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## Classical Composition

**Refutation and Confirmation Stages**

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Lesson 3: Refutation of Giufà and the Judge

The Narrative

1. Read the story aloud; it may be read again, aloud or silently.

2. Highlight and explain key words:
   - Giufà - [yoof-a] a character in Sicilian tales
   - herb - a plant used for flavor, scent, etc.
   - exclaim - to cry out loudly
   - officers of justice - policemen
   - credit - trust in a buyer's intention to pay
   - pronounce - to utter formally or solemnly
   - sentence - a judge’s decision on punishment

3. Ask: “What are the main acts of this story?”

   | Act I: Giufà |
   | Act II: Thieves |
   | Act III: Meat |
   | Act IV: Selling the Meat |
   | Act V: The Judge |

4. Call on students to narrate the story from memory.

5. Discuss details about the story.
   - What does Giufà exclaim about the moon?
     "It appears, it appears! It sets, it sets!"
   - How does Giufà upset the thieves?
     They feared the officers of justice were coming.
   - What does his mother do with the meat?
     The next day his mother sold the meat.
   - What does his mother tell him about it?
     "Yes, I sold it to the flies on credit."
   - What does the judge sentence on the flies?
     "When they get it."
   - What does Giufà exclaim about the moon?
     "It appears, it appears! It sets, it sets!"
   - How does Giufà upset the thieves?
     "Sir, I want justice. I sold the flies meat on credit, and they have not come to pay me."
   - What does Giufà exclaim about the moon?
     "It appears, it appears! It sets, it sets!"

6. Ask: “What is the truth this story attempts to demonstrate?”

   | Be just in your dealings with everyone. |
   | A mocker will suffer. |

+TEACHER TIPS
   - Students need to know the story.
   - Focus on relevant details.

Aphthonius’ Model

1. Review Aphthonius’ model.

2. Ask: “What is the purpose of a Refutation?”

   | to refute the poets, a particular story, or the truth or Recognition of a story |

3. Ask: “What are the paragraphs?”

   | Discredit, Exposition, Unclarity, Implausibility, Impossibility, Inconsistency, Impropriety, Inexpediency, and Epilogue |

4. Call on students to define each kind of argument.

1. Discredit

   This paragraph discredits the story or author.

INTRODUCTION

1. Read the directions; you may refer to Aphthonius’ example:
   "It is pointless to contradict the poets, but they themselves provoke us to contradict them …"

2. Ask: “Who are we discrediting generally?”

   | poets, storytellers, makers of tall tales |

3. Ask: “How will you discredit them?”

   | Say that they would not listen to reproof or advice, e.g., "It is pointless to contradict the poets."
   | Say their works are so bad that it would be wrong not to refute them, e.g., "They provoke us to contradict them."

4. Call for oral answers, then written.
The story goes that a fool named Giufà was gathering herbs late at night when he noticed the moon disappearing and reappearing behind the clouds. “It appears, it appears! It sets, it sets!” he shouted. Some nearby thieves who were skinning a cow they had stolen, mistaking the voice of Giufà for that of the police, fled in terror. Giufà, finding the meat they left behind in their hurry, put the stolen booty in his bag and took it home to his mother to sell. His mother went to the market the next day and sold the meat, keeping the money for herself. When Giufà inquired about the sale, she fabricated that she had sold it to the judge on credit. Just then, a fly landed on the judge’s nose, and Giufà, taking the judge’s trouble to a judge; moon passing behind clouds; terror; mother lying to son; broken nose; peasant village in Italy; greedily; dishonestly; jocularly; ridiculously; once upon a time; night; daytime; (these match actions given above) dutifully/in a silly way; with fright; observantly;简直是愚蠢和有害的寓言。

**ROUGH DRAFT**

1. Have students combine the above elements (Introduction, Discredits, and Thesis) into a paragraph.
   - It fails to be a story worth one’s time, and should be swept away with the whirlwind of truth.

