CMST 2060 PUBLIC SPEAKING
Fall 2013 -- Sections 09 MWF 8:30am-9:20am & 40 MWF 9:30am-10:20am

Instructor: Raquel M. Robvais
Office: Coates Hall
Phone: 225 578.6726
Email: rrobva1@lsu.edu
Office Hours: By appointment on Monday 10:30am-11:20am/Friday 10:30am-11:40am

Required Texts: Crick, Nathan (2014). Rhetorical Public Speaking, 2nd Edition. Allyn & Bacon – Pearson Education, Inc.
Course Description/ Goals:
CMST 2060 is a General Education Humanities Course designed to familiarize students with the study of public speaking. The act of public speaking is the culmination (and often the beginning) of a long process of critical dialogue between oneself, language, and the imagined responses of the audience. In other words, it takes being confident in who you are, what you want to say, how you are going to say it, who you want to say it to, and why you should say anything at all. Throughout the semester, students will be introduced to the fundamental concepts of rhetorical public speaking.

As a General Education Humanities Course, CMST 2060 will enable students to demonstrate an understanding of historical, cultural, and philosophical complexity that supports sophisticated discourse.

As a result of this course, students should:

Understand the principles of rhetoric and effectively utilize them in crafting well researched, reasoned, and appealing speeches.

1. Choose topics for public speaking that are timely, relevant, and adaptable given varying situations in which the message may be delivered, and for different audiences.
2. Effectively and critically evaluate message/speech content and delivery, both when examining one's own work as well as that of others.
3. Understand and utilize the verbal and nonverbal elements essential for exemplary speech delivery.
4. Analyze and discuss speeches of historical, political and social significance.

COURSE POLICIES

Attendance & Participation: Your attendance at each class meeting is expected. You are expected to attend all classes just as you would be expected to go to work every day if this was any other job. Your class participation grade will be determined based on in-class discussion participation, assignments/exercises, and analysis of in-class presentations throughout the semester.

Plagiarism: I have no tolerance for plagiarism. You are to assume that all assignments in this course are individual assignments unless explicit instructions are provided for a group project. Any student found to have turned in material not their own (either downloaded from the internet or written by another student) will immediately be reported to the Dean of Students. The Internet has made plagiarism very easy and very tempting. Hundreds of sites offer papers, research, writing, and editing. The ease with which such material is available over the Internet does not lessen the seriousness of claiming material from the Internet as your own. See the LSU policies on plagiarism here: http://www.lib.lsu.edu/instruction/plagiarism2.html .Your paper would be considered as plagiarized in part or entirely if you do any of the following:

- Submit a paper that was written by someone other than you.
- Submit a paper in which you use the ideas, metaphors or reasoning style of another, but do not cite that source and/or place that source in your list of references. Simply rewording a sentence does not make work your own.
- Submit a paper in which you "cut and paste" or use the exact words of a source and you do not put the words within quotation marks, use footnotes or in-text citations, and place the source in your list of references.

Extra Credit: No extra credit assignment will be allowed.

Disabilities: The Americans with Disabilities Act and the Rehabilitations Act of 1973 states: "If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a coordinator in the Office of Disability Affairs (112 Johnston Hall) so that such accommodations can be arranged." After you receive the accommodation letters, please meet with me to discuss the provisions of those accommodations.

Grades: Final grades will be determined based on scores earned in the following assignments. All work must be done during the semester and not made up after the fact.

Course Assignments:

Research Requirement	3%
Introductory Speech	5%
Enrichment Speech	10%
Advocacy Speech	10%
Commemorative Speech	10%
Class Participation/Additional Assignments	12%
Quizzes	15%
Midterm Exam	15%
Final Exam	20%

Grade Scale:

90-100	A
80-89	B
70-79	C
60-69	D
Below 60	F

Missed Presentations and Late-Work:
If a student is absent the day she/he is scheduled to speak and has not made prior arrangements with the instructor, a ZERO grade will be recorded for the presentation portion of the assignment. If time permits on the last day of presentations for the assignment, the speech may be made up with the grade averaged in with the zero score.

If you are unable to make a scheduled speech time, you may still receive full credit for speech outlines if they are submitted by the start of class on the scheduled speaking day. If a speaker knows she/he cannot attend class the day of an assigned speech presentation, she/he can find a replacement without penalty.

