

Genre literacy transfer from the business to the social entrepreneurial pitch: A proposal for macrostructure and rhetorical strategies

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ENG Abstract: The generic characteristics of the entrepreneurial pitch (i.e., a short persuasive oral presentation to garner funding from investors) have been the focus of considerable interest in business communication studies for some decades now. Its condensed persuasive nature makes this genre a prototype for studying effective communication skills to move an audience. This paper shares insights gathered from a pedagogical experience in which university students in Modern Languages and Translation were trained to recognize the macrostructure and rhetorical strategies of business pitches, based on empirical research by Daly and Davy (2016), and transfer those skills to their own *social* entrepreneurial pitches. The analysis of the 31 pitches gathered revealed a new macrostructure, coined as the Problem-Solution-Evaluation-Request Pattern (i.e., a fusion between Hoey's 1994 pattern and Searle's 1969 Speech Act Theory), and the deployment of rhetorical strategies not included in the business model, mainly to appeal to positive and negative emotions. The results highlight the importance of genre literacy (Pérez-Llantada, 2021), and the new pattern and strategies may be of application to real-life social entrepreneurial pitching.

Keywords: social entrepreneurial pitch, genre analysis, macrostructure, rhetorical strategies.

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1. Introduction

Learning effective persuasive strategies for self-promotion, self-reliance and self-defense is a skill that can be of use for multiple educational and professional tasks, such as presenting your work to evaluators, a project to colleagues or investors, or defending your capabilities to a potential employer (Pullman, 2013). Virtanen and Halmari (2005) claim that most crucial issues in our lives (work, love, politics, business) involve persuasion, and that we need to wrap up our persuasive message (i.e., the content, or what we want others to believe) in the best linguistic packaging (i.e., the linguistic form, or words themselves) (Halmari and Virtanen, 2005, p. 230). Being the cradle of predominantly persuasive types of discourse, such as advertising or the sales speech, business communication seems a very suitable place to look for models to dress up our messages with effective persuasion techniques.

One such genre is the entrepreneurial pitch, widely known as the *elevator pitch* (Pagliarini, 2001). Other names for the entrepreneurial pitch are the *business pitch* (Pollack et al. 2012), the *venture pitch* (Lucas et al., 2016), or the *entrepreneurial pitch* (Daly and Davy, 2016), although some authors prefer to assign the term *elevator pitch* for shorter pitches (i.e., that which can be delivered while riding up an elevator), and *entrepreneurial pitch* for those that last a bit longer (Daly and Davy, 2016). No matter the term, they all refer to a short persuasive text (from seconds to up to 1-2 minutes), most probably prepared in writing but delivered orally,

whose aim is for the entrepreneur to present his/her business idea to a (group of) business angel(s) to garner their financial support. Success depends of course on the product itself but, also, on the use of effective communication skills. Due to its condensed nature, the entrepreneurial pitch can be considered a sort of “persuasive pill” that, undoubtedly, seems worth of study from a persuasive communication point of view. In the present study we will adopt the term *entrepreneurial pitch* but will distinguish between two types of entrepreneurial pitches, depending on their function: the *business* and the *social* entrepreneurial pitches. The difference between the two is fully explained below.

The genre¹ of the entrepreneurial pitch has been the focus of attention in numerous studies particularly in the field of business communication (Martens et al., 2007; Daly and Davy, 2016; García-Gómez, 2018; Fernández-Vázquez and Álvarez-Delgado, 2019; Santiago Guervós, 2019; Sabaj et al. 2020; Cestero Mancera, 2018a; Cestero Mancera, 2018b; Díez-Prados, 2019; Cestero Mancera & Díez-Prados, 2021, among many others), as it was the focus of our research project titled *EMotion and language ‘at work’: The discursive EMotive/ evaluative FUNction in DiffErent Texts and work conTexts (EMOFUNDETT): Persuasion Project* (Ref. FFI2013-47792-C2-2P), funded by the Spanish Ministry of Economy and Competitiveness (2014-2018). The persuasive function of the elevator pitch was the reason behind collecting a corpus from two TV programs of the same nature, the British *Dragon’s Den* and the Spanish equivalent *Tu Oportunidad*, in which entrepreneurs present their business idea to garner financial support. The final aim of the project was to explore the ins and outs of persuasive discourse from a contrastive perspective.

Pitching may be common practice in business students’ training to achieve successful rhetorical skills; in fact, authors like Daly and Davy (2016, p. 120) consider it a fundamental skill for these students. However, this kind of communication training, to my knowledge, is not that frequent among students in Arts and Humanities degrees, such as English Studies or Modern Languages and Translation degrees. My research background for the aforementioned project and the persuasive nature of the entrepreneurial business pitch made me consider the idea of presenting and exploring this type of genre in a university subject on persuasive communication I have been teaching in these degrees. With this aim in mind, I used a sample taken from the *Dragon’s Den* program and designed a didactic unit based on Daly and Davy’s (2016) study to make my students acquainted with the genre of the *elevator pitch* by analyzing some samples, first, and then asking them to produce their own pitches (the full details of the task are provided in Section 3).

The fact that business concepts did not seem in the likely reach of my language majors, instead of asking my students to prepare and present a business project, I suggested them to think of a social problem they would like to solve and prepare a social entrepreneurial pitch to demand the help of a made-up audience. I also showed them models of social entrepreneurial pitches and we discussed in class how they were developed. The data collected and analyzed in the present study come from this pedagogic experience and the research questions to be answered are the following:

1. Do the social entrepreneurial pitches produced by my students follow the same 10 steps or phases characteristic of the business pitch, as pointed out by Daly and Davy (2016)?
2. What persuasive rhetorical strategies were employed by the students in their pitches? Did they use those found in business entrepreneurial pitches (Daly and Davy, 2016) or did they resort to other ones?

In order to address these questions, 31 pitches written in English by my Modern Languages and Translation majors were analyzed to identify the pitch structure, as well as the rhetorical strategies used, following Daly and Davy’s (2016) model, as explained below. The results gathered could be of application both to teaching and to professional social entrepreneurial pitching, as will be pointed out in the concluding section.

Section 2 is devoted to presenting the entrepreneurial pitch as belonging to a genre, revising relevant literature on the topic. Section 3 explains the details of the pedagogical proposal carried out, where the data from the present study were collected. Sections 4 and 5 present a proposal for a model to analyze the genre of the social entrepreneurial pitch (i.e., macrostructure and rhetorical strategies), based on the analyses carried out on the data. The next two sections, 6 and 7, discuss the results of the present study and are followed by section 8, where the main conclusions drawn are presented.

2. Generic characteristics of the business entrepreneurial pitch

The business pitch can be considered a genre since it is a stable type of communicative event, as Cañada Pujols and Bach (2022) affirm of genres, following Swales’ genre theory (Swales, 1990). As a genre, the entrepreneurial pitch has the purpose of convincing capitalists to invest in a project or idea and, as a type of discourse, follows a series of conventions (i.e., macrostructure and rhetorical strategies) to (attempt to) be effective for its purpose. As mentioned in the Introduction, there are different terms in the literature to name this type of genre (elevator, venture, entrepreneurial or business pitch), but they all refer to the same type of discursive act. However, there is a slightly different type of pitch, the *social* entrepreneurial pitch (also called *crowdfunding pitch* by authors such as Parkinson and Howorth, 2008; Parhankangas and Renko, 2017;

¹ Daly and Davy (2016) call it, indistinctively, as a subgenre or a genre. The status of genre or subgenre depends mainly on whether a given discourse type is part of a larger one with which it typically maintains a relation of intertextuality or whether it is considered as an autonomous communicative act. The fact that the entrepreneurial pitch can stand on its own and has its own function and independent structure (i.e., it does not depend intertextually on any other text) seem sound enough reasons to consider it a genre, rather than a subgenre.

Palmieri et al., 2022; or Vivas-Peraza, 2022) whose main function is to find support for a type of project with some type of social benefit, that may also imply a business profit for the entrepreneur, but not necessarily. The type of social entrepreneurial pitch dealt with here will be that of a non-profit nature.

