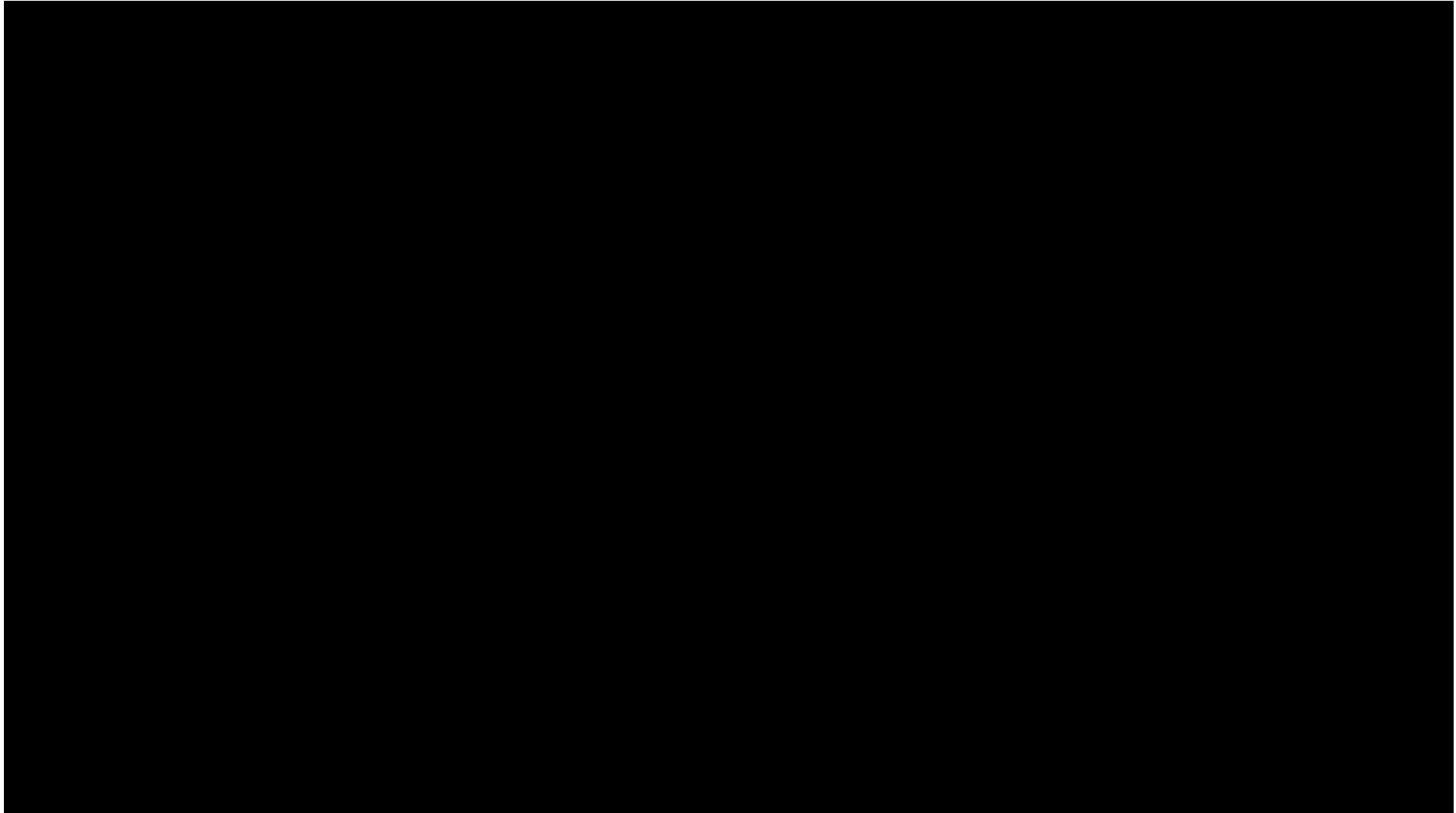




PRESENTATION SKILLS

Mgr. Barbora Hamplová

REVISION OF MODES OF APPEAL



Link to watch at home: <https://www.youtube.com/watch?v=3kIMM9BkW5o>



SCHEMES AND TROPES



TROPES

- tropes are any sort of figurative or evocative language

Allusion





ALLUSION

- Reference to another artistic work, person, place or idea well known to the audience in order to use its message or characteristics to illustrate the author's message.
- For example, English speakers frequently allude to Shakespeare or the Bible.