2. Remind them to include anemographia, describing wind:
   - If students answer orally, other students can benefit.
   - Allow for fun balanced with proper taste.

**TEACHER TIPS**

- Answers/examples in this Teacher Guide are for your help.
- Students should think and write their answers, not yours.
- If students answer orally, other students can benefit.

**NARRATIVE**

1. Read the directions; refer to Aphthonius’ example; discuss its brevity:
   - “Daphne, they say, was the offspring of Earth and Ladon, and excelling others in beauty she made the Pythian her lover. Loving her, he pursued her; pursuing her, he did not catch her, but Earth received her daughter and gave forth a flower bearing the same name as the maiden. He crowned himself with her in her new form, and the plant is displayed as a crown at the Pythian tripod because of his desire for the mortal maiden, and the shoot is made a token of his art.”

2. Ask: “What is the Recognition?”
   - A mocker will suffer.

3. Ask: “What is the Reversal?”
   - A judge mocks Giufà and suffers for it.

4. Ask: “What Suffering occurs?”
   - The judge suffers a broken nose.

5. Answer the rest of the components in the same fashion.

6. Call on students to narrate a paraphrase of the story.

7. Have students write a brief paraphrase.
TRANSITION

1. Say: “Now that we have briefly retold the story to our audience, we need to remind them about what we are doing; we are refuting this story.”

2. Read the directions; refer to Aphthonius’ example:
   ▶ “Such are the tales they tell; it is easy to put them to the test, as follows.”

3. Ask: “What will you say about the story?”
   ▶ It is easy to put it to the test.

4. Have students write a paraphrase.

ROUGH DRAFT

1. Have students combine the above elements (Narrative, Transition) into a paragraph.

2. Remind them to include astrothemia, describing stars:
   ▶ Giufà was gathering herbs under a starless sky late at night.

+TEACHER TIPS
   ▶ Walk around and help individuals.
   ▶ Ask students to read Rough Drafts aloud when finished; praise them and have other students praise them.

3. Unclarity
   Here we argue that some fact from the story is unclear.
   The unclear fact is found in the selection; read it aloud.

RHETORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   ▶ “Daphne was the offspring of Earth and Ladon: what proof does she have of her birth?”

2. Ask: “What fact will we argue is unclear?” (Giufà said about the moon, “It appears! It sets!”)

3. Ask: “What will we imply about this fact?”
   ▶ Clouds scudding across the moon (cause) does not clearly lead to saying that the moon was rising and setting (effect).

4. Ask: “What rhetorical question will you ask to imply the unclarity?”
   ▶ How could clouds scudding across the moon cause one to say that it was rising and setting?

5. Call for oral answers, then written.

STATEMENT

1. Read the directions; refer to Aphthonius’ example:
   ▶ “She was human; theirs is a different nature.”

2. Ask: “How can you turn your Rhetorical Question into a statement?”
   ▶ It is unclear why Giufà said the moon was waxing and waning on the horizon when it was only being passed over by clouds.

3. Have students write an answer.
3. Counter Argument
Quote an opponent's possible counter argument.
Write your answer: One might say, “Giufà was only commenting on what he was seeing.”

4. Answer Counter Argument
Give an answer to the counter argument.
Write your answer: Not even a person as simple of mind as Giufà could think that the moon rises and sets more than once a night, and so very quickly.

5. Answer Counter Argument
Give a second answer to the counter argument.
Write your answer: A person would not mistake clouds blowing across the view of the moon for the moon following its long path across the sky when it rises and sets.

6. Dilemma
In the form of an either/or sentence, state a dilemma based on your previous points.
Write your answer: Either the structure of the cosmos rearranged itself while Giufà was watching, or he did not have a firm grasp on reality.