Although the concept of *genre* was developed by Bakhtin in the 1950s, it was not until the translation into English of his main work, *Speech genres and other late essays* (Bakhtin, 1986), that such concept started to be widely known and applied with the sense of a stable type of discourse (Taboada, 2004). Since then, genre studies (initiated mainly by Swales, 1990 and Bhatia, 1993) have informed students, professionals, and practitioners from an ample spectrum of disciplines, since their observations, based on empirical research, provide insights into the conventions and characteristics of different genres as used by the members of a given discourse community (Swales, 1990). This author explains that discourse communities use their own discursive practices within their community, which are normally foreign to those who do not belong to that community (Swales, 1990).

Making undergraduate students in the field of the Arts and Humanities acquainted with the generic conventions of the business pitch would allow them to become genre literate (Pérez-Llantada, 2021, p. 129) at pitching as a type of persuasive discourse, transferring resources from business communication to the presentation of their projects or ideas. That was the aim of the pedagogical experience developed for my students, whose results are shared in this article. I could not agree more with Morrison (2017) when she claims that genre theory and learning about genres can be a useful tool to teach students critical thinking as a transferrable skill that is appreciated both in the academic and professional worlds. Her study applies the knowledge arisen from genre theory to the teaching of critical thinking skills to business students, while the present one applies the knowledge of business genre conventions and persuasive strategies to the teaching of transferrable communication skills to Arts and Humanities students.

One study that unveils two generic characteristics of the business entrepreneurial pitch based on empirical research is Daly and Davy’s (2016), whose aim was to analyze the macrostructure and rhetorical strategies, as well as the linguistic manifestation, of entrepreneurial pitches delivered by entrepreneurs in the British reality TV series *Dragon’s Den*. Based on the analysis of 13 pitches, they concluded that successful pitches (i.e., those that obtained financial support from the program’s venture capitalists) typically displayed a 10-phase structure and deployed a series of rhetorical strategies to appeal to Aristotle’s three persuasive techniques of *ethos*, *logos* and *pathos* (Aristotle, 2000). In the next subsections their framework will be explained and illustrated, since it was the model used in my pedagogical proposal and it is the base for the present study.

2.1. Macrostructure in business entrepreneurial pitches

The compositional structure of a text, together with its theme and style, are the features that provide stability to samples of the same genre (Bakhtin, 1986, p. 60); of the three features, the structure is the most relevant to define generic conventions (Bakhtin, 1986; Swales, 1990, 2004). The compositional structure corresponds to what Van Dijk (1980) named as *superstructure* and *macrostructure*, the first one to refer to the way contents are organized in a given discourse type and the second one to the content material that fills each structural slot (Renkema & Schubert, 2018). Genres typically organize their content in certain specific but stable ways, according to their conventions. In this paper, the term *macrostructure* is used to refer to the conventionally established framework in which the content of the texts analyzed (i.e., entrepreneurial pitches) are organized (Van Dijk, 1980).

Daly and Davy (2016) observed that successful entrepreneurial pitches were typically structured in ten stages. Not all these phases were obligatory, since some were absent in some pitches, and they were not always ordered in exactly the same way. Table 1 presents their 10-stage model with examples taken from the English corpus collected for our project (EMOFUNDETT: ProPer). This was the model chosen to be presented to and practiced with my students to make them acquainted with the typical structure of an entrepreneurial pitch.

Table 1. Macrostructure in business pitches (based on Daly and Davy, 2016)

Stage	Function ²	Example from <i>Dragons’ Den</i> (ProPer Project corpus)
0	<i>Pre-pitch action/comment</i>	((Entrepreneur enters the room preceded by four models that work for her carrying and showing her magazine.)) (<i>Urban Coco Magazine</i>).
1	<i>Greeting the audience</i>	Hello, Dragons (<i>Pop&Go Knickers</i>).
2	Identifying oneself and one’s company, product or service	My name is Gavin Davis. The product that I’m presenting today is the Baby Grippa (<i>Baby Grippa</i>).
3	Announcing amount of investment required	I’m here today to ask you for 60,000 pounds in return for 20 percent of my company (<i>Treat for Dogs</i>)
4	Explaining/presenting the product or service	<i>Billie & Margot</i> is the first company in the UK to produce and sell iced treats for dogs (<i>Treat for Dogs</i>).

² Stages and functions are taken from Daly and Davy (2016, p. 124); functions in italics mean they are optional stages, as the developers of the model do.

Stage	Function	Example from <i>Dragons' Den</i> (ProPer Project corpus)
5	<i>Presenting the history/achievements of company and/or founder(s)</i>	The idea for the company came 3 years ago, as myself and another student realized that there was a need to help... (followed in 7) (<i>Accommodationforstudents.com</i>).
6	Describing future plans	So I decided to move from online into print so (from) later on this month this magazine would be available on new stands in twenty different countries (<i>Urban Coco Magazine</i>).
7	<i>Presenting target customer(s)</i>	(preceded by 5) ... students find the right place to live and the right people to live with (<i>Accommodationforstudents.com</i>).
8	<i>Recapitulating and developing</i>	We are very much looking forward to the opportunity of working with an experienced mentor to help us get this to the next stage (<i>Accommodationforstudents.com</i>)
9	<i>Thanking the audience</i>	Thank you for listening (<i>Treat for Dogs</i>)
10	<i>Expressing willingness to answer questions</i>	(...) happy to answer any questions that you might have (<i>Urban Coco Magazine</i>).

Daly and Davy (2016, p. 130) conclude that this macrostructure can be used as a template for budding entrepreneurs to prepare their pitches. Stages can be considered, *mutatis mutandis*, what Swales' (1990) model names as *moves*. A *move* is a rhetorical unit made up of a textual fragment with a concrete communicative function (Swales, 1990; Bathia, 1993), as happens with each of the stages in the present model. Moves, in Swales' model, are made up of steps representing the stages in which the move is divided. In the present proposal, we will adopt this hierarchical organization.

Daly and Davy (2016) also compiled a set of rhetorical strategies used by *Dragon's Den's* entrepreneurs and the linguistic resources they used (adverbs, adjectives, tenses, mood, etc.). In the following section, the rhetorical strategies will be presented, as they have a direct effect on the results of the present study.

2.2. Rhetorical strategies in business entrepreneurial pitches

Daly and Davy (2016) classify rhetorical strategies according to Aristotle's model into those appealing to *ethos* (credibility), *logos* (reason) and *pathos* (emotion). This classification is widely used in present-day studies of persuasion (Jaffe, 2013; Pullman, 2013; Cockcroft et al., 2014). In his treatise, Aristotle defines persuasion as an art based on three pillars (Pullman, 2013): appealing to the orator's credibility, based on their behavior and personality (their *ethos*); appealing to solid reason, based on evidence, facts or logic (i.e., *logos*); and/or appealing to the audiences' emotions, feelings, beliefs or needs (i.e., *pathos*). The three appeals are not mutually exclusive but can (and should) be used in tandem (Pullman, 2013).

Daly and Davy's business rhetorical strategies are grouped according to their appeal to any of these three techniques (see Table 2); my students were trained to identify them in entrepreneurial pitches and were advised to use them in their own pitches, if appropriate.

Table 2. Rhetorical strategies in business pitches (based on Daly & Davy, 2016)

STRATEGIES FOR LOGOS	
Marketing techniques ³	Economic or financial issues
Unique selling point: the company's unique position in the market.	Turnover: How much a business makes in sales during a period.
Market positioning: Brand or product relative to competitors (e.g., a car maker may position itself as a luxury status symbol).	Investment made.
Niche market: a segment of a larger market defined by its own unique needs, preferences, or identity.	Match funding found: When funding is paid from other sources (i.e., a grant will be paid if another amount of funding is also contributed, usually privately).
Potential or target market.	ROI (return on investment): What the investor/customer gets for the investment made.
Identified need.	Demand.
Portability: this refers to an employee's option to retain certain benefits (e.g., pension plans and health insurance have portability).	Projected income/profit.

³ Only those terms that pertain to economic jargon and may not be understood in the Arts and Humanities field are defined.

