I. Introduction
   A. Exordium (engaging opener)
   B. Narratio (statement of facts)
      1. History
      2. Stasis Points (Fact/Definition/Quality/Policy)
   C. Partitio (thesis statement)
II. Body
   A. Confirmatio with Proofs
   B. Refuatio with Proofs
III. Peroratio (Conclusion)
   A. Summary
   B. Closing
   C. Call to action

At this point, you have written your Narratio. You have established your Partitio. You are currently working on your Confirmatio and your Refuatio. To finish the package and wrap up your written speech, you need the first part of your Intro (your Exordium) and your Conclusion (Peroratio).

Let's talk about the Exordium first.

Remember that TED Talk we watched about the memory palace, where the guy had us approaching a house when a bunch of naked people went by on bicycles? Then we went into the house, where Britney Spears was dancing on a table and Bert and Ernie were in the kitchen? Or something like that? Well, that's not where we're going today.

But I do want you to think of the entrance to a home. You walk up to the brightly-painted door, noticing the wreath hanging there as well as the welcome mat under your feet. When the door opens, you notice a coat rack to hang jackets or store umbrellas, and a low table nearby to set keys and phones. Looking past, you can see into the other rooms of the home, but there is a separation between the entryway and the general living spaces.

Now imagine walking up to another house where you are faced with two identical doors. There's no wreath, no welcome mat adorning either, so you are not sure which to enter. Opening the first, you find yourself in the living room, with a couch in front of you and toys strewn everywhere. Opening the first, you find yourself in the living room, with a couch in front of you and toys strewn everywhere. Oops, must be the other door. So you move to that one and find yourself somewhere even more alarming—the bathroom. Obviously neither of these would be the most inviting ways to enter a home!

Why? Because entryways matter. Even with today's "open concept" homes, there is still a separation between walking into the home and entering its general living space. Designers and real estate agents know that first impressions are important; that sometimes that first glimpse into a home can make or break a sale. Making it welcoming and hospitable, with an obvious order and organization, can make a guest feel welcome and affect their entire visit.

Now think of your senior thesis in the same light—your opening can make or break the visit. You are not opening the heads of your audience and dumping your message in—you are opening the metaphorical door and inviting them on a journey to explore your argument. Just like an entryway provides a place for visitors to remove their coats before entering the life of the house,
so an effective opening gives the audience a moment of pause before entering the life of the argument.

In Rhetoric, the exordium has two functions: to gain the attention of the audience and to introduce the topic. Now, however this audience thing works out in whatever way you all actually do your speeches, not everyone will be automatically interested and excited in your topic. Some may offer more interest than others, but for most, it is your job to draw them in. You must "open your thesis in such a way that they forget all about their cell phone pings, their stomach grumbles, and their afternoon doldrums. And you need to do that within the first three sentences of your speech." So no pressure.

Keeping in mind, of course, that the second function is to introduce the topic. So while an unrelated joke or story might really draw attention, it is not giving the audience "a sense of what to expect without throwing them into the heart of the matter unexpectedly." Instead, you need a "welcome that serves as an entryway into your particular issue." The tone you set will let your audience know what to expect. An entryway with expensive artwork and museum-quality vases will set a tone for a very formal home. An entryway with toys nearby and family photos everywhere—not so much.

Keep in mind—this is just the "hook" you have used in countless comp and lit papers over the years. You've learned to use an anecdote, a quote, a statistic, or some other attention-grabbing device to begin any number of papers. It's really nothing new—it's just a little more fleshed out when you are addressing an audience with a spoken presentation of your work.

The Senior Thesis book gives 8 possible options for an intro:
1. Story—use an anecdote to introduce the topic
2. Half a story—begin with half of your story to pique interest, then come back to that story at the end of your thesis to finish it or supply some of the missing information. This intro/conclusion combo can be especially compelling when the story contains some sort of surprise.
3. "Imagine . . ."—ask the audience to place themselves in an imagined scenario. (Lily's intro)
4. "Imagine . . ." (and reverse!)—ask the audience to place themselves in an imagined scenario that opposes your argument, and then switch sides and question that perspective. (Chris—imagine a world with no sharks . . .)
5. Series of questions—involve the audience by beginning with a chain of questions for them to answer silently (I personally think this overdone in the book, because they use questions here, questions in the narratio, questions in the partitio, questions who knows where else?)
6. Paint a scene—begin with a series of images (not sentences) that creates a colorful, concrete picture in the minds of the audience
7. Statistics—begin with figures or data that surprise your audience
8. Great text connection—find a great text that you have studied, and excerpt a few relevant lines or paragraphs to serve as your opening.

These are just suggestions to give you ideas—if you'd like to read the specific pages from the text, they are on Weebly.

For Tuesday, have some ideas for your exordium written down and we can talk about them in class. For Thursday you should have chosen and prepared your exordium for presentation in class.

Now let's talk about the conclusion—the Peroratio. According to the text, a good conclusion should "be the logical conclusion of the preceding points and the fruition of the argument as a
whole." The thesis as a whole should "alert the audience to a problem and then, at the end, offer a solution." It should allow your audience to finish on a note of accomplishment—that they have reached their destination. That doesn't necessarily mean they are happy with the outcome, especially if the topic is controversial, but they should be satisfied with the argument having come full-circle, having answered "any lingering question of 'What next?' as well as poised for action."

Think of the conclusion as three parts: the summary, the closing, and the call to action.

The first part is the summary—Aristotle's advice is that it should provide a recap of the entire argument. Since you've been talking at this point for 15 minutes or more, it is definitely beneficial to take your audience back through a review of your main points, but do it briefly—just hit the highlights. This also signals to the audience that you are nearing the end, causing them to tune in a little more as you wrap up.

Think of it in these model sentences:
"We have explored ______________. Then we moved on to consider _________________. Finally, we ended with an analysis of _________________."

"First I spoke to you about ______________, which led to a consideration of _________________. In examining ________________, we logically were compelled to analyze ________________."

Next comes the "Artful Closing": the "aha" moment, the grand finale, the cherry on the sundae. The book gives several different types as examples:

1. Insight into the Human Condition—take everything you've been arguing and boil it down to why it matters to humanity. It's the "so what" ending.
2. Pathos Plea—ideally you have established Ethos in your Intro, used Logos in your arguments, and are now ready to wrap up with everybody's manipulative appeal to emotion, PATHOS! This can also reflect back to the intro, as you use an anecdote, statistics, or an imagined scenario of that life would be like without addressing the issue. A personal plea to pathos would be a testimonial of what the issue means to personally—also an appropriate way to be finishing.
3. Tail-Biting Snake—everybody knows this one, the conclusion turns back to the intro to complete the circle, ending where it began. The rest of the story is told, the allusion is referred to one last time, the quote is stated in its entirety.

Finally—the call to action. This finale to your conclusion should tell the audience why your speech should change their lives. The knowledge that you have provided about your issue should lead to action—move "from the theoretical to the practical." Ask yourself what you want your audience to do with the info you have given, and challenge them to do just that.

Examples:
*"What does this mean for the average person? Let me suggest these things people can do immediately: A, B, and C."
*"The question that remains is this: Are we going to follow through? Are we going to do X, Y, and Z?"
*"The challenge now is to take the next step: to infinity, and beyond!"

Again, these are only suggestions. Your Peroratio is due in presentation form on the Thursday of week 4, and of course due in written form next week. The pages from the book for this section are also on Weebly.