|  |
| --- |
| **III. PROCESS \*looking ahead to Thursday**  **(group members)** |
| |  |  | | --- | --- | | **What is the role of imitation and practice in cultivating natural talent?** | Some natural talent for oratory is needed. You must practice, and learn what must be done, but must have at least “modest speaking skills” (Coelius) These skills, in addition to practice, writing is ideal form of practice (91), and |  |  |  | | --- | --- | | **How does Cicero contrast the usual *parts* of oratory with the *activities* of the orator?** |  |  |  |  | | --- | --- | | **What specific mental and physical steps does the orator take as he constructs and delivers his speech?** |  |  |  |  | | --- | --- | | **How do Cicero’s views on these questions fit with our understanding so far of the Sophists? Plato? Aristotle? More recent scholarship?** |  | |

|  |
| --- |
| **TOPICS & THEMES FROM THIS COURSE** |
| |  |  | | --- | --- | | **Questions specific to Cicero.** | Group answers with (p. number). | |

|  |
| --- |
| **0. USES OF THE PAST**  **(everybody)** |
| |  |  | | --- | --- | | **How was the relationship between the Roman world and the Greek world when *De Oratore* was written?** | **tension / recycling / mixture of inferiority and admiration** |  |  |  | | --- | --- | | **What is significant about the form in which *De Oratore* is written (and which to which speaker do we attribute Cicero’s views?)** | **the dialogue format both harkens back to the Greek models and also contains a criticism of impractical separation from real life** |  |  |  | | --- | --- | | **How does the tension between older and younger civilizations show in *De Oratore*, and in our own study of ancient texts?** | **orality vs literacy / abstraction vs concreteness** | |

|  |
| --- |
| **I. NATURE OF RHETORIC/ ORATORY**  **(group members)** |
| |  |  | | --- | --- | | **How does C. define/ distinguish rhetoric and oratory? Valid to cover both/relation to philosophy** | Oratory - Delivery and style (p. 73); universal knowledge is required; people’s feelings (p. 69-70) Philosopher - Knowledge |  |  |  | | --- | --- | | **What is the relation of rhetoric/ oratory to philosophy?** | Like the philosopher, the orator must possess knowledge of human emotion (p 68) |  |  |  | | --- | --- | | **What is the relation of knowledge to morals in oratory? (eg, must the orator *be* good merely because he knows what Good is?)** | Military leaders (example)  Knowledge of subject-matter  Orator must do good/be moral  Oratory could be manipulated |  |  |  | | --- | --- | | **What is the role of the feelings in oratory?** | “For everyone knows that the power of an orator is most manifest in dealing with people’s feelings, when he is stirring them to anger or to hatred and resentment, or is calling them back from these same emotions to mildness and compassion. And this will only be accomplished by someone who has gained a thorough understanding of human character and the whole range of human nature, and of the causes by which feelings are stirred or calmed -- otherwise, his speech will not achieve its purpose” (p. 70) |  |  |  | | --- | --- | | **How do Cicero’s views on these questions fit with our understanding so far of the Sophists? Plato? Aristotle? More recent scholarship?** |  | |

|  |
| --- |
| **II. TEACHABILITY OF RHETORIC/ ORATORY**  **(group members)** |
| |  |  | | --- | --- | | **What should the orator know?** | 1. To discover what to say (p89) *inventio* 2. To distribute and put together what he has discovered - order and relevance *dispositio* 3. To clothe the results in appropriate language *elocutio* 4. To enclose this in his memory *memoria* 5. To deliver it with dignity and charm *dictio* |  |  |  | | --- | --- | | **Of the things that the orator should know, which kinds can be taught?** | 1. We must argue every side-comprehensive knowledge (93) 2. Exercise their voices (91) 3. Writing as much as possible (91) 4. Exercise the memory (91) 5. Actors as partial models (83, 92) |  |  |  | | --- | --- | | **What are the roles of *art* and *nature* in oratory?** | Art was commonly defined as based on exact knowledge; the orator combined this with natural ability (24) |  |  |  | | --- | --- | | **What sort of person should the orator be?** | One who can bring honor to yourselves, service to your friends, and benefit to the State (65); is able to employ language pleasant to the ear and thoughts suited to persuade and be equipped with an appropriate voice and delivery and a certain wit (109) |  |  |  | | --- | --- | | **How do Cicero’s views on these questions fit with our understanding so far of the Sophists? Plato? Aristotle? More recent scholarship?** |  | |

|  |
| --- |
| **III. PROCESS \*looking ahead to Thursday**  **(group members)** |
| |  |  | | --- | --- | | **What is the role of imitation and practice in cultivating natural talent?** | Some natural talent for oratory is needed. You must practice, and learn what must be done, but must have at least “modest speaking skills” (Coelius) These skills, in addition to practice, writing is ideal form of practice (91), and you can’t master without writing. |  |  |  | | --- | --- | | **How does Cicero contrast the usual *parts* of oratory with the *activities* of the orator?** | Not concerned with the parts of the speech, but with moving through the activities of the orator, which are the stages (invention, arrangement, style, memory, and delivery).  p. 89 |  |  |  | | --- | --- | | **What specific mental and physical steps does the orator take as he constructs and delivers his speech?** | p. 83  flexibility of the tongue, sound of voice, physical vigor, build and shape of face and body  quickness of the mind, intellect,  p. 92 hard work rather than art  the voice, the breath, the movement of the entire body |  |  |  | | --- | --- | | **How do Cicero’s views on these questions fit with our understanding so far of the Sophists? Plato? Aristotle? More recent scholarship?** |  | |

|  |
| --- |
| **ADDITIONAL QUESTIONS**  **(one from each group)** |
| |  |  | | --- | --- | | **I.** |  |  |  |  | | --- | --- | | **II.** |  |  |  |  | | --- | --- | | **III.** |  | |

x