Late Work:
Major class assignments are to be turned in by the time class starts on the day that they are due. Assignments will not receive credit if turned in after the end of class on the day that they are due. Any work turned in during class time will be considered late and will automatically be reduced by one letter grade. In other words if you arrive late to class, the assignment is late and will automatically be penalized one half letter grade.

In the same sense, if you arrive late to class on the day of your speech, your assignment will be reduced by one letter grade, even if you are "on time" for your own presentation. Showing respect for your classmates by arriving on time to class on the day of presentations is of great importance. Major class assignments will be accepted prior to the established deadline.

If you miss a speech presentation, you will be allowed to make up the presentation for partial credit on the final day of class during the semester if time permits (see above).

Just as with any other job, you would certainly make every effort to contact your co-workers or boss if extenuating circumstances prevented you from meeting an important deadline. The same should be true for this class.

Prior arrangements must be made with the instructor if extenuating circumstances prevent you from meeting an important deadline. If prior arrangements have been made, a penalty of 5% will be assessed to any late work. If you miss work due to a university approved absence, you will be responsible for providing documentation to confirm the excused dates and for coordinating make-up work, making every effort to make arrangements before the absence when possible.

Research Participation Requirement:

The material you will learn in this course is the product of research. The goal of the research learning requirement is to help you to gain knowledge about the process by which scholars attempt to understand human behavior. All students taking CMST 1061, 2010, 1150, and 2060 must complete a research learning requirement. For each course in which a student is enrolled, he or she must complete 2 research credits. You can fulfill your requirement by

1. Participating in research studies conducted in the Department of Communication Studies. All studies that last between 0 and 30 minutes will count as one credit. Any study that lasts between 31 and 60 minutes will count as two credits. Each study will specify the number of credits a student can earn for completion. There will be several survey and experimental studies conducted throughout the semester. These studies are held on campus at various times and in various locations or are administered through online survey software. All available studies are approved by the Institutional Review Board at LSU.
2. Participating in an organized departmental function such as debate or public speaking competition. Only departmental sanctioned events will count toward a student's research learning requirement; thus, no credit will be given for a student attending an outside speaker or performance.
3. Serving as a research assistant for a faculty member in the Department of Communication Studies. The number of units and requirements for those units will be set by the researcher and either accepted or rejected by the student.

The research learning requirement is worth 3% of your total grade; you will receive your 3% if you accumulate 2 research credits during the given semester. Please note that all research learning credits must be completed and allocated by Tuesday December 3 at 11:59 PM (the Tuesday prior to the start of the concentrated study period).

ALL available options to earn credit are posted on an electronic bulletin board located at http://lsuhumanresearch.sona-systems.com/. When you go to this website, you will first have to request an account. Once you have secured an account, you will be able to log in and see the options available to you for your various CMST courses.

Please note that various ways to fulfill your research learning requirement will appear on this bulletin board throughout the semester. You are encouraged to check the system on a regular basis for current credit options that fit your interests as well as your schedule. It is very important that when you sign-up for a credit option that you attend that option or cancel your sign up. Failure to show up twice during one semester will result in your access to the system being restricted and you being unable to complete your research learning requirement. Valid excuses for
failing to cancel a sign up and missing a credit option are the same as those found in LSU Policy Statement 31.

Detailed instructions on how to request an account and to navigate the system once logged in can be found on the homepage of the Department of Communication Studies. Go to http://www.lsu.edu/cmst. Then click on RESOURCES and RESEARCH PARTICIPATION SYSTEM. Scroll down to find the document titled "RPS – Instructions for Students."

You are encouraged to create an account during the first week of classes so that any problems that arise can be remedied before it is too late. If you have questions about this requirement or the online system that keeps track of credits, please email researchadmin@lsu.edu

Do you have a major?
Business leaders and other professionals recognize the importance of developing communication skills and analysis. Alan Greenspan, for example, stated, "To succeed, you will soon learn, as I did, the importance of a solid foundation in the basics of education – literacy, both verbal and numerical, and communication skills." We hope this course contributes to your success.

