Advanced Public Speaking
CMST 3060

Instructor: Liz Sills
Office: 321 Coates
Mailbox: 136 Coates

Office Hours: MWF 8.30-9.30, Te 11am-12pm
Email: esills2@lsu.edu

Required Texts:

Various other readings to be posted on Moodle

Goals:
In 2060, you learned the basic tenets of Public Speaking. You stood up in front of people, talked, and made it back to your seat without falling down (ideally). I hope you've realized that those basic skills are applicable in numerous situations throughout all walks of life. 2060 aims to make your use of your 2060 experience in a sophisticated way that you can use in the working world and in your everyday life.

This course is meant to be a balance of theory and practice. We'll be delving into some higher-level discourse about the nature of speaking and the contexts in which it occurs. Our discussions are meant to expand your knowledge base. At the same time, our activities are meant to build experience. Our speeches will be given in a variety of settings, and each one will pique a different speaking scenario in order to make the overall experience diverse and well-rounded.

You should come out of CMST 3060 ready to stand up in front of people and talk – and do it with poise, professionalism, and easy flexibility.

Assignments:
The course is divided into five sections:

1) Basic Public Speaking (Review)
2) Opinion Give and Take
3) Lecture
4) Civic Persuasive Appeal
5) Stand-Up Comedy

Each of these segments will involve speaking exercises and then a significant writing assignment at their conclusion. Reading for each will come from the textbooks, and from supplementary sources that will be posted on Moodle prior to their being assigned. One of the unit's essays will count as the Midterm for the class; there will also be an in-class essay Final during our assigned slot during Finals Week.
Absences/Late Work:

If you're going to miss a major assignment, let me know ahead of time. To make up a missed assignment (i.e. any of the speeches you'll be giving) for full credit, you will need to provide documentation of the emergency that kept you away from class. This can be a doctor's note, an obituary, a letter from a coach, etc. If you miss an assignment for a non-emergency reason (like sleeping through it), come talk to me and we'll discuss making it up for a maximum grade of a C. Life happens, after all, but not without some consequences. In order to make up an assignment after an unexcused absence, you must be in overall good standing in the course. You must also present an outline proving that you were, in fact, ready to make your presentation that day, and you must schedule your make-up assignment within one week of missing class.

I will not accept late written work after the day it is due. If you miss turning an assignment in during the class period you're supposed to have it ready, you can turn it in (paper copies only) by 5pm that day for increasingly reduced credit. After 5pm, work will no longer be accepted without proof of extenuating circumstances (see above).

Academic Misconduct:

Don't plagiarize. 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. You can find the official LSU policies on plagiarism here: http://www.lib.lsu.edu/instruction/plagiarism2.html. Your work would be considered plagiarism in part or entirely if it involves any of the following:

- Submitting work that was written by someone other than you (an online source, a friend, etc.).
- Submitting work 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.
- Submitting work 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.
- Submitting work that you have written together with a friend as if it was solely your own intellectual property.
- Submitting work for COMM 3060 that you wrote verbatim for another class.

Students with Disabilities:

The Americans with Disabilities Act and the Rehabilitation 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.

Grading:

The class is based on accumulation of up to 1,000 points rather than on any kind of weird system of weighted percentages. Think of each assignment like getting achievements in a video game. Over time, you'll earn the appropriate number of achievements to get to your goal grade. (Or not, I suppose. And in this game you don't get to repeat levels until you beat the boss. It's a one-shot deal.) Here, so you're
aware, are the point amounts for each of your graded assignments. In-class presentations are indicated by italics:

