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Persuasive speech writing graphic organizer

About this printout Use this graphic organizer to develop a persuasive stance for an essay, speech, poster, or any type of assignment that incorporates persuasion. Teaching with this printout Examples of persuasion surround our lives, and the ability to persuade others is a powerful asset. We can persuade people to act in our favor, help them to see our point of view, and sway their opinion to that of our own. The power of persuasion is far reaching, and it is a technique that students will use throughout their lives. This tool helps students formulate ideas for a persuasive argument by helping them determine their goal or thesis, identify three reasons to support it (with three facts or examples to support each reason), and restate the thesis in a conclusion statement. Before your students use this tool independently, model its use for them. Choose a simple topic (such as, "Sixth Grade is the Best Grade" or "Why Our Lunch Period Should be Longer"). Then, fill in the Persuasion Map while discussing the process aloud, displaying the tool so that all students can see it. Review students' completed maps prior to having them continue with the persuasion assignment. This will provide you with an opportunity to check students' understanding of persuasion and help those who need extra instruction. More ideas to try Have students analyze a persuasive piece (for example, an advertisement or editorial in a newspaper or magazine) by filling in the map and discussing the authors' strategies of persuasion. Encourage older students to create propaganda-based assignments by having them incorporate deceptive language in some of the "reasons" or "examples" on their maps. (Propaganda is a form of persuasion that uses deceptive language to exaggerate, distort, or conceal information.) Upon completion, have students read their maps orally and/or display them for their peers. Have students identify the deceptive language in their peers' maps to create a class list of the examples used. As an additional follow-up, students can view and read advertisements, newspaper editorials, and other text that contain propaganda to search for use of the examples on the class list and to add additional ones. Have students complete two maps based on the same goal but with two different targeted audiences in mind. Attention to audience is an essential element of effective persuasion. For example, students might create maps to market a particular children's toy; one map could target children as the audience, and the other could focus on parents as the audience. After they have completed their maps, have students read them to the class without identifying the intended audience. Ask the rest of the class to determine the intended audience and identify the specific clues that prompted their deductions. Finally, as a class, compare and contrast the language and words used for each intended audience. In composition, fluency is a general term for the clear, smooth, and seemingly effortless use of language in writing or speech. Contrast this with dysfluency. Syntactic fluency (also known as syntactic maturity or syntactic complexity) refers to the ability to manipulate a variety of sentence structures effectively. Etymology: From the Latin fluere, "to flow" In Rhetoric and Composition: An Introduction (Cambridge University Press, 2010), Steven Lynn presents "some illustrative activities that research or direct experience or compelling anecdotal evidence indicates can help students to improve their stylistic fluency and general writing ability." These activities include the following: - Write often, and write all sorts of different kinds of things for different audiences. - Read, read, read. - Nurture students' awareness of the effects of stylistic choices. - Explore various approaches to characterizing style. - Try Sentence Combining and Erasmus's copiousness. - Imitation—it's not just for sincere flattery. - Practice revision strategies, creating tighter, brighter, and sharper prose. "Syntactic fluency is the ease with which speakers construct complex sentences containing linguistically complex structures. Pragmatic fluency refers to both knowing and demonstrating what one wants to say within and in response to a variety of situational constraints. Phonologic fluency refers to the ease of producing long and complex strings of sounds within meaningful and complex language units." (David Allen Shapiro, Stuttering Intervention. Pro-Ed, 1999) "By providing non-threatening but challenging writing experiences for [students], we are enabling them to develop confidence in the writing abilities they already have as they demonstrate—for self as well as a teacher—the syntactic fluency they have been developing through a lifetime of using and listening to their native tongue. Very few if any of them could explain that they are putting words together in the patterns that create meaning; and as they fill the empty pages, they would be unable to name the kinds of verbal constructs they're using to express their thoughts. But they are indeed demonstrating that they have already mastered the basic grammatical structures they need for writing. And the writing we're asking them to do is enabling