Persuasive Rhetorical Devices MASTERLIST!

| **Term** | **Meaning** | **Example** | **Effect on Audience** |
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| Alliteration | A repeated consonant or vowel sound at the start of several words | *Wordlessly watching, she waits by the window*  *Upside-down under the umbrella with us* | Emphasises important words. Creates a rhythm especially when spoken aloud. Can create anticipation (waiting to see if it happens again). |
| Allusion | A reference to a well-known story, song, or event. | *If you’re not back by midnight, you’ll turn into a pumpkin.*  *The boxer won in a David & Goliath victory.* | Connecting two ideas helps them understand both. Sums up a complicated concept quickly. Builds on shared knowledge between speaker & audience. |
| Anaphora | Start of phrase is repeated with a different ending each time | ***Thou shalt not*** *kill,* ***thou shalt not*** *steal,* ***thou shalt not*** *bear false witness* | Emphasises important words, makes them easier to remember. Creates a rhythm to words especially when spoken aloud. Can create anticipation. |
| Antimetabole | Phrase is repeated but switched | *With my mind on my money, and my money on my mind* | Creates a rhythm especially when spoken aloud. Interesting and memorable – audience has to think about it to see if it works. Emphasises key words. |
| Connotations (or ‘loaded words’) | Feeling or implication suggested by a word in addition to the literal meaning. Can be positive or negative. | *There’s a* ***smell*** *in here (sounds negative)*  *There’s an* ***aroma*** *in here (sounds positive)* | Can be used to subtly influence by suggesting or implying without saying it directly. Often used to create emotion, to make the reader feel something. |
| Direct address | Speaking directly to audience or reader using ‎‎‘you/your’ | *Do you want to save money and protect your family?* | Creates a link between speaker & audience, focusing their attention, making them more willing to listen to your ideas. |
| Ethos | Credibility. Giving credentials or qualifications.  Quoting professionals, celebrities, or experts. Testimonials from real customers. | *Dentists recommend this toothpaste.*  *Based on my ten years of experience in this field, I recommend… John Smith used this and says “it’s great!”* | Convinces them either that you (the speaker) are trustworthy and believable, OR that your info has been checked and verified by an expert or someone whose opinion the audience already trusts. |
| Extended metaphor | A longer, more detailed version of a metaphor that extends over the course of a whole speech, poem or novel. Builds on the simple comparison, adding detail and making other linked comparisons | *The world’s a stage and men and women are actors. They all have their parts to play, and enter and exit at different times. One man in his time can play many parts.* | Creates an interesting memorable image. Creates layers of meaning that convey multiple ideas simultaneously. Can create emotional response, linking to audience’s memories or experiences. |
| Hook | A technique to grab interest at the start of a speech or text. Can be by asking a question, giving a vivid image, making them guess or wonder etc | *Did you know/have you ever wondered…?*  *Picture this…* | Makes sure they are listening so that you can persuade them. First few moments of a speech are important, people often tune out if attention isn’t caught quickly. |
| Hyperbole | Extreme exaggeration for effect | *He’s light-years ahead of the rest of the class* | Emphasises strong feeling or emotion. Creates vivid and memorable image. Can be used to mock opposing opinions, as a shock tactic, or to appeal to fears. |
| Hypophora | Raising a question, then immediately answering it. Opposite to a rhetorical question. | *Why do I say this? I say this because…* | Offers them more information without making them feel like you’re forcing it on them |
| Imagery  (or descriptive language) | Creating a picture in the reader’s mind, often by using language that describes the senses or appeals to feelings and emotions | *The air stank of smoke. Ash burned her throat, and she could hear the crackle of flames and feel the intense heat on her face.* | Paints a picture in their mind, vivid and memorable. Helps them see exactly what you want them to see. Can link to past experiences & create emotional response. |
| Inclusive language | Using words and phrases that include the speaker as part of the audience | *My fellow Americans*  *Friends, Romans, countrymen.* | Makes them feel part of something, connected to the speaker/writer, and more willing to listen to their ideas. |
| Logos (Facts & Statistics) | Using data, numbers or research to help convince the reader or prove a point. | *A recent study showed that 90% of students…*  *Statistically, 1 in 3 people will….* | Provides proof or evidence to support the claims you have made |
| Modality | The level of certainty implied by certain words or phrases | *This* ***might be*** *good (LOW modality)*  *This is* ***unquestionably*** *good (HIGH modality)* | High modality words or phrases are more persuasive because they sound authoritative. They imply that the writer has proof, experience, or a reason to be so sure and convinced. |
| Metaphor | Making a direct comparison by saying something IS something else | *The moon is a silver penny* | Creates an interesting & memorable image. Helps them picture exactly what you want them to see. Can create emotional response, linking to memories or experiences.  Creates layers of meaning, conveying many ideas at once. |
| Metonymy | Using a single word as a stand-in for a more complicated concept | *By the sweat of thy face shalt thou eat bread.*  *(Not talking about literal sweat or bread)* | Sums up a complicated concept quickly. Helps make writing or speaking more concise and more memorable. |
| Onomatopoeia | Words that sound like the thing that they describe | *Pop, fizz, hum, crash* | Helps them ‘hear’ what you are describing. Creates vivid and memorable image. Amuses & entertains. |
| Pathos (also called emotive language) | Choosing dramatic or powerful words, music, or images, to try and create emotional response in audience | *Gallons of toxic sludge are being pumped into our pure rivers*  *Innocent baby cows are being slaughtered* | Makes them feel emotions (positive or negative) which can help prompt them to take action. |
| Personification | Giving human characteristics to an inanimate object | *The hills clap their hands and the mountains sing for joy.* | Makes them feel an emotional connection to the object e.g. sorry for a car, annoyed with the water. |
| Repetition | Repeating words, phrases or sounds. There are a number of different types e.g. alliteration, anaphora, antimetabole | *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* | Emphasises important words, makes them easier to remember. Creates a rhythm to words especially when spoken aloud. Can create anticipation (waiting to see if it happens again). |
| Rhetorical question | Asking a question without expecting an answer. Usually the answer is either obvious or unknown | *How can we expect him to give more than we ourselves are willing to give?* | Asking the question draws their attention to it, involves them, makes them think about the answer. Can also imply that the answer is so obvious that anyone who disagrees is foolish! |
| Simile | Making a comparison using ‘like’ or ‘as’ | *The moon is like a silver penny* | Drawing a comparison helps them picture exactly what the author wants them to see. Creates a memorable image, can create emotional response, linking to past memories or experiences. Creates layers of meaning that convey multiple ideas simultaneously. |
| Tripling/Rule of 3 | Giving 3 examples or listing 3 adjectives | *Be sincere, be brief, be seated.*  *I came, I saw, I conquered.* | Makes example sound more satisfying and complete.  Our brains like groups of 3. Suggests a pattern. |