

class #11

- return quiz
- website stuff
- more figures of speech
- cicero's "invention" & "arrangement"
- persuasive talk takehome
- developing content for an oral

clip of the day



figures of speech

Climax: a repetition in which words or phrases or sentences are arranged in order of increasing intensity or importance, often in [parallel construction](#); words or phrases arranged by degrees of increasing significance.

"A little neglect may breed great mischief . . . for want of a nail, the shoe was lost; for want of a shoe the horse was lost; and for want of a horse the rider was lost." --Benjamin Franklin

"They call for you: the general who became a slave; the slave who became a gladiator; the gladiator who defied an emperor. Striking story."
The Emperor Commodus to Maximus, in
Gladiator

"Aboard my ship, excellent performance is standard. Standard performance is substandard. Substandard performance is not permitted to exist. That I warn you." -Captain Queeg, *The Caine Mutiny*

"You can't hold a whole fraternity responsible for the behavior of a few perverted, sick individuals, but if you do, shouldn't you blame the whole fraternity system? And if the whole fraternity system is guilty, isn't this an indictment of our educational institutions in general? I put it to you, Greg, isn't this an indictment of our entire American Society? You can do what you want to us, but we're not going to sit here and listen to you bad mouth the United States of America." -Otter, *Animal House*

triad: simple three-word phrasing

wine, women, and song

liberte, egalite, fraternite

sex, drugs, and rock n roll

content, clarity, correctness

tricolon: phrasing with three
clearly defined parts of equal
length, usually independent clauses
and of increasing power.

I came; I saw; I conquered.

Wherever you are, whatever you do,
wherever you may be, when you think
refreshment, think ice-cold Coca-Cola

"with malice toward none, with
charity toward all, with firmness in
the right..." *Lincoln, Second
Inaugural*

synathroesmus(si na TREES mus):
a piling up of adjectives, for
dramatic, hyperbolic effect

Of all the *bete*, clumsy, blundering, boggling, baboon-blooded stuff I ever saw on the human stage, that thing last night beat--as far as the story and acting went--and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsyturviest, tuneless, scrannelpipest--tongs and boniest--doggerel of sounds I ever endured the deadliness of, that eternity of nothing was the deadliest, as far as its sound went." John Ruskin describing a performance of Wagner's *Die Meistersinger*

Lipsmackin' thirstquenchin'
acetastin, motivatin' goodbuzzin'
cooltalkin' highwalkin' fastlivin'
evergivin' coolfizzin' Pepsi.

The night-time sniffing, sneezing,
coughing, aching, stuffy head, fever,
so-you-can-rest medicine.

cicero's big 5

- invention
- arrangement
- style
- memory
- delivery

invention

figure out what everybody wants:

- define issues: fires you want to put out
- define audience: ethos and needs (fires audience wants put out)
- define goals: thinking, feeling, action

issues

- what is the argument really about?
- what is the crux?

goals

responses you hope to receive from
audience on a thinking, feeling, and
action levels

audience

Scope

Ethos

Needs

audience

- scope: who is your real audience--who do you have a chance with, who not?
- ethos
- needs

audience

- scope: Who is your real audience--who do you have a chance with, who not?
- ethos: What's the ethos of the group you hope to persuade? Can you make the group who disagrees with you a foil (e.g., Vanilla vs. Chocolate)
- needs

audience

scope: Who is your real audience--who do you have a chance with, who not?

ethos: What's the ethos of the group you hope to persuade? Commonplaces you can lean on? Can you make the group who disagrees with you a "foil" (e.g., vanilla vs. chocolate)

needs: What does the audience you hope to persuade care about? What are the slumbering fires you can fan?

basic argument

We need to control the noise levels in our community because noise is ruining our chance to enjoy our own property.