STRATEGIES FOR LOGOS	
Marketing techniques	Economic or financial issues
Market identification: selecting groups of customers to focus on.	Future projected growth.
Branding: a way of identifying your business (i.e., business name).	Estimated market growth.
Pricing.	Innovation
Product extension possibilities.	Creativity of the idea.
Product characteristics.	Originality.
Product benefits.	Exclusivity of the idea.
STRATEGIES FOR ETHOS	STRATEGIES FOR PATHOS
Exclusivity contracts.	You-statements (invite the audience to imagine themselves in a situation).
Knowledge of financials.	Storytelling (how the pitcher developed the idea).
Product demos.	Making comparisons with other products or projects.
Expertise/experience.	Revealing personal or professional details.
Financial or time investment.	
Lack of technical jargon.	Introducing other people.
Name-dropping.	Building up expectations (e.g., <i>today is your special day</i>).
Customer/client-focus.	
The above-and-beyond: This refers to outlining not only the benefits of the product but also stressing the added value and possible product extensions.	Have/have-not statement: This refers to outlining not only the benefits of the product but also stressing the added value and possible product extensions.
Competition.	Offering future vision of success.

Speaking of financial issues, marketing strategies or the product’s innovative techniques are considered by Daly and Davy’s (2016, p. 129) as a way to argue about the quality of their product or business idea by presenting successful business strategies and, as such, they are classified as appeals to *logos*. As can be seen in Table 2, techniques considered as *ethical* appeals mainly refer to the entrepreneurs’ business knowledge, expertise and experience, which imbues them with credibility. Lastly, *pathetic* strategies are meant to showing the entrepreneurs’ care for their audience by appealing to empathy, attempting to move their feelings or highlighting their passion (Daly and Daly, 2016, p. 129).

3. Pedagogical proposal: Genre Literacy Transfer

One may wonder why or how business entrepreneurial discourse can be of use, or even relevant, to non-business students not having to face this type of communication practice. Marketization of genres (Rabuske Hedges & Saleté Florek, 2019) and colonization of business discursive practices in other types of discourse (Bamford and Salvi, 2007) have contributed to the applicability and relevance of business genres such as the entrepreneurial pitch for non-business environments. Such an example is the case of the adaptation of a business pitch to a social entrepreneurial pitch to present a project, with a solidary aim, to obtain support, financial or otherwise, from the audience. In this case, the pitcher does not pursue a personal gain but aims to help people in need. This is the basis of the *social entrepreneurial pitch*, although there is another type of social entrepreneurship that involves a benefit for both the entrepreneur and society. Some prefer the term *crowdfunding pitch* for this latter type of pitch (Davis et al., 2017; Parkinson and Howorth, 2008; Ruebottom 2013; Parhankangas and Renko, 2017; Palmieri et al., 2022). This type of *crowdfunding* pitch seems closely related to the *business pitch* since it seeks to collect “small amounts of capital from a large number of people” (Palmieri et al., 2022, p. 332), while the type of *social entrepreneurial pitch* we are dealing with here involves moving the audience to help for solidarity purposes, not for the pitcher’s own sake, as will be seen in the following sections, where the details of the present study are explained.

3.1. Educational context and task description

As part of the degree of *Modern Languages and Translation*, an optional subject on the translation of persuasive texts from Spanish into English was taught for three years; the course also dealt with argumentation theories and how these could be applied to translation. One task carried out in the subject was the analysis and

production of entrepreneurial pitches as a prototypical genre with a persuasive function. The data gathered for this study were collected from students in the third year.

Students were required as the final task for the course “A social entrepreneurial project”, which consisted of four related tasks and had to be done individually: 1) a social entrepreneurial pitch in the L1 or Language A that lasted 1 minute; 2) its translation into English (L2 or Language B); 3) an essay including the analysis and justification of the persuasive strategies used in the pitch and the translation strategies employed to maintain the persuasive force of the original text; and 4) two videos recording the delivery of the pitch in English and Spanish. The type of translation chosen was *inverse translation*, that is, from Language A, the translator’s dominant language, typically their L1, into a less dominant Language B, or L2 (Jiménez-Jiménez, 2018, p. 11); this type of translation is typically more difficult than direct translation (from L2 to L1), since it involves expressing the content of an original text (i.e., called the *source text*) in a language the translator is fully competent in into a *target text* (i.e., the translation), but with different levels of proficiency. The reason behind demanding students to write the original pitch in their L1, or more dominant language, was due to my expectation of students displaying their linguistic persuasive potential to the fullest in that language, not constrained by lack of proficiency or of cultural and pragmatic awareness. In case of the international students (a total of 11), they were instructed to write the original pitch in Spanish or English, depending on which was the dominant language for them, and then translate it into the language in which they were less proficient.

The task was, as aforementioned, the final assignment for the course, after students had been trained, as part of the syllabus, with the concepts of ethos, pathos and logos for, approximately, two weeks (Unit 3) and entrepreneurial discourse for another two weeks (Unit 4). Apart from the theoretical contents presented and discussed in class, students participated in one group activity in class (4 hours in total) in which they were assigned areas of expertise according to the three appeals (ethos, logos and pathos), in which they had to analyze four pitches (two by female and two by male entrepreneurs from the ProPer Project corpus) regarding the appeal they had been assigned, as well as the pitches’ structure, following Daly and Davy’s (2016) model.

Once the pitch was produced in the source language, students were required to translate it into a language that was not their own, adapting the text to the needs of the target audience. Although the actual audience of the students were their classmates and me, their teacher, they were instructed to contextualize the pitch as if they were presenting it in front of a *real* audience in the target language and considering the given culture of their imagined audience. Since students were undergraduates in translation, they were acquainted with the Theory of *Skopos*, a functionalist framework that defends that translations should adapt to their purpose, function and targeted audience (Jiménez-Jiménez, 2018, p. 5) and, consequently, I asked them to try to be equally persuasive in both languages, as Torresi (2010) suggests. In their analysis I asked them to explain the difficulties encountered in the translation, specifically, to maintain the persuasive and promotional function of the source text.

Students were also instructed to reflect on their use of the ethos, logos, and pathos strategies adopted to make their pitch persuasive and whether they had to change them when translating the pitch, considering the socio-cultural characteristics of their potential audience; for the macrostructure to be used in their pitches, they were provided with Daly and Davy’s (2016) model and the examples of social entrepreneurship mentioned in footnote 5. The macrostructure and persuasive strategies presented here are the result of the research conducted on the data collected from this task (i.e., they have been developed afterwards and, therefore, were not available at the time).

Table 3 gathers the details of the instruction received and the tasks done:

Table 3. Didactic unit with the instruction provided and the final task requirements.

DIDACTIC UNIT The contemporary applications of classical rhetoric to translation: the 5 canons of rhetoric and the 3 persuasive appeals (Degree in Modern Languages and Translation)	
Final task	<i>Preparing, translating, and delivering a social entrepreneurial pitch.</i>
Warm-up phase	<i>Presentation of the concept of social entrepreneurship together with some examples (Caixa Bank videos⁴)</i>
Theoretical presentation	<i>The five canons of rhetoric (invention, arrangement, style, memory and delivery) and Aristotle’s three persuasive appeals (ethos, logos, pathos).</i>
Invention (for the pitch’s topic and preparation)	<i>Brainstorming: Students fill in a questionnaire at home for possible topics and research techniques.</i>
	<i>In groups students comment on their topic of interest and provide mutual feedback.</i>
Collaborative work: Analysis of ethos, pathos & logos	<i>4 pitches (2 by women and 2 by men) from the British program Dragon’s Den.</i>

⁴ Available at https://www.youtube.com/watch?v=2b3xG_Yjgvl

DIDACTIC UNIT	
The contemporary applications of classical rhetoric to translation: the 5 canons of rhetoric and the 3 persuasive appeals (Degree in Modern Languages and Translation)	
Arrangement	<p>Students were provided with models for the organization of the pitch:</p> <ul style="list-style-type: none"> – Ten-phase structure in the business entrepreneurial pitch (Daly and Davy (2016, p. 124) – Implicit structure in social entrepreneurial examples from Caixa Bank. – Model template with basic wording provided as an optional guide.
The canons Style and Memory were prepared outside of class individually	
Delivery and Task Assessment	Video recording of the pitch in English and Spanish (for assessment).
	In class elevator pitch contest (peer evaluation, 10% of the grade)
	Analysis of own pitch in terms of persuasive strategies used and translation process (students had to prepare the pitch in their L1 or strongest language (Spanish or English) and translated into their L2.
	Assessment based on the efficiency of the pitch, its translation and the oral presentation in both languages.