To learn more about communication, you may want to major or minor in the Department of Communication Studies. The program explores how people sustain and change, experience, and make sense of the world through symbolic action. Students develop conceptual skills to analyze written, oral, and visual messages. Students gain practical

experience in such areas such as public speaking, group decision-making, performance, and film. Such skills are elemental to careers in business, government, law, social services, and the arts.

A major in Communication Studies requires 36 hours including 12 hours of core classes and 12 hours at the 3000 or 4000 level. A minor requires 15 hours with one core class and 6 hours at the 3000 level or above.

More information is available at www.lsu.edu/cmst or by contacting our undergraduate advisor Mr. Kent Filbel (kfilli@lsu.edu), whose hours are posted at his office, 135 Coates Hall.

Anticipated Course Topics Schedule:

Week 1	Course Introductions and Overview
Week 2	Read Chapter 2: Genres of Public Speaking Discuss the differences in using oral, electronic, and written media by having students talk about their own experiences. Also do class exercises that tells them to experiment with different speech genres about the same topic, i.e., perform a solicitation speech that says that we should all buy iphones, enrich us about iPhones, do a speech of identification that we are the iPhone generation, etc.
Weeks 3 and 4	Read Chapter 1: The Canons of Rhetoric At the end, perform introduction speeches which follow the guidance of chapter 1. Discussion will focus on the idea that a speech is a product of multiple parts and pieces fitting together in a certain way, focusing on experimenting with different forms of organization. Groups will be assigned different ways of structuring their speech on the same topic by assigning different strategies of introduction, organization, conclusion, and the like.
Week 5	Read Chapter 3: The Rhetorical Situation Move to a discussion of actual rhetorical situations in the news, drawing from contemporary case studies and current affairs. What is going on that people are thinking about? Discussion will emphasize that rhetoric is something which responds to what is on people's minds.
Week 6	Read chapter 4: Ethos The chapter on ethos concentrates on how to develop a relationship with an audience to make them feel like they are certain type of person who trusts you, who share their interests. To explain this, use examples from movies, fiction, and literature to show how characters attempt to identify with other characters in normal social situations.

	Then show how these strategies are effectively the same in speech situations.
Week 7	Speeches of Enrichment. Focusing on how the students use the tools of ethos and relates their topic to the immediate concerns or interests of their audience.
Week 8	Midterm and review
Weeks 9 and 10	Read Chapter 5: Logos Discussions will focus on how most speeches are built around backing just a few claims and the importance of outlining and main points. Show how even long speeches really only boil down to a couple of arguments. Part of building a speech is knowing what the basic claims are. Discussion will concentrate on the fact that each of a speech's main points is really a claim/ground structure, and that warrants are supplied by the audience. Consequently, one should build a speech around warrants that the audience already agrees with. In these weeks, Instructors will bring in examples of "policy" speeches that are more argumentative and justify policies based on specific principles and causal claims.
Week 11	Advocacy Speeches. Focusing on how the speech is logically put together and points in a specific direction of action that solves a specific problem in a certain way.
Week 12	Read Chapter 6: Pathos Discussions will emphasize that pathos arguments are about storytelling, not about naming things as bad or good. It is about evoking emotions by bringing images before the mind that are inherently attractive or distasteful.
Week 13	Read Chapter 7: Eloquence A symbol is a kind of dominant metaphor that frames the entire speech by telling it as a kind of "condensed formula."
Week 14	Commemorative Speeches. Focuses on how well the student has chosen a symbol and how they have spent time developing a story and performing that story well.
Week 15	Semester Review

Assignment Details:

The Introductory Speech
The introductory speech is a casual 2 minute presentation made during the first few weeks of class. It is designed to let everyone introduce themselves and speak on a familiar subject. In order to focus your attention, I want you to choose an object that represents something important to you and to BRING IN the object and describe it to the class. Think of it as a kind of "show and tell" exercise. However, please avoid bringing in photographs of people or places. Bring in something tangible that can be easily seen by the class. For instance, you might bring in your jersey from your state champion baseball team, the boots you wore to hike the Appalachian trail, or your favorite book you read as a child. Although this is an introductory speech, its purpose is to show you have mastered the basics of speech structure according to the five canons of rhetoric.