- Dwight D. Eisenhower, '[Farewell Address to the Nation](#),' January 17, 1961.
- Eisenhower warns against the "military-industrial complex."
 - The reference is to the Biblical prophets Isaiah and Joel; the latter urges the nations to beat their plowshares into swords (Isaiah 2:4; Joel 3:10).
 - The phrase's long Old-Testament history subtly reinforces the idea that a standing army is a relatively new innovation.

"Until the latest of our world conflicts, the United States had no armaments industry. American makers of plowshares could, with time and as required, make swords as well."

ALLUSION

- Frederick Douglass, ['What to the Slave is the Fourth of July?' \(Online excerpt\)](#)
- Address to the Rochester Ladies' Anti-Slavery Society, July 5, 1852. Here Douglass alludes to Psalm 68:31.
 - This quote of a less well-known passage makes an appeal to authority with Douglass' largely Christian audience, and an appeal to ethos by reminding them of his extensive knowledge of the text.
 - ([Full version: The Frederick Douglass Papers, Series Two: Autobiographical Writings; Volume 1 Narrative. Edited by John W. Blassingame, John R. McKivigan, and Peter P. Hinks; Textual editor, Gerald Fulkerson.](#))

"Africa must rise and put on her yet unwoven garment. 'Ethiopia shall stretch out her hand unto God.'"

ALLUSION

METAPHOR





METAPHOR

- The use of a word or phrase to symbolically represent another word or concept in order to highlight the similarities between them.
- Vivid images and apt analogies help capture an audience's attention and imagination, but they can also make subtle suggestions.

–Franklin D. Roosevelt, '[Inaugural Address](#),' March 4, 1933

- overcoming the challenges of the Great Depression with fighting a war, with himself leading the people—his "army"—into battle.
- The martial metaphor suggests strength.

"I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems."

METAPHOR

— — Martin Luther King Jr., 'Eulogy for the Martyred Children,' given September 18, 1963 for the four young victims of the Sixteenth Street Baptist Church Bombing in Birmingham, Alabama.

- King likens the lives of the young girls to an act on the "stage of history,"
- suggesting to his audience that, like parts in a play, human lives are ordained by God.

"This afternoon we gather in the quiet of this sanctuary to pay our last tribute of respect to these beautiful children of God. They entered the stage of history just a few years ago, and in the brief years that they were privileged to act on this mortal stage, they played their parts exceedingly well. Now the curtain falls; they move through the exit; the drama of their earthly life comes to a close."

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METAPHOR

Schemes





SCHEMES

- As you continue your analysis, be aware of the different schemes--or variations on sentence structure--that are used throughout.


PARALLELISM






PARALLELISM

- A pairing (or grouping of several) related words, phrases, or sentences with the same or similar grammatical structure.



"We can not dedicate — we can not consecrate — we can not hallow — this ground."
—Abraham Lincoln, 'Gettysburg Address,' November 19, 1863

PARALLELISM



"Those who have been left out, we will try to bring in. Those left behind, we will help to catch up."

—Richard Nixon, 'Inaugural Address,' January 20, 1969.

PARALLELISM

ANAPHORA





ANAPHORA

- A form of parallelism, anaphora refers to the repetition of words at the beginning of successive clauses in a sentence.
- Such insistent repetition leads emphasis and builds momentum.

"We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender..."

—Winston Churchill, 'We Shall Fight on the Beaches,' June 4, 1940, House of Commons, arguing to Parliament and the British people that they must continue to confront the Nazi threat. []

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—Winston Churchill, 'We Shall Fight on the Beaches,' June 4, 1940, House of Commons, arguing to Parliament and the British

ANAPHORA

"Let both sides explore what problems unite us instead of belaboring those problems which divide us. Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms, and bring the absolute power to destroy other nations under the absolute control of all nations. Let both sides seek to invoke the wonders of science instead of its terrors ... Let both sides unite to heed in all corners of the earth the command of Isaiah to 'undo the heavy burdens and let the oppressed go free.'"