If we value our property, then we must control the noise levels in our community

arrangement

- opening--ethos: win over your audience
- body--logos: exposition of the facts, anticipating and neutralizing opponent's counterargument
- close--pathos: find a hot button

opening: ethos

- credibility issues?
- monkey grooming
- dress in uniform
- aporia/dubitatio?
- self-deprecating jokes

body: logos

- narration: background, problem development
- division: options for action
- proof: Primary and secondary benefits
- refutation: prolepsis--anticipate your opponent's argument, use it as starting point, and flip it if you can.

close: pathos

- find the appropriate "feeling" response and go for it.
- synthesize your most compelling points/insights: What do you want the audience to remember? "Sticky ideas"
- emphasize "doability" of your solution. It's not crazy, extreme, but reasonable.

style: virtues and vices

- proper language: ethos.
- clarity: active voice, natural, minimize technical jargon. Don't tell us too much.
- vividness: use stories, concrete examples, analogies, metaphors and other figures of speech.
- decorum: ethos: I'm not a wild-eyed extremists. I am principled and share your values.

the business plan

developing content

knowing what to say and not
say

it's about giving just
enough exposition to
deliver an insight

why is it easier to
answer questions during
the q & a?

you have a limited,
focused goal

you know you don't have
to say everything you
know . . .

. . . you have to say
only enough to deliver
the insight.

always ask yourself:
what's my bottom-line
idea?

what do i want my
audience to remember?

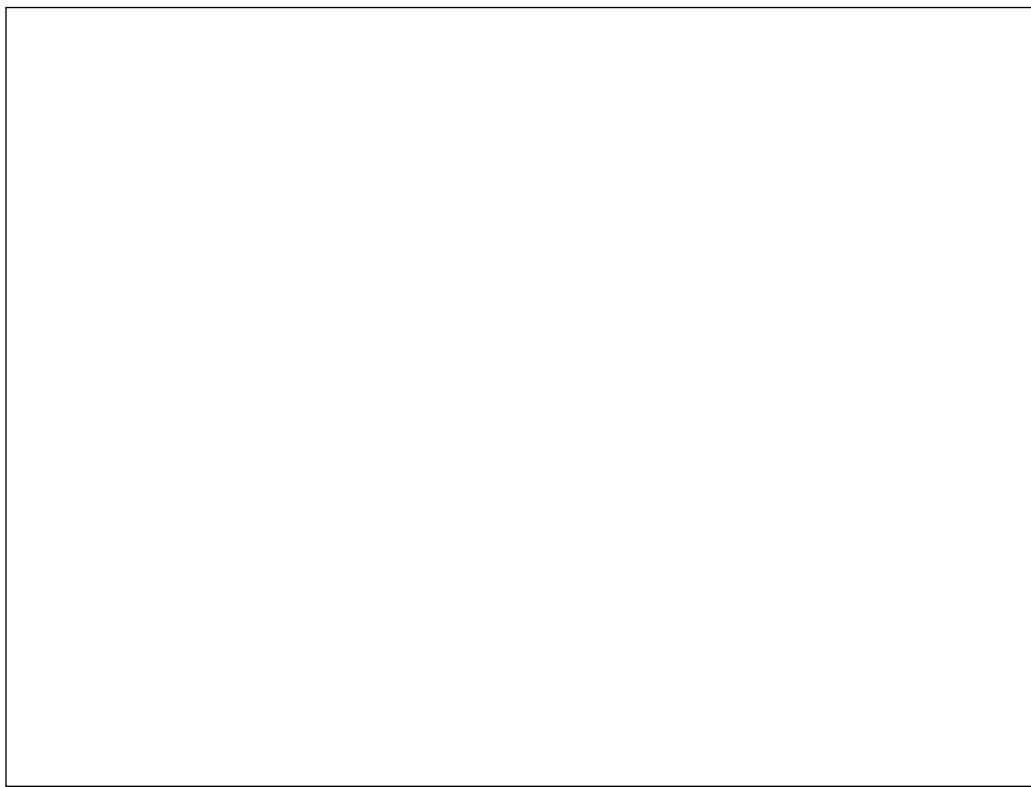
and then ask yourself:
how can i formulate that
idea in a way that has
the most impact . . .

how can i make it sticky?

audience

investor objectives

group process



set the tone with
p.u.n.c.h.

personal
unexpected
novel
challenging
humorous

the opening

(never start with an apology)

personal

tell a story about yourself

make it real

unexpected

surprise me

defy expectations

novel

tell me something i don't know

challenging

challenge the audience's
'ethos' or basic
assumptions

(make people think)

humorous

it's not about telling
jokes