The Enrichment Speech
Components: Formal outline; keyword outline; a 6 minute extemporaneous speech.
Purpose: An enrichment speech is intended to literally "enrich" your audience about something that it already cares about but wishes to know more. A speech of enrichment should address some issue that is either on people's minds or relates to an audience's current interests in some way. Consequently, speeches of enrichment focus on development of ethos, which establishes a relationship with the audience, and a focus on their interests with respect to current rhetorical situations that have put certain issues on the public agenda.

The Advocacy Speech
Components: Formal outline; keyword outline; a 6 minute extemporaneous speech.
Purpose: A speech of advocacy attempts to either reinforce and channel the current commitments of an audience or appeal to the audience to adopt a new belief or attitude with respect to some ongoing rhetorical situation. Although ethos is clearly important to give credibility to the speaker, more important is the development of a coherent argument that make a case using the tools of logos.

The Commemorative Speech
Components: A full-length script; a 6 minute scripted speech.
Purpose: A commemorative speech is meant to honor a particular person, place, idea, or institution. The idea is to identify key values inherent in the topic and to help the audience celebrate these values. The emphasis will be on speaking eloquently and dramatically, thus reducing the emphasis on logos and enhancing the narrative power of pathos and the organizing tool of symbols and form.

Outlining

The outline is one of the primarily tools for helping to arrange all of your ideas into a concrete form. Outlining allows you to organize the "highlights" of a speech into sections and put them into a linear progression of beginning, middle, and end. A working outline is a tentative plan for the speech which allows a speaker to experiment with different arrangements before exerting the time and energy required to finalize the speech. In a classroom setting, a working outline also provides a medium of communication between instructor and student during the composition process. Outlines are often more valuable when they are incomplete, because they help identify the gaps that need to be filled. In the creative stage, a working outline should function as both a rough draft and a brainstorming session. The rough draft aspect records the basic arguments, facts, quotes, and strategies that one feels confident are useful. The brainstorming aspect puts them together with ideas and possibilities that may not yet have any clear structure or backing. Both students and instructors should thus use outlines as a tool for collaborative communication during the process of invention and development. The final outline then represents the last stage of your speech preparations that precede the actual writing or delivery of a speech and is useful both for evaluation purposes (for the instructor) and to allow the speech to be performed again (for the speaker). It should be careful to accurately record all quotations in full, as well as dutifully record all facts as faithfully as possible.

To be effective as a tool for creative composition, an outline should identify not only the content of what is going to be said but also the composition methods being used to organize the material. This includes not only methods outlined in this chapter but also the more specific strategies in subsequent chapters. As students become more familiar with the specific techniques, working outlines should become more complex. Each specific entry should therefore include not only examples, arguments, and proofs, but also labels (in parentheses) attached to those examples, arguments, and proofs which tell both the student and the speaker what persuasive strategy is being employed. It should also include a bibliography with sources cited according to MLA style discussed in the previous section on invention.

A helpful guideline for producing a finalized version of the outline can be found at Purdue University: http://owl.english.purdue.edu/owl/resource/544/02/

Here is a basic template for an outline with an example:
Title: DON'T GAMBLE ON VIDEO LOTTERY
Topic: The legalization of video lottery in Pennsylvania
Specific Purpose: To advocate that video lottery should remain illegal in Pennsylvania.
Thesis: Because video lottery takes money from those who can least afford it, increases gambling addiction, and destroys the character of small towns, by keeping video lottery illegal in Pennsylvania, we are essentially stopping problems our state could face before they even start.

Introduction

Introduction

(Material to arouse interest—Tell a story / Vice): Susan Peircey was a beautiful intelligent girl with a tremendous addiction to video lottery machines. Over the course of ten years she lost more than $100,000 to state video lottery machines. Susan drowned into deep depression and committed suicide. Her mother Cathy Piercey stated, "For governments to condone and support province-wide VLTs is nothing short of legalized theft of those who use them and those who are left to deal with the aftereffects." (Lamp 23). Video lottery has now become an issue in Pennsylvania, as Governor Rendell favors installing video lottery machines at the state's four racetracks, as well as at future racetracks that have not been constructed yet. (Ruce 67).

Thesis: Because video lottery takes money from those who can least afford it, increases gambling addiction, and destroys the character of small towns, by keeping video lottery illegal in Pennsylvania, we are essentially stopping problems our state could face before they even start.