3.2. Data and analyses

The data analyzed here corresponds to the 31 pitches in English, which amounts to 6,459 words. Pitches were anonymized by assigning them a code made up of the language in which it was elaborated (ENG) and a number for each student (e.g., ENG_1). Pitches were manually annotated for macrostructure and rhetorical strategies with the aid of the UAM Corpus Tool (O'Donnell, 2019), as shown in Appendixes 1 and 2.

The analysis took place in three phases:

1. The 31 pitches in English were analyzed to test whether they followed Daly and Davy's (2016) ten-stage structure (see Table 1), since that was the pattern taught to students in class, but their macrostructure did not exactly fit with this template, as initially expected. Only the beginning and final stages were present in some but not all pitches (i.e., stages 1, 2 and 8, 9 and 10).
2. All the pitches were re-analyzed with the aim of discovering other regularities or patterns. From this observation, a recurrent macrostructure emerged in most pitches, which corresponded closely to Hoey's (1994) Situation-Problem-Solution-Evaluation pattern, rounded off by a Request Speech Act (Searle, 1969).

Hoey's pattern responds to texts where a problem is presented, followed by a solution and, at times, preceded by an explanation of the situation when such problem is contextualized. The Problem-Solution pair is typically followed by an Evaluation of the Solution. A more complex pattern is that in which two solutions and two evaluations are presented; Solution 1 is typically evaluated as unsuccessful and, thus, a second solution is proposed. In turn, the Request Act is a type of Directive act, according to Searle's Speech Act Theory, that speakers use to get something done by the addresser and express the speaker's wants (Yule, 1996, p. 56). Requests, since they are imposing on the listener, are sometimes preceded by pre-requests, in which speakers test their disposition to fulfil their wish.

Despite the fact of having been practicing with the application of a business pitch, students did not use Daly and Davy's (2016) model in their pitches because the type of pitch they had been requested to elaborate was not exactly a business pitch, but a *social entrepreneurial* one. They were not trained on the elaboration of that type of pitch but were shown examples (i.e., the Caixa Bank examples aforementioned) and, moreover, the task instructions themselves made them create a problem-solution text: "The topic should deal with a social entrepreneurial project to solve or improve a problem or need in your area (neighborhood, town, country). The pitch should last 1 minute". I explained to them that social entrepreneurship could also involve a business for the entrepreneur but with social benefits, although the examples seen in class were just cases of projects in which money, or some other type of help, was requested with a social aim. After being acquainted with the two types of pitches, the business and the social entrepreneurial pitches, the first one in a more explicit way and the second one only by being exposed to models, they created their own pitches incorporating the stages from either type of pitch that best fitted their communicative intention. Greeting, presentation, and leave-taking, seen in both types of pitches, were included in most texts. After studying the students' pitches in search of regularities, a new pattern was discovered and fed into the UAM Corpus Tool (see Appendix 1) to then analyze the whole corpus. The new scheme is fully explained in Section 4.

3. These same 31 pitches were analyzed for their rhetorical strategies according to Daly and Davy's (2016) model (see Table 2); in this case, students used many of the rhetorical strategies for business entrepreneurial pitches, but some new strategies were found and had to be added to the model. This expanded scheme was fed into the UAM Corpus Tool and the pitches analyzed accordingly (see Appendix 2). This expanded proposal is the focus of Section 5.

4. Macrostructural template for social entrepreneurial pitches: a proposal

The observed pattern for macrostructure was named Problem-Solution-Evaluation-Request Pattern, since it is a merge between Hoey's (1994) pattern and the speech act of a request, according to Searle's (1969) Speech Act Theory. The structure seems derived from the pitch's communicative purpose of presenting a social problem and garnering support to help solve it, as the task objective suggested: Students were asked to think of a social problem and prepare a pitch with a proposal for a project/idea to attempt to palliate or solve such problem, asking help from their audience. Hence, the discursive features encountered were a direct effect of the task required.

This new template consists of 8 stages or *moves*, in Swales' (1990, 2004) terminology. To help identify the moves for analysis some questions⁵ are posed, following the Swalesian tradition (see, e.g., Swales and Feak's 2012). The moves, questions to be posed to identify the structural parts, and examples from the present corpus are included below:

1. Greeting.
 - (1) Hello everyone! (ENG_11).
2. Identification: self-identification and/or identifying company, product or service.
 - (2) My name is X⁶. I am the creator of a charity project (ENG_1).
3. Situation: *What is the context of situation where the problem is placed (if mentioned)?*
 - (3) Do you know that while we are here one thousand four hundred hectares have been scorched in Australia? (ENG_10).
4. Social problem: *What is the social problem to be addressed?*
 - (4) However, we don't realize that there's people in this country who also need aid (ENG_17).
5. Solution (identification of the service offered): *What response/solution does your project/idea propose to solve the problem? and/or Who proposes the solution?*
 - (5) Our aim is to promote their integration since they frequently suffer from social exclusion. (ENG_3)
6. Evaluation: *How successful was the solution?* To answer this question, information of different types can be provided (not mutually exclusive):
 - a) Details: *What are the details of this solution (i.e., your product, idea, project, etc.)?*
 - (6) It is a volunteer organization that connects you with people who need company, help getting groceries or even learning how technology works (ENG_30).
 - b) Evidence: *What evidence do you have to prove the solution satisfactory?*
 - (7) In only 2 years we have achieved 80,000 members (ENG_23)
 - c) Unique-selling-point: *Are you presenting your solution as unique?*
 - (8) CALENDAPP is unique in the market and even though there are other similar applications, none offers the result and efficiency that CALENDAPP does (ENG_8).
 - d) Capability: *What is the solution capable of?*
 - (9) (...) so it can automatically delete all the e-mails we do not delete ourselves after a set period of time, reduce attached pictures' resolutions and empty the trash folder automatically (ENG_28).
 - e) Other: *Is there any other proof to show its success (not contemplated above)?* (no examples were found in the present corpus, but the category was included in case a new type of evaluation appeared in future analyses).
These realizations (a-e) or *steps* can be used individually, iteratively or in combination. In some pitches, the Solution-Evaluation pair is doubled up, because a previous remedy is mentioned. In those cases, that inserted pair was analyzed as: Solution1-Evaluation1-Solution2-Evaluation2 (see Appendix 1). Typically, the 1st pair presents a Solution provided by others followed by a negative Evaluation and the 2nd one is the self-proposed solution, positively evaluated. See the following example:
 - (10) *According to Eurostat, Spain is the 6th out of 31 European countries where recycling really works [Solution 1]. But this is not enough [Evaluation 1]* (ENG_26).
7. Request for help (call for action), divided into possible steps:
 - a) Pre-request: Asking for pre-conditions to check if the Request will be accepted. This pre-request can function as a Request proper if nothing else follows (i.e., it would be an indirect request). The pre-request

⁵ These questions have been used in later courses to teach students create and analyze their own pitches with very successful results, both in their production and their analyses. They are the questions I used to identify move/steps and are included here as guide for future research.

⁶ Examples are anonymized for ethical reasons, so that the identity of the subjects is not available.

can function as a face-saving act, according to Brown and Levinson's (1987) theory, and is typically used to avoid receiving a negative answer or to sound more polite, less threatening (Yule, 1996).

(11) You want to get involved in our organization? (ENG_11)

b) Request for help proper: explicit call for action.

(12) But for all this to happen, we need your help. (ENG_1).

c) Type of help: *What contribution to my proposal do I ask from my audience?* with different possible types of contributions (not mutually exclusive):

i. Monetary investment.

(13) (...) we are asking now for 15,000€ to include exchanges with Ireland and Italy (ENG_12).

ii. Donation.