—John F. Kennedy, *'Inaugural Address,'* remarking on the Cold War, January 20, 1961.

ANAPHORA

Patterns of Sound





PATTERNS OF SOUND

- Writing for speaking means paying special attention to the sound, cadence, and rhythm of words and phrases.
- These elements can imbue feeling and create shades of meaning in language.
- We will introduce some techniques writers and speakers use for this purpose.

ALLITERATION





ALLITERATION

- Repetition of consonant sounds, especially at the beginning of phrases.

—Toni Morrison, [Nobel Lecture, 1993.](#)

➤ The repetition of the "L" sound—"language," "lies," "limn," and "lives" lends the sentence its music.

"The vitality of language lies in its ability to limn the actual, imagined and possible lives of its speakers, readers, writers."

ALLITERATION

ASSONANCE





ASSONANCE

- Repetition of vowel sounds.

— Ida B. Wells, 'Lynching Our National Crime, Address at the National Negro Conference,' 1909.

- The "aw" sounds in "awful" and "slaughter" echo a cry of pain.
- And the long "a" sounds in "daily," "same," and "shameless" feel drawn-out and weary, lamenting the violence and injustice that has been perpetuated for so long.

"Why is mob murder permitted by a Christian nation? What is the cause of this awful slaughter? This question is answered almost daily—always the same shameless falsehood that 'Negroes are lynched to protect womanhood.'"

falsehood that 'Negroes are lynched to protect womanhood.'"

ASSONANCE

SIBILANCE





SIBILANCE

- The word "sibilant" comes from a Latin root meaning "hissing."
- Sibilance refers to the repetition of sibilant consonant sounds, like "s," "sh," "z," and "j."


—Martin Luther King Jr., ['Eulogy for the Martyred Children,' 1963.](#)

- Here, the pronounced sibilance hisses, snakelike, and sometimes even spits (when paired with the plosive consonants "p" and "t")
- suggesting to the listeners everything that is sneering, subtle, sinister, sneaky, or sly.

"They have something to say to us in their death. They have something to say to every minister of the Gospel who has remained silent behind the safe security of stained-glass windows. They have something to say to every politician who has fed his constituents the stale bread of hatred and the spoiled meat of racism."

constituents the stale bread of hatred and the spoiled meat of racism."

SIBILANCE



OFTEN, THESE DIFFERENT KINDS OF
REPETITION WORK TOGETHER TO WEAVE A
PATTERN OF SOUND:

—W. E. B. Du Bois, 'Niagara Movement Speech,' Harpers Ferry, Virginia, August, 1906.

- Here, in the final moments of his speech, DuBois falls into a lyrical cadence, evoking the crescendo of an anthem or the climax of a sermon.
- Part of the effect comes from the song-like rhymes, like "might" and "light." Also at work is the liquid sibilance of "All across the skies sit signs of promise."
- "The slave is rising in his might," which, together with the assonance of the repeated open, round vowels ("a" and "o") and the long and short "i" sounds, creates a swirling cascade of sound, underlined by the drumbeat alliteration of "we must not ... we may not" and "brothers ... battle ... black ... ballot ... breaks ... blood."

"Courage, brothers! The battle for humanity is not lost or losing. All across the skies sit signs of promise. The slave is rising in his might, the yellow millions are tasting liberty, the black Africans are writhing toward the light, and everywhere the laborer, with ballot in his hand, is voting open the gates of opportunity and peace. The morning breaks over blood-stained hills. We must not falter, we may not shrink. Above are the everlasting stars."

everlasting stars."



KEY TERMS QUIZ

*“I DON’T BLAME OUR PRESIDENT AT ALL.
I REALLY DON’T. THE REASON I DON’T BLAME
OUR PRESIDENT IS BECAUSE AMERICA HAS
GONE TO SLEEP.”*

—Shirley Chisholm, 'A Coalition of Conscience,' Greenfield High School, Greenfield, Massachusetts, Oct. 3, 1983.

This quote contains an example of...:

- Sibilance
- Metaphor
- Allusion
- Alliteration



✓ METAPHOR



*“WE ARE A BUNCH OF RIP VAN
WINKLES, QUIESCENT.”*

—Shirley Chisholm, 'A Coalition of Conscience,' Greenfield High School, Greenfield, Massachusetts, Oct. 3, 1983.