Rough Draft
Combine the sentences. Add onomatopoeia.
We are told Giufà howled under the moon, “It appears, it appears! It sets, it sets!” But how could clouds blowing across the moon lead to saying it rose and set? If the moon is merely being blocked by clouds every couple of seconds, then it could not possibly effect the illusion of waxing and waning on the horizon. One might say, “Giufà was only commenting on what he was seeing.” Not even a person as simple of mind as Giufà could think that the moon rises and sets more than once a night, and so very quickly. How could a person mistake clouds blowing across the view of the moon for the moon following its long path across the sky when it rises and sets? These two events do not look the same at all. Either the structure of the cosmos rearranged themselves while Giufà was watching, or he did not have a firm grasp on reality.

COUNTER ARGUMENT
1. Read the directions; refer to Aphthonius’ example:
   » “How did Ladon have intercourse with Earth? Flooding her with his waters?”
2. Ask: “How might an opponent answer your rhetorical question?”
   EX “Giufà was only commenting on what he was seeing.”
3. Have students write an answer.

ANSWER COUNTER ARGUMENT (PART 1)
1. Read the directions; refer to Aphthonius’ example:
   » “Then all rivers can be called Earth’s husbands, since all flood her. And if a human came forth from a river, then a river can come from humans; for descendants disclose their ancestry.”
2. Ask: “How may we answer our opponent?”
   EX If so, then he had never seen the moon before nor known about it.
3. Have students write an answer.

ANSWER COUNTER ARGUMENT (PART 2)
1. Read the directions; refer to Aphthonius’ example:
   » “What do they call a marriage of river and earth? A wedding is for sentient beings, of whom the earth is not one.”
2. Ask: “How else may we answer our opponent?”
   EX The scudding of clouds is quick, but the orbit of the moon is much more gradual.
3. Have students write an answer.

DILEMMA
1. Say: “A dilemma is offering a choice between two (equally unfavorable) alternatives.”
   EX Either your client is guilty of perjury, or of murder.
2. Read the directions; refer to Aphthonius’ example:
   » “So either Daphne must be classed among streams or Ladon must be reckoned a man.”
3. Ask: “What choice may we offer our opponent?”
   EX Either simpletons have no notion of the moon and its movements or the moon’s orbit appears faster than the wind-sped clouds.
4. Have students write an answer.

ROUGH DRAFT
1. Have students combine the above elements into a paragraph.
2. Remind them to include onomatopoeia:
   EX We are told Giufà howled under the moon.

+TEACHER TIPS
   » Walk around and help individuals.
   » Students may object about refuting certain aspects of the story that seem right:
     EX Giufà may have just been playing a game with the moon rather than literally thinking it was rising and setting.
   » Assure that they will get a chance to confirm such aspects in the next lesson, but in Refutation, we must take the perspective of a refuter.
**Rhettorical Question**

1. Read the directions; refer to Aphthonius’ example:
   » “Where did the girl live?”

2. Ask: “How can you turn your statement into a question?”
   Ex Why would the thieves discard their plunder?

3. Have students write an answer.

**Counter Argument**

1. Read the directions; refer to Aphthonius’ example:
   » “By Zeus, with her father.”

2. Ask: “How might an opponent answer your rhetorical question?”
   Ex “The thieves were terrified by Giufà’s yelling.”

3. Have students write an answer.
ANSWER COUNTER ARGUMENT

1. Read the directions; refer to Aphthonius’ example:
   » “What human can live in a river?”

2. Ask: “How may we answer our opponent?”
   Ex The thieves would not have left their hard-earned loot out of fear.

3. Say: “Write your answer in the form of a question.”
   Ex Would hardened criminals so easily leave their hard-earned loot?

DILEMMA

1. Say: “A dilemma is offering a choice between two (equally unfavorable) alternatives.”
   Ex Either your client is guilty of perjury, or of murder.

2. Ask: “What choice may we offer our opponent?”
   Ex Either thieves work for no profit, or they spontaneously lose their nerve.

3. Have students write an answer.
5. Impossibility

Here we argue that some fact from the story is impossible.

The impossible fact is found in the selection; read it aloud.