(14) This is why we are asking for donation (ENG_31).

iii. Volunteering.

(15) (...) if you are interested in becoming a member or a volunteer in our organization you are also more than welcome (ENG_25).

iv. Any other type of help.

(16) If you can't come, you can always sign our petition on change.org (...) (ENG_22).

d) Reward for help (a kind of "return for the investment" present in business pitches).

(17) In exchange, we will provide a 3% of the product sales. (ENG_24).

e) Developing explanation for help: *Why do I need this help?*

(18) Collaboration is crucial (ENG_15).

8. Wrapping up: closing pitch with one or more of the following techniques or wrap-up steps:

a) Recapitulation.

(19) We can all make a contribution, and we can spread the word between [sic] our families to find a home for these dogs (ENG_7).

b) Thanking.

(20) Thank you very much for your attention (ENG_10).

c) Inviting questions.

(21) I'd be delighted to answer any questions you may have (ENG_19).

d) Memorable ending, typically, with a "strike at the heart".

(22) Remember always that there is no planet B! (ENG_27).

Most moves and steps are frequently found with different realizations and combinations; more than one type within a category may be found in the same pitch (e.g., more than one type of help or wrapping up). The criterion to parse and code the segments was their function, according to the questions posed in this self-developed framework.

5. Rhetorical strategies: Expanded categorization.

The rhetorical strategies identified in the 31 pitches are those in Table 2, complemented by the ones in Table 4 (see Appendix 2); the added strategies are something equivalent to what Cañada Pujols and Bach (2022, p. 5) call *emerging moves*, following Venegas et al. (2015), but, instead of moves, these would be *emerging strategies*.

Argumentation refers to issues related to Argumentation theories, such as Toulmin's Model (Toulmin, 2003) or Van Eemeren and Snoek Henkemas' (2017). Pullman's (2013) and Jaffe's (2013) explanations on how to confer discourse with logical reasons were considered to identify argumentation signals. In many cases, argumentation issues were used to present the Situation or Problem (e.g., *104 out of 189 [countries] legally forbid women to work in specific jobs* (ENG_11), labelled as Evidence for claims), and to Evaluate their Solution with sound reasons (e.g., *Why not create a more comfortable and useful substitute?* (ENG_24), whose rhetorical question indirectly evaluates the solution provided as comfortable and useful).

Ethos includes strategies that refer to the relation or position of the speaker regarding the audience. Since ethical issues have to do with how the speaker connects with the audience and shows interest for them, expressions of rapport were considered relevant to be included in the new categorization. They are all politeness strategies (Brown and Levinson, 1987) and vary in degrees of formality (positive-negative) and linguistic elaboration (from simpler to more elaborated expressions). Rapport expressions are typically found

in the Greetings and Identifying moves, at the beginning of the pitch, and Wrapping-up moves at the end, particularly for thanking attention and welcoming questions. Despite the risk of an apparent redundancy between rapport strategies and these macrostructural slots, the methodological decision of including this type of strategies was that they fulfill a communicative function (i.e., typically as politeness appeals), while moves fulfill a structural one. As seen in the Results below, both categories (*Greeting, Identification* and *Wrapping up* moves, on the one hand, and *Rapport* strategies, on the other) tend to coincide.

Table 4. Emerging strategies to appeal to logos, ethos and pathos.

Logos: argumentation	Ethos: building rapport	Pathos: appealing to emotions
Statement/claim	Greeting	Positive: pride, self-righteousness, hope, joy, other positive emotions
Support/evidence for claims	Identifying oneself	Negative: guilt, fear, shame, sorrow, other negative emotions
Concern for the audience	Thanking attention	Manipulation: use of emotions for the persuader's own sake ⁷
Counterarguments	Welcoming questions	Forceful language/imagery
Rhetorical question	Other dialogic features	
Answer to rhetorical question		

Pathetic appeals refer to the resort to the audience's emotions, both positive (e.g., *In these days of joy and happiness*, ENG_1) and negative (e.g., *How many times do you see ads on tv about children starving in underdeveloped countries and we wonder: what could we do?* ENG_19) to move them to action. In the present corpus no cases of unethical resort to emotions (i.e., manipulation) were perceived and, thus, no example can be included (see Results section). Forceful language or imagery refers to expressions that attempt to call the audience's attention such as *Let's be their eyes* (ENG_16), *Easy peasy* (ENG_19), *Together we can make it!* (ENG_4), most of which were used in the Memorable Ending move seen in the macrostructure.

In the following sections, the results for both macrostructure and rhetorical strategies are included and discussed.

6. Results for macrostructure

A total of 392 segments (N) were identified and labelled according to their function in the macrostructure (see Table 5). Whenever a figure surpasses 31 (i.e., the number of pitches), that implies that some segments were repeated in the same pitch. In case the figure is lower than 31, that means that some features were not used by all students (e.g., only 19 out of 31 greeted the audience). On the other hand, Self-identification displays 30 cases, so that it could be considered an obligatory move, but only 21 pitchers also named their project. The present study addresses total occurrences of moves and steps within moves, but not which moves or steps were present or absent in each pitch. In order to access that information each single file should be explored for the tags assigned and new tables and calculations should be made. These new explorations could be the aim of a further study but falls outside of the scope of the present paper.

Frequencies represent total number of cases of a given move, but they may not be equally distributed among the 31 subjects: for example, 31 segments were labelled as "My/our solution", which actually corresponds to one per student (i.e., that was the task aim). As for the Situation and Problem moves, some include both but others only the Problem. Paying attention to the percentages, an observation worth noting is that most linguistic material in pitches is devoted to either project evaluation (20.66% of the segments) or request for help (23.21%).

In the Request Move, the most relevant step is that which mentions the type of help (8.16%), although 7 students do not specify the help required. A curious case is ENG_4, whose Request has this complex macrostructure:

Pre-request (*Would you like to have a good time and help the town?*) + Details for the solution (*This project consists on...*) + Reward for help (*For each plush toy found...*) + Capability (*this way, we can...*) + Request for help proper (*Join us!*).

Another result worth commenting regarding the Request Move is that Volunteering is the most frequent type of help requested, closely followed by Monetary Investment and Donation. This economic contribution is in line with the business entrepreneurial pitches analyzed in class and with the models seen in class for social entrepreneurial pitches. However, in most cases, the investment requested is not for the entrepreneur's own profit, but, exclusively, for the social project suggested. The results displayed in Table 5 follow the order in which the different moves and steps were introduced in UAM Corpus Tool, following the hierarchical tree structure shown in Appendix 1.

As pointed out above, social entrepreneurship can involve self-profit, with a collateral intention of delivering a social good (Davis et al., 2017; Parkinson and Howorth, 2008; Ruebottom, 2013; Parhankangas and Renko, 2017). Some even affirm that there is no definite consensus on what "social entrepreneurship" means (Martin and Osberg, 2007), because of the heterogeneous group of activities that get support, but also

⁷ Even though no examples of this type were found, it was included in the categorization for potential cases in which the entrepreneur may seem to be using emotions unethically for his/her own sake.

because there is no agreement as to whether the primary goal of social entrepreneurship is to seek social benefits (Anderson and Dees, 2002) or whether some form of income-generating is essential (the so-called “hybrids”, Davis, 1997).

Wrapping up the pitch is another extremely relevant move, with 43 cases (10.97% of all segments), almost half of them devoted to end up the pitch memorably; this strategy had been highlighted in class as desirable. Thanking the audience is also considered appropriate (15 cases) but inviting questions is only done in 4 cases. No expectancy of interaction could be in the root of this lack. In the next section, the results for the rhetorical strategies are included and then contrasted within each move to observe the distribution of rhetorical strategies in macrostructural moves.

