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course, we should all be teaching ...

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The Rhetoric of Reason: Writing and the
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Crosswhite's aim is to give new purpose to writing instruction and to students' writing,

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Crosswhite supports his aims through a
rhetorical reconstruction of reason,
offering new interpretations of Plato and

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Aristotle and of the concepts of reflection and dialogue from early modernity through Hegel to Gadamer.

Project MUSE - The Rhetoric of Reason

What Is Rhetoric? Rhetoric is the art of persuasion through communication. It is a form of discourse that appeals to people's

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emotions and logic in order to motivate or inform. The word “rhetoric” comes from the Greek “rhetorikos,” meaning “oratory.”

Writing 101: What Is Rhetoric? Learn About Rhetorical ...

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Attractions of Argument (Rhetoric of the Human Sciences) - Kindle edition by Crosswhite, James R.. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading The Rhetoric of Reason: Writing and the Attractions of Argument

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Argument

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For the end of logic is to teach a form of argument to secure reason, and not to entrap it. The end of morality is to procure the affections to obey reason, and not to

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invade it. The end of rhetoric is to fill the imagination to second reason, and not to oppress it: for these abuses of arts come in but ex obliquo 3, for caution.

On Rhetoric, or the Art of Eloquence, by Francis Bacon

Rhetoric is the study of effective speaking

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and writing. And the art of persuasion.

And many other things. In its long and vigorous history rhetoric has enjoyed many definitions, accommodated differing purposes, and varied widely in what it included.

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Responding to skeptics within higher education and critics without, James Crosswhite argues powerfully that the core of a college education should be learning to write a reasoned argument. A trained philosopher and director of a university-wide composition program, Crosswhite challenges his readers—teachers of writing

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and communication, philosophers, critical theorists, and educational administrators—to reestablish the traditional role of rhetoric in education. To those who have lost faith in the abilities of people to reach reasoned mutual agreements, and to others who have attacked the right-or-wrong model of

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formal logic, this book offers the reminder that the rhetorical tradition has always viewed argumentation as a dialogue, a response to changing situations, an exchange of persuading, listening, and understanding. Crosswhite's aim is to give new purpose to writing instruction and to students' writing, to reinvest both with the

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deep ethical interests of the rhetorical tradition. In laying out the elements of argumentation, for example, he shows that claiming, questioning, and giving reasons are not simple elements of formal logic, but communicative acts with complicated ethical features. Students must learn not only how to construct an argument, but the

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purposes, responsibilities, and consequences of engaging in one.

Crosswhite supports his aims through a rhetorical reconstruction of reason, offering new interpretations of Plato and Aristotle and of the concepts of reflection and dialogue from early modernity through Hegel to Gadamer. And, in his

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conclusion, he ties these theoretical and historical underpinnings to current problems of higher education, the definition of the liberal arts, and, especially, the teaching of written communication.

This timely intervention into composition

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And The Attractions Of Argument studies presents a case for the need to teach all students a shared system of communication and logic based on the modern globalizing ideals of universality, neutrality, and empiricism. Based on a series of close readings of contemporary writing by Stanley Fish, Asao Inoue, Doug Downs and Elizabeth Wardle, Richard

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Rorty, Slavoj Zizek, and Steven Pinker, this book critiques recent arguments that traditional approaches to teaching writing, grammar, and argumentation foster marginalization, oppression, and the restriction of student agency. Instead, it argues that the best way to educate and empower a diverse global student body is

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to promote a mode of academic discourse dedicated to the impartial judgment of empirical facts communicated in an open and clear manner. It provides a critical analysis of core topics in composition studies, including the teaching of grammar; notions of objectivity and neutrality; empiricism and pragmatism;

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identity politics; and postmodernism.

Aimed at graduate students and junior instructors in rhetoric and composition, as well as more seasoned scholars and program administrators, this polemical book provides an accessible staging of key debates that all writing instructors must grapple with.

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Argument
“Rhetoric is the counterpart of logic,” claimed Aristotle. “Rhetoric is the first part of logic rightly understood,” Martin Heidegger concurred. “Rhetoric is the universal form of human communication,” opined Hans-Georg Gadamer. But in *Deep Rhetoric*, James Crosswhite offers a

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groundbreaking new conception of rhetoric, one that builds a definitive case for an understanding of the discipline as a philosophical enterprise beyond basic argumentation and is fully conversant with the advances of the New Rhetoric of Chaïm Perelman and Lucie Olbrechts-Tyteca. Chapter by chapter, Deep Rhetoric

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develops an understanding of rhetoric not only in its philosophical dimension but also as a means of guiding and conducting conflicts, achieving justice, and understanding the human condition. Along the way, Crosswhite restores the traditional dignity and importance of the discipline and illuminates the twentieth-

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century resurgence of rhetoric among philosophers, as well as the role that rhetoric can play in future discussions of ontology, epistemology, and ethics. At a time when the fields of philosophy and rhetoric have diverged, Crosswhite returns them to their common moorings and shows us an invigorating new way

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The great Buddhist scholars Santaraksita (725 - 88 CE.) and his disciple Kamalasila were among the most influential thinkers in classical India. They debated ideas not only within the Buddhist tradition but also with exegetes of other Indian religions,

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And they both traveled to Tibet during Buddhism's infancy there. Their views, however, have been notoriously hard to classify. The present volume examines Santaraksita's Tattvasamgraha and Kamalasila's extensive commentary on it, works that cover all conceivable problems in Buddhist thought and portray Buddhism

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as a supremely rational faith. One hotly debated topic of their time was omniscience - whether it is possible and whether a rational person may justifiably claim it as a quality of the Buddha. Santaraksita and Kamalasila affirm both claims, but in their argumentation they employ divergent rhetorical strategies in

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different passages, advancing what appear to be contradictory positions.

McClintock's investigation of the complex strategies these authors use in defense of omniscience sheds light on the rhetorical nature of their enterprise, one that shadows their own personal views as they advance the arguments they deem most

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effective to convince the audiences at hand.

The Writing & Rhetoric series method employs fluent reading, careful listening, models for imitation, and progressive

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steps. It assumes that students learn the best by reading excellent, whole-story examples of literature and by growing their skills through imitation. Each exercise is intended to impart a skill (or tool) that can be employed in all kinds of writing and speaking. The exercises are arranged from simple to more complex.

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What's more, the exercises are cumulative, meaning that later exercises incorporate the skills acquired preceding exercises.

This series is a step-by-step apprenticeship in the art of writing and rhetoric. Fable, the first book in the Writing & Rhetoric series, teaches students the practice of close reading and comprehension,

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summarizing a story aloud and in writing, and amplification of a story through description and dialogue. Students learn how to identify different kinds of stories; determine the beginning, middle, and end of stories; recognize point of view; and see analogous situations, among other essential tools. The Writing & Rhetoric

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series recovers a proven method of teaching writing, using fables to teach beginning writers the craft of writing well.

This brief rhetoric of argument teaches critical reading, informal reasoning, and writing as reasoned inquiry, and now features a mini-anthology of arguments on

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civic issues. The Shape of Reason emphasizes the enthymeme as the central basis for the invention and structure of arguments. This approach blends classical insights into rhetorical reasoning with contemporary understandings of the composing process as generative and organic, situated within discourse

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communities. The book helps to understand argument as inquiry, stressing the responsibility that writers have - to their audience and to their own ideas - in structuring arguments that earn their conclusions and in considering opposing arguments. For anyone interested in argumentative writing.

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