TRANSLATION

1. Read the directions; refer to Aphthonius’ example:
   » “If you will, let us grant this, too, to the poets.”

2. Ask: “What may we ask our readers to do?”
   Ex Concede that the thieves left their loot.

3. Have students write an answer.

RHEORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “How did a god love and belle his nature by falling in love?”

2. Ask: “What fact will we argue is impossible?” (Meat soiled with dirt was purchased.)

3. Ask: “What will we imply about this fact?”
   Ex It is impossible that the meat was bought.

4. Ask: “What rhetorical question will you ask to imply the impossibility?”
   Ex How is it possible that anyone would buy the rotten meat?

5. Have students write an answer.

STATEMENT

1. Read the directions; refer to Aphthonius’ example:
   » “Love is the most burdensome of all things, and it is impious to ascribe the worst evils to the gods.”

2. Say: “This statement is general, meaning it refers to no particular person or situation.”

3. Ask: “How can you turn the rhetorical question into a general statement?”
   Ex No one would buy soiled, rancid meat.

4. Have students write an answer.

5. Impossibility

This paragraph shows how an action in the story is impossible.

When Giufà saw the thieves running away, he went to see what it was and found the calf skinned. He took his knife and cut off flesh enough to fill his sack and went home. When he arrived there, his mother asked him why he came so late. He said it was because he was bringing some meat which she was to sell the next day, and the money was to be kept for him. The next day his mother sent him into the country and sold the meat.

1. Transition
   Ask readers to grant the previous point.
   Write your answer: 

   But we will concede that these criminals abandoned their profit.

2. Rhetorical Question
   Ask a rhetorical question that casts doubt on a particular fact from the story and shows a logical contradiction.
   Write your answer: 

   Then, given that people only eat fresh, unspoiled meat, why would they purchase rancid meat from Giufà’s mother?

3. Statement
   Answer the rhetorical question with a general statement that is a paraphrase of #2.
   Write your answer: 

   When consumers see that the meat for sale is putrid and rotting, they will not buy it.

4. Rhetorical Question
   In the form of “If … then …” ask a general rhetorical question that is a loose paraphrase of #3.
   Write your answer: 

   If consumers see that the beef they are about to purchase is maggoty, then will they not take their business elsewhere?

5. Statement
   Flatly contradict #2-4 with particulars from the story to show that it is impossible.
   Write your answer: 

   Giufà’s mother did not sell the meat, for she could find no one willing to buy such inedible food.

RHEORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “For if the gods are subject to all diseases, how will they differ from mortals? But if they bear love, which is worst of all, why are they free from the rest when they bear the most grievous?”

2. Ask: “How can you paraphrase your previous statement as a rhetorical question in the ‘If … then …’ form?”
   Ex If meat is rotten and covered with dirt, then will anyone buy it?

3. Have students write an answer.

STATEMENT

1. Read the directions; refer to Aphthonius’ example:
   » “But his nature does not know passion, nor was the Pythian seen as a lover.”

2. Say: “How can we flatly contradict the story?”
   Ex Giufà’s mother did not sell the meat because no one would buy it.

3. Have students write an answer.
Refutation: Giufà and the Judge

**SYLLOGISM**

The syllogism is optional for students who have not studied logic.

1. **Read the directions; refer to the sixth paragraph in Aphthonius’ model:**
   » “When the Pythian was chasing the girl, how did he come second to a mortal? Men excel women; do women, then, outclass gods? Does what is lesser among mortals overcome gods?”

2. **Ask:** “What nouns occur in this part of the story?”
   (meat, dirt, sellers, buyers)

3. **Ask:** “What do we conclude about these nouns?”
   **Ex** Buyers do not buy dirty meat.

4. **Have students write a conclusion on the third line.**

5. **Ask:** “What is the major and minor premise that lead to the conclusion?” (Major: All dirty meat is inedible. Minor: Nothing inedible is purchased by people.)

6. **Have students write the major premise on the first line and the minor premise on the second line.**

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**RHETORICAL QUESTION**

1. **Read the directions; refer to Aphthonius’ example:**
   » “When the Pythian was chasing the girl, how did he come second to a mortal?”