Table 5. Results for Macrostructure

PROBLEM-SOLUTION-EVALUATION-REQUEST PATTERN N=392 segments					
PROBLEM-SOLUTION MOVES			REQUEST MOVE		
Feature	N	Percent	REQUEST-FOR-HELP STEP TYPE ⁴		
			Feature	N	Percent
Greeting	19	4.85%			
Identification ¹	51	13.01%	Pre-request	17	4.34%
Situation	27	6.89%	Asking for help	22	5.61%
Social problem	35	8.93%	Type of help ⁵	32	8.16%
S1-E1 inserted pair ²	14	3.57%	Reward for help	11	2.81%
My/our solution	31	7.91%	Developing help explanation	9	2.30%
Evaluation of my solution ³	81	20.66%	TYPE-OF-HELP STEP TYPE ⁵		
Request for help ⁴	91	23.21%			
Wrapping-up	43	10.97%	Monetary investment	9	2.30%
IDENTIFICATION STEP TYPE ¹			Donation	7	1.79%
Self-identification	30	7.65%	Volunteering	11	2.81%
Identifying company/product/service	21	5.36%	Another type of help	5	1.28%
S1-E-1 INSERTED PAIR STEP TYPE ²			WRAPPING-UP MOVE		
Solution 1	7	1.79%			
Evaluation 1	7	1.79%			
EVALUATION OF MY SOLUTION STEP TYPE ³			WRAPPING-UP STEP TYPE		
Details	25	6.38%	Feature	N	Percent
Evidence	24	6.12%	Recapitulating	6	1.53%
Capability	24	6.12%	Thanking	15	3.83%
Unique selling point	8	2.04%	Any questions?	4	1.02%
Other	0	0.00%	Memorable ending	18	4.59%

7. Results for rhetorical strategies

In this section the results for rhetorical strategies will be presented, both in terms of overall frequency of all strategies in the pitches and in relation to the macrostructural moves, to see what rhetorical strategies are significantly more used with certain functions.

Table 6. Frequencies of rhetorical strategies

Feature	N	Percent
RHETORICAL STRATEGIES TYPE		N=451
logos	200	44.35%
ethos	151	33.48%
pathos	100	22.17%

As can be seen in Table 6, when examining overall frequencies of rhetorical strategies, logos appeals are more frequent than ethos and these more abundant than pathos, the latter representing half the tokens of the first one. That implies that persuasion in these pitches is mainly achieved by appealing to reason rather than to emotions, with credibility somehow in the middle. Although there is not a canon established as to the amount of each appeal to be used for persuasive efficacy, an excessive appeal to the audience's emotions can be considered manipulative (Jaffe, 2013; Pullman, 2013). Thus, there seems to be a predominant intention to convince by using reasons and argumentation in general, but without disregarding the other two appeals. Using the appeals in combination is what experts recognize as most effective (Jaffe, 2013; Santiago Guervós, 2012; Pullman, 2013; Cockcroft et al., 2014).

7.1. Results for types of strategies to appeal to logos

Table 7 presents the strategies deployed to appeal to logos by student entrepreneurs and provides a clear picture of which resulted more productive. Percentages are calculated in relation to the overall frequency of all categories (N = 451), since that is the automatic calculation established by the tagging program used (i.e., UAM CT), in relation to the total amount of segments labelled. First of all, regarding the four general categories of Marketing, Economic or Financial issues, Innovation, and Argumentation, the most prominent is the new added category of Argumentation (20.62% of all strategies); the other three categories belong to Daly and Davy's (2016) categorization for business pitches, whereupon we may conclude that some business entrepreneurial strategies could be of use in social entrepreneurship, particularly, marketing and, in a lesser degree, financial issues. As aforementioned, social entrepreneurs must sell an idea and get support, either economic or other type of contribution, and, as such, they employ marketing techniques.

Table 7. Types of rhetorical strategies to appeal to logos.

Feature			N		Percent			
LOGOS TYPE			Total segments = 451					
Marketing			81		17.96%			
Economic/financial issues			19		4.21%			
Innovation			7		1.55%			
Argumentation			93		20.62%			
Feature		N	Percent	Feature		N	Percent	
MARKETING TYPE			N=451		ECONOMIC/FINANCIAL ISSUES TYPE		N=451	
Unique selling point		3	0.67%	Turnover		0	0.00%	
Market positioning		4	0.89%	Investment made		8	1.77%	
Niche market		5	1.11%	Match funding found		0	0.00%	
Potential or target market		1	0.22%	Return for investment		7	1.55%	
Identified need		9	2.00%	Demand		2	0.44%	
Portability		0	0.00%	Projected income/profit		0	0.00%	
Market identification		1	0.22%	Future projected growth		1	0.22%	
Branding		15	3.33%	Estimated market growth		1	0.22%	
Pricing		3	0.67%	INNOVATION-TYPE			N=451	
Product extension possibilities		6	1.33%	Innovation/creativity of the idea		4	0.89%	
Product characteristics		13	2.88%	Originality		1	0.22%	
Product benefits		13	2.88%	Exclusivity of the idea		2	0.44%	
ARGUMENTATION			N=451					
Statement		13	2.88%	Counterarguments		4	0.89%	
Support/evidence for claims		27	5.99%	Rhetorical question		33	7.32%	
Concern for audience		5	1.11%	Answer to rhetorical question		11	2.44%	

Of all marketing strategies, the most widely used is branding (3.33%), deployed to announce the project's name, and, within economic or financial issues, the most productive are mentioning the investment demanded (1.77%) and what the investors (or helpers, in this case) can expect from that investment (1.55%).

Innovation, in general, is infrequent (1.55% percent of all strategies), but, when used, innovation itself or creativity is highlighted (4 times or 0.89%).

Within the category of Argumentation, the most prominent features are by far rhetorical questions (7.32%), followed by support or evidence for claims (5.99%). The former presupposes what is questioned, hence their rhetorical persuasive strength (i.e., there is no room for rebuttal); notwithstanding, some of those questions are accompanied by an answer (11/33). The latter, evidence to support claims, is a basic principle in argumentation, as students learned as part of their instruction.

The main categories are illustrated with the following examples:

- (23) Branding: *My friends and I decided to create “Free but paid”* (ENG_11)
- (24) Investment made: *For this I need an investment of 10,000 dollars* (ENG_20)
- (25) Return on investment: *In exchange, we will provide a 3% of the product sales* (ENG_24)
- (26) Rhetorical question: *Don’t you think it is something that should be changed?* (ENG_20).
- (27) Support/evidence for claims: *In 2016 the Koala Protection Act was written* (ENG_10).
- (28) Innovation/creativity: *I am here to talk about one type of volunteering that is not that known, which is the TNR project.* (ENG_21).

In the following section the results for strategies that appeal to ethos are discussed.

7.2. Results for types of strategies to appeal to ethos

How do our student social entrepreneurs appeal to ethos to obtain credibility? Results show (see Table 8) that, once more, the new added category of Rapport is the most frequent (6.43%), and, within it, Identifying Oneself is the most prevalent. When dealing with the strategies found in each move in later sections, the one-to-one correspondence between moves and ethical strategies announced above will be patent.

Table 8. Types of rhetorical strategies to appeal to ethos.

Feature	N	Percent	Feature	N	Percent
ETHOS-TYPE			N=451		
Exclusivity contracts	1	0.22%	Customer-focused	17	3.77%
Knowledge of financials	0	0.00%	Rapport	80	17.74%
Product demos	0	0.00%	Feature	N	Percent
Expertise/experience	38	8.43%	RAPPORT-TYPE		
Financial/time investment	0	0.00%	Greeting	19	4.21%
Lack of technical jargon	0	0.00%	Identifying oneself	29	6.43%
Name dropping	4	0.89%	Thanking attention	15	3.33%
The above and beyond	10	2.22%	Welcoming questions	4	0.89%
Competition	1	0.22%	Other dialogic features	13	2.88%

Of the business entrepreneurial strategies Daly and Davy (2016) observed, appealing to expertise is profusely deployed (8.43%); customer-focused (3.77%) and the “above-and-beyond” strategies (2.22%) were also resorted to in this type of pitch by students. Let us see some examples:

- (29) Expertise/experience: *We have experience with more than 100 exchanges* (ENG_12)
- (30) Customer-focused: *Our aim is to promote their integration since they frequently suffer from social exclusion* (ENG_3)
- (31) The above-and-beyond: *You can eve add a personalized message or give it out yourself. We also organize activities during these holidays in which you can participate, so that both volunteers and elders feel joyful and cheerful* (ENG_9).