BODY (Topical Order)

I. (First main point—Argument by Principle): Video lottery is unethical because it is often played by those who can least afford to play.

A. (Subpoint 1): The case of Brad Leader, 46-year-old unemployed father of two, exemplifies the problem.

1. (Sub-Subpoint 1—Example / Sinner): After losing another month's rent, Brad tried to commit suicide by jumping off of a three-story building (Smith 160).

2. (Sub-Subpoint 2—Lay testimony): Brad complains that: "[The government] is taking it out of one pocket and putting it into another because the majority of people who play can't work" (Smith 160).

B. (Subpoint 2): If we legalize gambling, we will have more starving and homeless children.

1. (Sub-Subpoint 1—Expert testimony): Kevin Head, leader of a Salvation Army food bank says "[Video lottery casinos] are like a big funnel. People go in and they just can't leave. I know in my gut there are people going without, there are kids going without food." (Smith 165)

2. (Sub-Subpoint 2—Statistic): Those who make less than $20,000 gamble at a much higher rate than those who make more than $20,000 a year (Smith 170).

(Transition: Gambling hurts more than just those who are struggling to make a living. Addiction can hurt the rest of the population as well.)

II. (Second main point—Causal Argument): Video lottery is undesirable because we do not want to see an increase in levels of gambling addiction.

A. (Subpoint 1): Video lottery addiction leads to an increase of crime and theft.
    1. (Sub-Subpoint 1—Fact): White collar crime to fund gambling addictions has been on an increase (Price A23).
    2. (Sub-Subpoint 2—Expert testimony): Bud Snow of the Halifax Police Department states "At one time, most of our large internal thefts were drug related. Now they're more or less gambling related." (Price A23)

B. (Subpoint 2): Video lottery leads to high levels of addiction in states where it is legalized.
    1. (Sub-Subpoint 1—Statistic): Where video lottery is legal 4% of the population has a gambling problem (Price A23).
    2. (Sub-Subpoint 2—Stastistic): People are more 30% more likely to gamble when video lottery is available in their own state (Price A23)

(Transition: And the effects extend even to those who do not gamble at all but who live near casinos.)

III. (Third main point—Causal Argument): If you care about preserving small-town community life in Pennsylvania, then you should reject legalizing video lottery.

A. (Subpoint 1): Advertising for video lottery has changed the look of many towns.
    1. (Sub-Subpoint 1—Lay Testimony): In reference to video lottery advertisements, Luella Everitt, a citizen of Quiet Dell, West Virginia, states, "When you come off the interstate, you see it before you see the church. That bothers me. This has gone from a quiet, nice little community to I don't know what." (Smith 155).
    2. (Sub-Subpoint 2—Fact): Advertisements and video lottery casinos themselves have been placed in locations extremely close to churches and schools (Ruce 68).

B. (Subpoint 2): The personal atmosphere draws people to small towns and cities as opposed to large video lottery casinos.
    1. (Sub-Subpoint 1—Wasteland): This leads to an increase in noise and traffic, destroying the unique feel of the community (Ruce 73).
    2. (Sub-Subpoint 2—Lay testimony): Dave, a video lottery player from West Virginia says, "I would never go to a casino. To me, a casino is a place you go to lose your money. These small places, they don't feel that way" (Price A23).

(Transition: "in conclusion")

CONCLUSION

Summary Statement (Summarize main points): Video lottery increases addiction for those who gamble, destroy the lives of their children, and ruin the communities in which they live. By not allowing video lottery in Pennsylvania, we can keep some problems that face states with legal video lotteries out of ours.

Concluding Remarks: (Visualize a positive future): driving through the back roads of Pennsylvania one might think they have given back in time to a Golden Era of the family farm and the local community. Unless we want to replace this experience with

the sound of bells and the vision of bright lights, then let us reject video lottery in our state.

WORKS CITED

Lamp, G.P. (1998). Gambling with our future. East Lansing: Michigan State University Press.

Ruce, P. (1999, October). Rolling the dice. Atlantic Monthly, pp. 67–77.

Smith, G.W. (1998). The political impact of video gambling. Communication Monographs, 62, 154–172.

Price, H.B. (1998, May 26). Why do we love video gambling? New York Times, p. A23.