2. **Ask:** “How can we turn our conclusion into a question?”
   **Ex** Why would anyone purchase dirty meat?

3. **Have students write an answer.**

**STATEMENT**

1. **Read the directions; refer to Aphthonius’ example:**
   » “Men excel women”

2. **Say:** “State the major premise.”
   **Ex** All meat covered in grime is inedible.

3. **Have students write an answer.**

**RHETORICAL QUESTION**

1. **Read the directions; refer to Aphthonius’ example:**
   » “Do women, then, outclass gods?”

2. **Ask:** “How can we again turn the conclusion into a question?”
   **Ex** How is it possible that anyone would spend their money on filthy food?

3. **Have students write an answer.**

**ROUGH DRAFT**

1. **Have students combine the above elements into a paragraph.**

2. **Remind them to include onomatopoeia:**
   **Ex** squishy, disgusting meat
6. Inconsistency

Here we argue that some fact from the story is inconsistent, or unjust.

The inconsistent fact is found in the selection; read it aloud.

RHETORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “Why did the mother receive her daughter when she fled?”

2. Ask: “What fact will we argue is inconsistent?” (Giufà’s mother lied to him.)
   Ask: “What will we imply about this fact?”
   It is inconsistent that Giufà’s mother lied to him.

3. Ask: “What ‘why’ rhetorical question will you ask to imply the inconsistency?”
   Why would a mother be dishonest with her son?

5. Have students write an answer.

RHETORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “Is marriage a worthless thing? Then how did she herself become a mother?”

2. Ask: “How can you paraphrase your previous rhetorical question in the ‘If … then …’ form?”
   If it is inconsistent for a mother to be dishonest with her son, then how could Giufà’s mother lie to him?

Ex If it is consistent for a mother to be honest with her son, then how could Giufà’s mother lie to him?

3. Have students write an answer.

RHETORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “Or a good thing? Then why did she deprive her daughter of what is fine?”

2. Ask: “What is a general truth about consistency/justice that is violated in the story?”
   It is consistent for a mother to raise a child in love and grace.

3. Ask: “What rhetorical question can you ask to imply that this truth was violated in the story?”
   How could Giufà’s mother trick him so unlovingly?

4. Have students write an answer.

DILEMMA

1. Say: “A dilemma is offering a choice between two (equally unfavorable) alternatives.”
   Either your client is guilty of perjury, or of murder.

2. Ask: “What choice may we offer an opponent?”
   Either she is a heartless mother, or Giufà is not really her son.

3. Have students write an answer.
Refutation: Giufà and the Judge

ROUGH DRAFT

1. Have students combine the above elements into a paragraph.

2. Remind them to include onomatopoeia.

   Ex. A mother speaking lies > a mother murmuring lies

   +TEACHER TIPS
   » Walk around and help individuals.
   » Dilemma may cause confusion for some students, so you may decide to compose this part together, ensuring that the dilemma is a choice between two equally unfavorable alternatives.

7. Impropriety

   Here we argue that some fact from the story is improper, or dishonorable.

   The improper fact is found in the selection; read it aloud.

RHEORITICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “Why did Earth act in conflict with her own deeds?”

2. Ask: “What fact will we argue is improper?” (The judge continued the mother’s deceit.)

3. Ask: “What will we imply about this fact?”

   Ex. It is improper that the judge continued the mother’s deceit.

4. Ask: “What ‘why’ rhetorical question will you ask to imply the impropriety?”

   Ex. Why would the judge continue the mother’s deceit?

5. Have students write an answer.

RHEORITICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:
   » “She displeased the Pythian by saving her daughter; did she then try to please him by bringing her back?”

2. Ask: “What is a general truth about propriety that is violated in the story?”

   Ex. It is proper for a judge to seek justice.

