. Fourth, I have endeavored throughout, not to expound the various principles on which I think the art of Rhetoric rests, but to propose a series of questions and problems which the instructor and his pupils may together discuss and solve.

To Mr. G. P. Baker of Harvard College and to Mr. C. S. Baldwin of Columbia College I am indebted for their kindness in reading the proofs and in furnishing me with many excellent criticisms and suggestions. To Professor Barrett Wendell of Harvard College and to Mr. R. W. Herrick of the University of Chicago I am under special obligations, for to the instruction of the former is due much of what is good in the text, and to the constant counsel of the latter much of whatever may be found helpful in the exercises.

G. R. C.

July 18, 1893.

TABLE OF CONTENTS.

	PAGE
PREFACE	iii
SCHEME OF SUBJECT-MATTER	vii
 CHAPTER	
I. The Art of Rhetoric; How Rhetoric may be Studied; Standards and Authorities	1
Exercise I.	11
II. Method Proposed; Words: Barbarisms; Improperities	18
Exercise II.	23
III. Words: Vocabulary	39
Exercise III.	42
IV. Words: Too Many; Too Few	51
Exercise IV.	54
V. Long Words <i>versus</i> Short Words; Anglo-Saxon Words <i>versus</i> Latin Words; Simple Words <i>versus</i> Fine Writing; Euphemisms; Definite Words	63
Exercise V.	67
VI. Sentences: Punctuation; Solecisms	78
Exercise VI.	84
VII. Sentences: Long and Short; Periodic and Loose; Balanced	91
Exercise VII.	109
VIII. Sentences: Unity	130
Exercise VIII.	133

CHAPTER	PAGE
IX. Sentences: Emphasis and Coherence	139
Exercise IX.	145
X. Paragraphs: Unity, Emphasis, and Coherence . . .	153
Exercise X.	165
XI. The Whole Composition: Unity, Emphasis, and Coherence	177
Exercise XI.	183
XII. Qualities of Style: Clearness	187
Exercise XII.	190
XIII. Qualities of Style: Force	198
Exercise XIII.	200
XIV. Qualities of Style: Elegance	211
Exercise XIV.	213
DIRECTIONS FOR WRITING THEMES	217
ABBREVIATIONS AND SIGNS USED IN CORRECTING THEMES	218
INDEX TO THE SUBJECT-MATTER	219
INDEX TO THE PASSAGES QUOTED	221

SCHEME OF SUBJECT-MATTER.

ABBREVIATIONS. — M. = McElroy's *Structure of English Prose*, A. C. Armstrong & Son, 1890: referred to by sections. H. = A. S. Hill's *Principles of Rhetoric*, Harper & Brothers, 1889: referred to by pages. W. = Wendell's *English Composition*, Charles Scribner's Sons, 1891. The corresponding passages in Gutzung's *Practical Elements of Rhetoric*, Ginn & Co., 1890, can be readily found by the index.

ELEMENTS OF STYLE.

Words. Sentences. Paragraphs. Whole Compositions.

QUALITIES OF STYLE.

Clearness. Force. Elegance.

I. GOOD USE:—M. 96-9, 102; H. 1-11; W. 11-28.

II. WORDS:—

1. Barbarisms: M. 136, 142, 143, 144; H. 19-30; W. 43-47.
2. Improperities: M. 154; H. 50-62; W. 48-50.
3. Vocabulary: M. 172, 174, 176; H. 63, 64; W. 50-52.
4. Number of words: M. 194, 195; H. 104-128; W. 63-67.
5. Long words and short words: W. 57, 58.
6. Anglo-Saxon words and Latin words: M. 184, 187; H. 74-79; W. 52-57.
7. "Fine Writing" and Euphemisms: H. 80-83; W. 296.
8. Definite words: H. 83-4; W. 52, 58-60, 62.

III. SENTENCES:—

1. Punctuation: H. 249-288; W. 82, 83.
2. Solecisms: M. 145, 152, 153; H. 31-49; W. 76-81.
3. Long sentences and short sentences: M. 223-225; H. 155; W. 89 ff.
4. Periodic sentences and loose sentences: M. 213, 216, 217; H. 152-154; W. 84-89.

Principles of Composition:—

5. Unity: M. 236, 237, 243; H. 159, 160; W. 96-99.
6. Emphasis: M. 204-207; H. 142-151; W. 99-103.
7. Coherence: H. 135-142; W. 103-111.

IV. PARAGRAPHS: —

1. Long paragraphs and short paragraphs: W. 114-122.

Principles of Composition: —

2. Unity: M. 274, 275; H. 125, 161; W. 122-126.
3. Emphasis: M. 249, 277, 278; H. 161; W. 126-133.
4. Coherence: M. 250-254; H. 161; W. 133-146.

V. WHOLE COMPOSITIONS: —

Principles of Composition: —

1. Unity: M. 287, 289 (1); W. 155-162.
2. Emphasis: M. 288; W. 162-173.
3. Coherence: M. 289 (2); W. 173 ff.

- VI. CLARNESS: — M. 318, 319, 321; H. 65-74; W. 193-233.

- VII. FORCE: — M. 298, 325; H. 84-99; W. 234-271.

- VIII. ELEGANCE: — M. 339; H. 100-103; W. 272 ff.

RHETORIC AND ENGLISH COMPOSITION.



CHAPTER I.

THE ART OF RHETORIC.—HOW RHETORIC MAY BE STUDIED.— STANDARDS AND AUTHORITIES.

1. **The Art of Rhetoric.** Rhetoric is the art of telling some one else by words precisely what you mean to say. A definition in such colloquial language may seem so obvious as to be almost unnecessary, but let us be sure that we understand it in its full force.

First. Why do we say "telling some one else by words"? Because, if you stop to think of it, you will see that there are a number of other ways besides language by which people communicate with one another. They may communicate ideas or emotions by music, for instance, or by painting, or by sculpture, or, to a certain extent, by architecture. The painter uses as his medium color; the sculptor, stone; the musician, sound; the architect, various solid materials. The laws or principles that the painter must follow, then, are those which have to do with colors, and which depend on their chemical properties, on optics, on all possible relations, in