This quote contains an example of...:

- Elision
- Anaphora
- Pathos
- Allusion



✓ ALLUSION

“THE WELFARE OF THE WAGE WORKER, THE WELFARE OF THE TILLER OF THE SOIL—UPON THESE DEPEND THE WELFARE OF THE ENTIRE COUNTRY.”

—Theodore Roosevelt, ['The Man with the Muck-Rake,'](#) a speech that was part of a campaign against corruption, April 14, 1906.

This quote contains an example of...:

- Polysyndeton
- Sibilance
- Parallelism
- Pathos



✓ PARALLELISM

*“THEIR RIGHT TO LIVE IN PEACE. THEIR
RIGHT TO BE TREATED WITH DIGNITY. THEIR
RIGHT TO EQUALITY OF OPPORTUNITY. THEIR
RIGHT TO BE EDUCATED.”*

—Malala Yousafzai, ['Address to the United Nations Youth Assembly,' July 20, 2013.](#)

This quote contains an example of...:

- Anaphora
- Sibilance
- Metaphor
- Logos



✓ ANAPHORA

“THE WELFARE OF THE WAGE WORKER, THE WELFARE OF THE TILLER OF THE SOIL—UPON THESE DEPEND THE WELFARE OF THE ENTIRE COUNTRY. MATERIALLY WE MUST STRIVE TO SECURE A BROADER ECONOMIC OPPORTUNITY FOR ALL MEN, SO THAT EACH SHALL HAVE A BETTER CHANCE TO SHOW THE STUFF OF WHICH HE IS MADE.”

—Theodore Roosevelt, '[The Man with the Muck-Rake](#),' a speech that was part of a campaign against corruption, April 14, 1906.

This quote contains an example of...:

- Ethos
- Alliteration
- Metaphor
- Rhyme



✓ ALLITERATION

The "w" sounds in the first sentence and the "m" and "n" sounds in the second are alliterative, lending a satisfying musicality to Roosevelt's sentences (and a sense of closure and completeness in the second sentence, as it repeats the same initial sound in its final word as in its first).

You can also hear assonance in the "e," "a," and "o" sounds.

“BUT WHEN A LONG TRAIN OF ABUSES AND USURPATIONS, PURSUING INVARIABLY THE SAME OBJECT, EVINCES A DESIGN TO REDUCE THEM UNDER ABSOLUTE DESPOTISM, IT IS THEIR RIGHT, IT IS THEIR DUTY, TO THROW OFF SUCH GOVERNMENT, AND TO PROVIDE NEW GUARDS FOR THEIR FUTURE SECURITY. — SUCH HAS BEEN THE PATIENT SUFFERANCE OF THESE COLONIES; AND SUCH IS NOW THE NECESSITY WHICH CONSTRAINS THEM TO ALTER THEIR FORMER SYSTEMS OF GOVERNMENT.”

—Thomas Jefferson, in collaboration with John Adams, Benjamin Franklin, Thomas Jefferson, Roger Sherman, and Robert Livingston. July 4, 1776, *United States Declaration of Independence*.

This quote contains... (check all that apply):

- Assonance
- Allusion
- Metaphor
- Sibilance



✓ ASSONANCE AND SIBILANCE

YOUR ANALYSIS

Now that you have reviewed the key terms, create a presentation with your analysis. Include:

- what thoughts do you have on the structure and language of the speech?
- What is it that the author wants you to believe or do?
- How do you know?
- What evidence does the author use to support their opinion?
- What type of language do they use for emphasis or description?

As you re-read, ask yourself the following:

- What is the thesis?
- Who is his audience?
- What modes of appeal does the speaker use?
- What instances do you see of schemes and tropes, such as allusion, anaphora, metaphor etc.
- Do you note patterns of sound, such as alliteration, assonance or sibilance etc?
- What else do you notice?

• **Analyse:**

- ❖ *Exordium*, or introduction
- ❖ *Narratio*, or contextual information
- ❖ *Confirmatio*, or argument
- ❖ *Refutatio*, or counterargument and refutation
- ❖ *Peroratio*, or conclusion