3. Ask: “What ‘If … then …’ rhetorical question can you ask to imply that this truth was violated in the story?”

   Ex. If it is proper for a judge to seek justice, then how could the judge refuse to help Giufà find true justice?

4. Have students write an answer.

STATEMENT

1. Read the directions; refer to Aphthonius’ example:
   » “She should not have tried to please if she wanted to displease.”

2. Ask: “How can you turn your question above into a ‘Then … if …’ statement?”

   Ex. Then the judge’s acts were improper, if it is proper for a judge to seek justice.

3. Have students write an answer.
Lesson 3  
Refutation: Giufà and the Judge

ROUGH DRAFT

1. Have students combine the above elements into a paragraph.

2. Remind them to include aequipollentia:

   - judges are meant to tell the truth >
   - judges are not meant to tell lies

+TEACHER TIPS

» Walk around and help individuals.
» Give a 30-second lesson on the difference between consistency and propriety:

   - A person is consistent if he treats others as he should. A person is proper if he acts in a way that merits praise.
   - Consistency has to do with innocence vs. guilt. Propriety has to do with honor vs. shame.

8. Inexpediency

Here we argue that some fact from the story is inexpedient.

The inexpedient fact is found in the selection; read it aloud.

RHETORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:

   » “Why was the god crowned with laurel at the tripod?”

2. Ask: “What fact will we argue is inexpedient?” (Giufà hit the judge’s nose.)

3. Ask: “What will we imply about this fact?”

   - It is inexpedient that Giufà hit the judge.

4. Ask: “What ‘why’ rhetorical question will you ask to imply the inexpediency?”

   - Why would Giufà hit the judge?

5. Have students write an answer.

STATEMENT

1. Read the directions; refer to Aphthonius’ example:

   » “The shoot was a symbol of pleasure, but the power of prophecy is a sign of virtue”

2. Ask: “What is a general truth about expediency that is violated in the story?”

   - It is inexpedient to hit a judge who has the power to punish as well as help.

3. Have students write an answer.

RHETORICAL QUESTION

1. Read the directions; refer to Aphthonius’ example:

   » “How then did the Pythian connect what by nature cannot be joined?”

2. Ask: “What ‘How then’ rhetorical question can you ask to imply that the general truth was violated in the story?”

   - How then could Giufà ask the judge for help and then hit him on the nose?

3. Have students write an answer.
**EXCLAMATION**

1. Read the directions; refer to Aphthonius’ example:
   » “What?”

2. Ask: “What emotion expresses how one should respond to this inexpedience?”
   ‥ Ex contempt, scorn, mockery
   ‥ Ex disbelief, confusion, bewilderment

3. Ask: “How can we express this emotion in a short exclamation?”
   ‥ Ex Seriously?
   ‥ Ex Really?
   ‥ Ex This crazy behavior is ridiculous!

4. Have students write an answer.

5. **DILEMMA**

   In the form of an either/or sentence, state a dilemma based on your previous points.

   Write your answer: Either Giufà came before the judge with the explicit purpose of getting himself jailed, or he was mad.

   Rough Draft
   Combine the sentences. Add enallage.
   Why would Giufà make a bad situation worse by attacking a magistrate? A person who graciously asks for his pleas to be considered will be heard, but acting disrespectfully in court is asking to be punished. Why would Giufà go before the law looking for help, and then aggressively assault the one who could help him? Seriously? Either Giufà came before the judge with the explicit purpose of getting himself jailed, or he was mad.

   Final Draft
   For all these reasons we have no choice but to dismiss this story of “Giufà and the Judge” and its storytellers.

   **Epilogue**
   This paragraph concludes the essay.

   Write your answer: For all these reasons we have no choice but to dismiss this story of “Giufà and the Judge” and its storytellers.

   **9. Epilogue**
   This paragraph concludes the essay.

   Epilogue
   Conclude briefly by restating the discredit and challenging the audience.

   Write your answer: For all these reasons we have no choice but to dismiss this story of “Giufà and the Judge” and its storytellers.