Finally, frequencies for appeals to pathos will be discussed.

7.3. Results for types of strategies to appeal to pathos.

Appeal to both positive and negative emotions was the most recurrent pathetic strategy (see Table 9), with 44 occurrences (9.76%). This was a new category as well, showing that the added types of strategies to all appeals respond to a reality and a necessity to identify rhetorical strategies that were not contemplated in the business entrepreneurial model used. Notwithstanding, one strategy from this categorization seemed quite fruitful in social entrepreneurship as well: *You-statements*, as 39 (8.65%) occurrences were found (e.g., *But for all this to happen, we need your help*, ENG_1; *I am asking you to get involved in my organization “Let’s go for a walk”*, ENG_16).

Table 9. Types of rhetorical strategies to appeal to pathos.

Feature	N	Percent	EMOTION TYPE		
PATHOS TYPE	N=451				
You-statements	39	8.65%	Feature	N	Percent
Storytelling	3	0.67%	POSITIVE EMOTION TYPE		
Making comparisons	0	0.00%	Pride	1	0.22%
Personal/professional details	6	1.33%	Self-righteousness	9	2.00%
Introducing other people	0	0.00%	Hope	1	0.22%
Building up expectation	3	0.67%	Joy	6	1.33%
Offering future vision	5	1.11%	Other positive emotions	0	0.00%
Have-not_statement	0	0.00%			
Appeal to emotions	44	9.76%	NEGATIVE EMOTION TYPE		
EMOTION TYPE	N=451				
Positive	17	3.77%	Guilt	9	2.00%
Negative	15	3.33%	Fear	4	0.89%
Manipulation	0	0.00%	Shame	0	0.00%
Forceful language/imagery	12	2.66%	Sorrow	2	0.44%
			Other negative emotions	0	0.00%

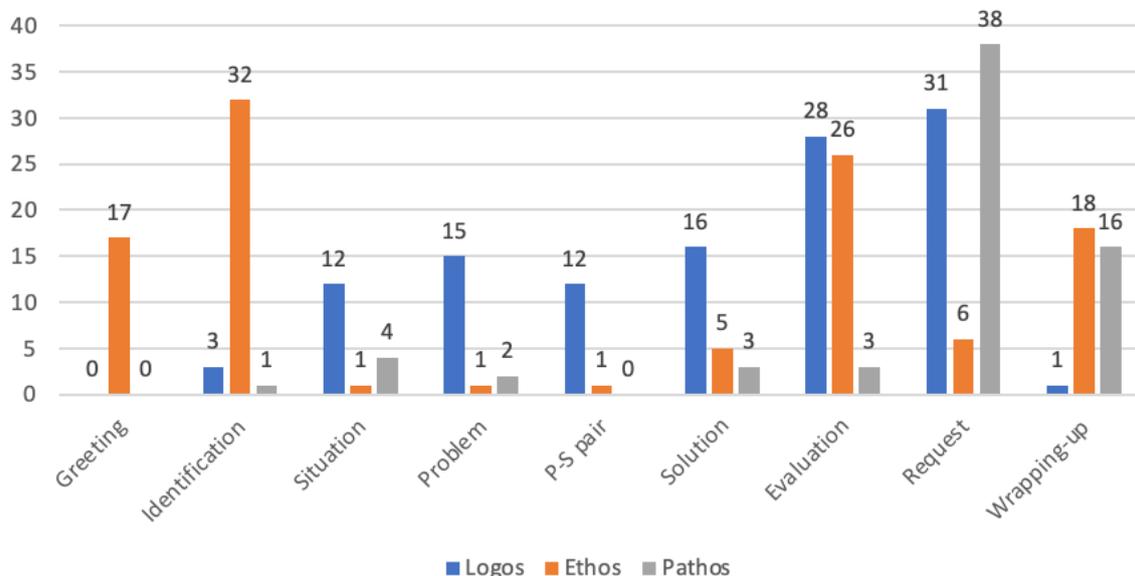
Regarding the concrete emotions appealed to, there seems to be a balance between positive and negative emotions, since their percentage of occurrence is very similar (3.77% and 3.33%, respectively). Of the array of emotions possible, the most profusely positive emotion used is self-rightfulness (2%) and the negative one guilt (2%). They both try to move the audience by either appealing to the moral need to do something (e.g., *Collaboration is crucial*, ENG_15) or to the audience’s feeling of guilt (e.g., *Don’t let the local shops close, without them our village will die slowly*, ENG_4).

In the next section strategies and moves will be crossed to check which strategies appeared more frequently in each move.

7.4. Distribution of rhetorical strategies in macrostructural moves.

As can be seen in Graph 1, some moves and steps have a prevalence of one type of rhetorical strategy, but others have a mixture of them. Thus, in the Greeting and Identification moves, ethical appeals are dominant. This was expected considering the correspondence mentioned above between some steps and rapport strategies. In the Wrapping-up move, both ethos and pathos are appealed to, since this move, not only establishes rapport with the audience, but also resorts to emotions to convince the audience. Ethos is mainly used in the Thanking and Willingness to Answer Questions steps and pathos in the Memorable Ending step.

Graph 1. Distribution of persuasive appeals in moves.



Logos appeals are more frequently present when describing the *Situation*, establishing the *Problem*, and providing a *Solution*. This shows that the three core moves of the macrostructure (Situation-Problem-Solution) are based on reason, which makes a stronger argumentation to both pose the problem and suggest a solution. Had there been more pathetic appeals in these moves, the tone of the whole pitch would have been more prone to a subjective interpretation, addressed to move the audience's feelings, rather than trying to convince them through reason. That rational touch provides a more trustworthy stance to the need for the social project presented.

Two moves that, in principle, seem prone to resorting to less objective strategies are Evaluation and Request. Evaluation implies a personal stance towards the entrepreneur's own project, which may be tinged with appeals to personal opinions not fully objective or verified. In the same vein, the *Request* move is meant to convince the audience to do what the entrepreneur proposes. However, the *Evaluation* moves analyzed try to convince the audience by appealing to reason and to the speaker's credibility (mainly by proclaiming expertise) and the *Request* move appeals to both logos and pathos in almost identical amounts. Therefore, that initial subjectivity is compensated with logical reasons.

All in all, these results seem to indicate trustworthy social entrepreneurship, based on evidence but also taking into consideration the emotions necessary to move the audience to act. Thus, student entrepreneurs showed a balanced distribution of persuasive appeals in moves, which seems appropriate for all types of persuasive communication. These results could also inspire real-life social entrepreneurship.

8. Conclusions

To draw the main conclusions of the study, the research questions raised in the Introduction will be recalled and answered according to the results found and the discussion presented above. The first question addressed the issue of whether the social entrepreneurial pitches produced by student social entrepreneurs followed the 10 stages characteristic of the business pitch, as pointed out by Daly and Davy (2016). As observed in the first phase of the analysis, that macrostructure did not fit the social entrepreneurial pitches collected. After searching for regularities, a new pattern emerged composed of some of the same stages in Daly and Davy's (2016) model (mainly the start and end of pitches), but the body of the pitch corresponded to two main phases: a Situation-Problem-Solution-Evaluation phase and a Request phase. The first one was based on Hoey's (1994) pattern and the second one followed Speech Act Theory (Searle, 1969). The new pattern thus developed was named the Problem-Solution-Evaluation-Request pattern and it is composed of 8 moves with different realizations or steps.

The analysis of the macrostructure of the 31 pitches that compose the corpus showed that some moves, such as Identification, Social Problem, My/our Solution and Evaluation of my Solution or Request for Help were prevalent in most, if not all, pitches. This overall presence confers on them the characteristic of obligatory moves, while others, such as Greeting, Inserted Problem-Evaluation1, or the type of identification named Identification of the Company/Product/Service seem to have a more optional nature. Taken as a whole, most moves deployed in the pitches are devoted to the Evaluation of my Solution (20.66% of the segments), to highlight the project's virtues, and to the Request for Help (23.21%), which is the overall purpose of the pitch. As such, they both fulfil an eminent persuasive function to move the audience.

