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PREFACE

I remember the day when I found myself sitting with a group of people whom I did not know in a room above a school gym discussing classical education. Suddenly the conversation shifted and we began discussing a writing curriculum I had never heard of. Soon I was told that I was to teach a lesson from this curriculum later in the week. I think it was on amplification. Afterwards, I was informed that my assignment was to return home and teach this to my students.

Such was my initiation to *The Lost Tools of Writing* (LTW). At the time, I had no idea why so much careful attention was dedicated to the understanding and teaching of this program or how it connected to classical education. Not long after, I began to see why. I began to see and experience how classical rhetoric improved my teaching because it drove me relentlessly to the heart of the lesson. The clearer my vision of the logos (idea) became, the clearer my teaching and my students' understanding became. Then I realized that classical rhetoric is the art of teaching and learning.

My experience teaching LTW has primarily taken place in the middle school classroom. Over the years, while teaching LTW, I was always looking for types. When traveling, I often came across other teachers of the program who were also looking for types. The idea of a handbook to accompany LTW by providing a catalogue of types that a teacher could pull into the lesson began to take shape. Thus, the goal for this handbook was to provide teachers of LTW with a resource to improve their own understanding of classical rhetoric and to complement their lessons with ready types.

I would like to add a few comments concerning the types used in the handbook, its overall design, and how the teacher might make the most use of it.

Notes on the types: The types are not perfect. I tried to capture some of the common things a teacher might see from students at different stages of the writing process. Sometimes students stumble onto parallelism with their proofs before you teach it. Sometimes a reason might fit into more than one category while sorting the ANI. Sometimes there are not enough reasons for a category after a student sorts the ANI. Often times the scheme or trope is not as great as expected.

The Invention types do not derive from the stories about which they are concerned. I did not look for definitions or comparisons in *The Wind in the Willows* or for circumstances in "Cinderella." They illustrate the process of inventing arguments from the stories by using the ANI and the five common topics.

Likewise, the types for Arrangement illustrate how to amplify the Rudimentary Persuasive Essay by adding a new part to the form of each new essay. In other words, the types for exordium are not exordia that I have pulled from Shakespeare's *Julius Caesar*. Rather, they are exordia that are composed in relation to the issue of whether Brutus should have stabbed Caesar.

The types for Elocution differ from Invention and Arrangement. Each section under Elocution consists of two parts. First, I pulled a total of 10 types from the three stories for each lesson in Elocution. Second, two additional constructed types for each story accompany the 10 model types.

General design. The handbook makes use of three classic texts: "Cinderella," *The Wind in the Willows*, and *Julius Caesar*. I intended these three texts to represent a beginning, middle, and advanced level of literature that may be used with students in grades 6 through 8. Each lesson within Invention, Arrangement, or Elocution contains types from all three books. A teacher preparing a lesson, for example, on definition will immediately find three types for definition: one from "Cinderella," one from *The Wind in the Willows*, and one from *Julius Caesar.*

Following the canons in the handbook is an additional chapter that contains essays one through nine. Again, each essay provides three types, one for each story. The teacher and students are able to observe how a simple rudimentary essay grows and develops as each new tool of rhetoric is appended to the Rudimentary Persuasive Essay. Finally, a glossary is provided for many of the common terms used in classical rhetoric and LTW.

Possible uses: Originally, I set out to compile a catalogue of types that the teacher could quickly refer to and pull from while preparing the lesson for the students. I found myself spending hours looking for types of exordia that I could use in my lessons. A handbook that contained several of these types would save much time and energy. Another use for the types in the handbook is strictly for the teacher. Even after several years of teaching LTW, I continually look to the types to reassure my understanding of the logos for the lesson I am preparing to teach. Types are embodiments of the logos, and good types lead one quickly to it. In his sixth letter to Lucilius, Seneca explains first that men give more credence to their eyes than to their ears, and secondly, *longum iter est per praecepta, breve et efficax per exempla* ("the way is long through precepts, but short and efficacious through examples").

My hope is that this handbook may amplify your understanding of LTW and complement the lessons you prepare to cultivate wisdom and virtue within your students.

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