them to develop more fluency." (Lou Kelly, "One-on-One, Iowa City Style: Fifty Years of Individualized Writing Instruction." Landmark Essays on Writing Centers, ed. by Christina Murphy and Joe Law. Hermagoras Press, 1995) "[W]e might reasonably infer that good writers, expert writers, mature writers have mastered the syntax of their language and have at their disposal a large repertoire of syntactic forms, especially those forms we associate with longer clauses, which we can recognize simply by their length, or denser sentences, which we can measure using the T-unit, an independent clause and all related subordination. However, the question that immediately comes to mind is this: Are longer and denser sentences always better, more mature? Can we necessarily infer that a writer who uses longer or more complex syntax in any given case is a better or more mature writer than one who does not? There is good reason to think that this inference maybe misguided..."[A]lthough syntactic fluency may be a necessary part of what we mean by writing ability, it cannot be the only or even the most important part of that ability. Expert writers may have an excellent grasp of the language, but they still need to know what they are talking about, and they must still need to know how to apply what they know in any given case. Although expert writers may be syntactically fluent, they must be able to apply that fluency using different genres in different situations: different genres and different situations, even different purposes, call for different kinds of language. The test of writers' syntactic fluency can be only whether they adapt their repertoire of structures and techniques to the demands of a particular purpose in a particular context. This means that although syntactic fluency may very well be a general skill that all expert writers share, the only way we can actually know the degree to which a given writer has that ability is to ask that writer to perform in different genres in a variety of circumstances." (David W Smit, The End of Composition Studies, Southern Illinois University Press, 2004) Auxesis is a rhetorical term for a gradual increase in the intensity of meaning with words arranged in ascending order of force or importance. Etymologically the term auxesis is a Greek word that means growth, increase or amplification. Hyperbole is a form of auxesis which intentionally exaggerates a point or its significance. Here are some other examples of auxesis. "It's a well-hit ball, it's a long drive, it might be, it could be, it IS ... a home run." "Jeans That CanLengthen LegsHug Hips& Turn Heads" "Seven years, my lord, have now passed since I waited in your outward room, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before." "The notice which you have been pleased to take off my Labours, had it been early, had been kind; but it has been delayed till I am indifferent and cannot enjoy it, till I am solitary and cannot impart it, till I am known and do not want it." "It is a sin to bind a Roman citizen, a crime to scourge him, little short of the most unnatural murder to put him to death; what then shall I call this crucifixion?" "Deep into that darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream before." "And he, repulsed, a short tale to make, Fell into a sadness, then into a fast, Thence to a watch, thence into a weakness, Thence to a lightness; and by this declension Into the madness wherein now he raves, And all we wait for." "Since brass, nor stone, nor earth, nor boundless sea, But sad mortality o'er-sways their power." "Auxesis is usually not listed by theorists as synonymous with the Climax/Anadiplosis cluster of terms, but the difference between auxesis, in its main sense of augmentation, and climax is a fine one. The difference between the auxesis and climax clusters seems to be that in the climax cluster, the climactic series is realized through linked pairs of terms. One might, therefore, say that the auxesis cluster is a figure of amplification and the climax cluster a scheme of arrangement. Observing this distinction, however, we can call a climactic series a climax only when the terms are linked." "By the figure auxesis, the orator doth make a low dwarf a tall fellow . . . of pebble stones, pearls; and of thistles, mighty oaks. . . . "Incrementum, when by degrees we ascend to the top of something, or rather above the top; that is when we make our saying grow and increase by an orderly placing of our words, making the latter word always exceed the former. . . . In this figure, the order must be diligently observed, that the stronger may follow the weaker, and the worthier the less worthy; otherwise, you shall not increase the oration, but make a mingle-mangle, as doth the ignorant, or else make a great heap, as doth congeries." "For sentences should rise and grow in force: of this an excellent example is provided by Cicero, where he says, 'You, with that throat, those lungs, that strength, that would do credit to a prizefighter, in every limb of your body': for there each phrase is followed by one stronger than the last, whereas, if he had begun by referring to his whole body, he could scarcely have gone on to speak of his lungs and throat without an anticlimax."



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