Regarding the type of help requested, although distributed among the different types, Volunteering is the preferred option, followed by Monetary Investment and Donation. In certain pitches, more than one type of help was requested; although self-profit is proper for business entrepreneurial pitches and, in real life, for some social entrepreneurial ones, in the present corpus most types of monetary help were not meant for the entrepreneur's own profit but for their social project to help others. To end the conclusions related to the moves used, Wrapping-up was also widely present (10.97% of all segments were devoted to this function), and the preferred type was Memorable Ending, whose main function is to move the audience to action, another obvious persuasive move.

The second research question addressed the deployment of persuasive rhetorical strategies in the social entrepreneurial pitches analyzed. Although some of the strategies found in business entrepreneurial pitches by Daly and Davy (2016) were also present in the students' pitches, some new strategies to appeal to logos, ethos and pathos were recognized. Of the three appeals, pitches were imbued mainly with logos (44.35% of the strategies), followed by ethos (33.48%) and, lastly, by pathos (22.17%). This implies that students resorted mainly to logical arguments and less so to emotional appeals, ethos representing a third of the strategies. Students had been warned of the inconvenience of abusing pathetic strategies in persuasive communication and of the need to convince by sound reasoning; thus, they seem to be following this piece of advice in their pitches. They were also aware of the convenience of showing their expertise as an ethical appeal, (8.34% of the strategies for ethos, see Table 8). Hence, the combination of appeals recommended by experts seems achieved.

When examining the types of strategies within each appeal, the newly developed categories seemed the most prevalent: Argumentation (20.62%) for logos, Rapport (17.74%) for ethos and Appeal to Emotions (9.76%) for pathos (see Table 4). Rhetorical questions were the most frequent argumentative device (33 questions, which represents a 7.32% of total segments); identifying oneself was the most amply used ethical appeal in the category Rapport (29 or 6.43%); appeals to positive (mainly to Self-rightfulness, with a 2%) and negative emotions (mainly to Guilt, with another 2%) were evenly distributed (around 3% each). The business entrepreneurial strategy that was most productive in the social entrepreneurial pitches analyzed was *You-statements* (i.e., inviting the audience to imagine themselves in a situation, representing 8.65%), which is

probably derived from the fact that students realized the profuse use of this strategy from their analyses of business pitches.

When relating the persuasive strategies with the macrostructural moves, logos is predominant in the core moves of Situation-Problem-Solution, which imbues the main issues in the problem with sound reasoning and evidence, and, consequently, with a stronger stance. In the Evaluation and Request moves, a balance between two appeals is established: in the first one, between logos and ethos, which implies a more objective evaluation, and, in the second one, between logos and pathos, moving the audience to action with logical reasons and, at the same time, moving their hearts. This implies, as aforementioned, an overall presence of logos in the main moves, compensated by other appeals to the other two techniques. On their part, ethical appeals are dominant in Greeting and Identification moves, and a balance between ethical and pathetic strategies is found in the Wrapping-up move, ethos used for Rapport (Thanking and Willingness to Answer Questions) and pathos for Memorable Ending.

Although not tested in the present study, the results may have a direct application to real-life social entrepreneurial pitching, as well as didactic implications for future student training in these skills, as has been put into practice in more recent courses taught by this researcher. Students have been trained in the macrostructure of social entrepreneurial pitches presented here, as well as in the array of persuasive strategies that may be used in their pitches, using the present results as reference. In later investigations, this new corpus of student social entrepreneurial pitches could be analyzed to test the practicality of the model, which could also be compared with a corpus of pitches developed by professional social entrepreneurs.

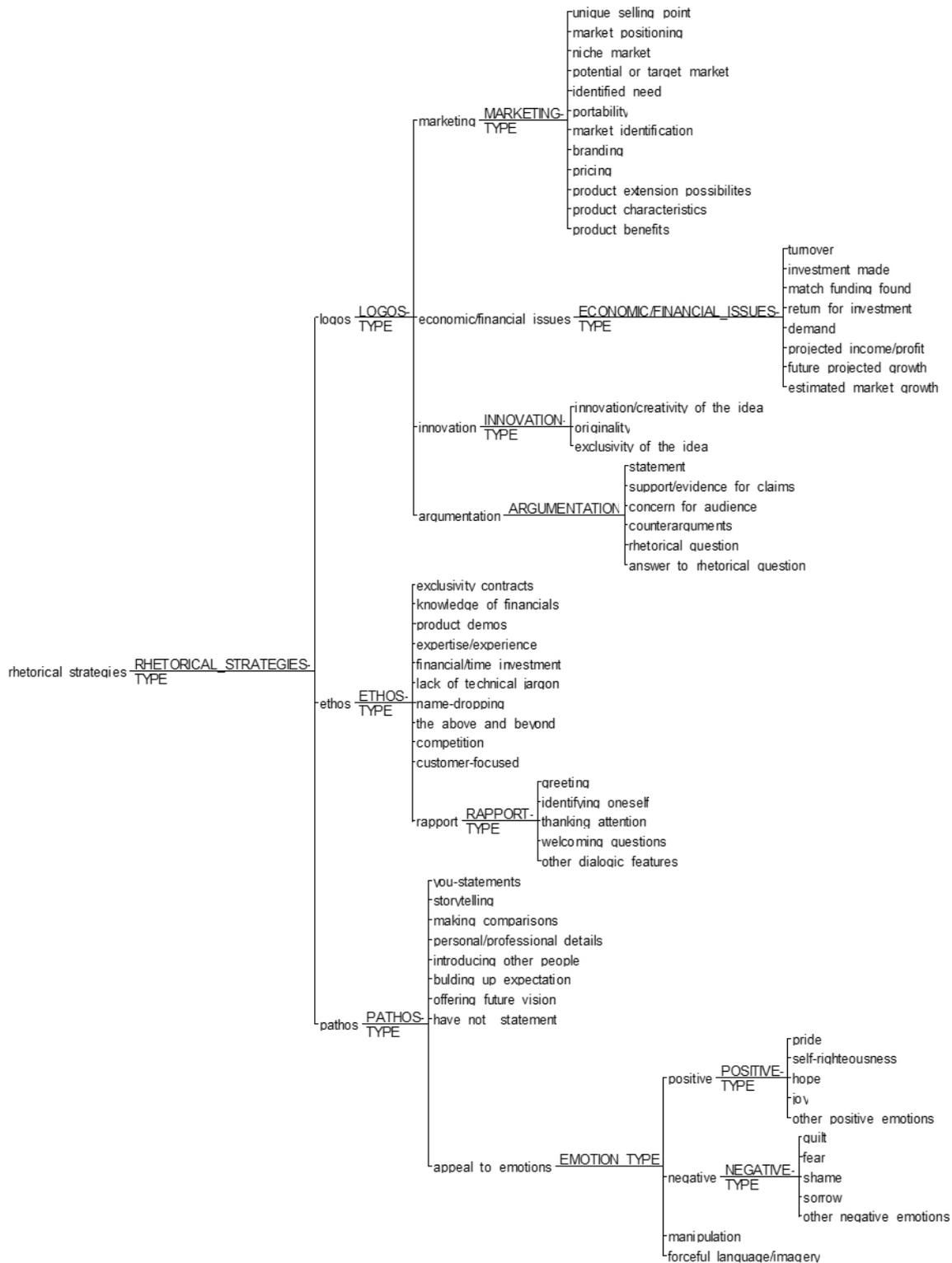
Further calculations that could be carried out in future studies are the types of moves and steps used by each student, as pointed out in the section of the results for the macrostructure. Also studied but not the focus of the present paper is the comparison between the macrostructure used in English and Spanish by the same students⁸, as well as the persuasive strategies used in the translated pitches. Last but not least, the detailed study of the self-analyses carried out by these same students is an issue not tackled yet that could provide insightful results.

Appendix 1: Coding scheme for Macrostructure (fed into UAM Corpus Tool)



⁸ The results were presented at the CILC/AELINCO Conference (Diez-Prados, 2022).

Appendix 2: Coding scheme for Rhetorical Strategies (fed into UAM Corpus Tool)



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