Public Speaking Review Essay – 50
Opinion Give and Take Debate – 100
Opinion Give and Take Judging – 25
Opinion Give and Take Essay – 50
Group Lecture – 125
Note-Taking Lecture Critiques – 25
Problem Student Lecture Critiques – 25
Midterm: Lecture Evaluation – 100
Civic Persuasive Appeal – 100
Poetry Slam – 25
Civic Appeal Critiques – 50
Civic Appeal Self-Reflection – 50
Stand-Up Routine – 125
Stand-Up Comedy Evaluation – 50
Final Exam – 100
<table>
<thead>
<tr>
<th>Day</th>
<th>Material</th>
<th>Of Interest</th>
<th>Homework</th>
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<tbody>
<tr>
<td>W: 8.28</td>
<td>Delivery</td>
<td></td>
<td>Read Baggini &amp; Fosl 1.1 – 1.7</td>
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<tr>
<td>F: 8.30</td>
<td>NO CLASS</td>
<td></td>
<td>Read Hostetler &amp; Kahl Ch. 12</td>
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<td>M: 9.2</td>
<td>NO CLASS</td>
<td>Labor Day</td>
<td>Public Speaking Review Essay</td>
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<tr>
<td>W: 9.4</td>
<td>Logos</td>
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<td>Read H&amp;K Ch. 2</td>
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<tr>
<td>F: 9.6</td>
<td>Ethos/Pathos</td>
<td></td>
<td>Read B&amp;F 1.8 – 1.12</td>
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<td>Opinion Give and Take</td>
<td>Debate Pairs Assigned</td>
<td>Read B&amp;F Ch. 2</td>
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<tr>
<td>W: 9.11</td>
<td>Forensics Showcase</td>
<td>Resolutions Assigned</td>
<td>Read B&amp;F Ch. 2</td>
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<tr>
<td>F: 9.13</td>
<td>Refutation</td>
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<tr>
<td>M: 9.16</td>
<td>Building a Case</td>
<td>Critique Groups Assigned</td>
<td>Get ready to speak!</td>
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<td>W: 9.18</td>
<td>Debating</td>
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<td>F: 9.20</td>
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<tr>
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<tr>
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<td>Get ready to speak!</td>
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<td>F: 9.27</td>
<td>Debating</td>
<td></td>
<td>Opinion Give and Take Essay</td>
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<tr>
<td>M: 9.30</td>
<td>Lecture Intro</td>
<td>Lecture Groups Assigned</td>
<td>Read H&amp;K Ch. 8</td>
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<td>W: 10.2</td>
<td>Professor Persona</td>
<td>Lecture Topics/Days Assigned; Midterm Assigned</td>
<td>Read McKeechlie Chs. 6 &amp; 14 [Moodle]</td>
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<td>F: 10.4</td>
<td>NO CLASS</td>
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<td>M: 10.7</td>
<td>Classroom Management</td>
<td>Critique Groups Assigned</td>
<td>Get ready to speak!/Midterm</td>
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<tr>
<td>W: 10.9</td>
<td>Teaching</td>
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<td>Get ready to speak!/Midterm</td>
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<td>F: 10.11</td>
<td>Teaching</td>
<td></td>
<td>Get ready to speak!/Midterm</td>
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<td>M: 10.14</td>
<td>Teaching</td>
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<td>Teaching</td>
<td></td>
<td>Get ready to speak!/Midterm</td>
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<td>Teaching</td>
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<td>Midterm</td>
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<td>Read H&amp;K Ch. 4</td>
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<td>W: 10.23</td>
<td>Defining “Civic”</td>
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<td>Read B&amp;F Ch. 6</td>
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<td>F: 10.25</td>
<td>NO CLASS</td>
<td>Fall Break</td>
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<td>Defining “Appeal”</td>
<td>Critique Groups Assigned</td>
<td>Read Gialdini Ch. 6 [Moodle]</td>
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<td>W: 10.30</td>
<td>Public Persuasion</td>
<td>Speaking Days Assigned</td>
<td>Write poem</td>
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<tr>
<td>F: 11.1</td>
<td>Poetry Slam</td>
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<td>Get ready to speak!</td>
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<td>Speaking</td>
<td></td>
<td>Get ready to speak!</td>
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<tr>
<td>W: 11.6</td>
<td>Speaking</td>
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<td>Civic Persuasive Appeal Essay</td>
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<td>F: 11.8</td>
<td>Audience Analysis</td>
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<td>M: 11.11</td>
<td>Stand-Up Comedy Intro/ Finding Material</td>
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<td>Read Benchley, “Why We Laugh” [Moodle]</td>
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<tr>
<td>W: 11.13</td>
<td>Origins of Laughter/Structure</td>
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<td>Read excerpted Burke, Attitudes Toward History</td>
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<td>Day</td>
<td>Activity</td>
<td>Notes</td>
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<td>F: 11.15</td>
<td>Unifying Humor</td>
<td>Read excerpted Cicero, <em>On the Ideal Orator</em> [Moodle]</td>
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<tr>
<td>M: 11.18</td>
<td>Divisive Humor</td>
<td>Watch sitcom episode [TBA]</td>
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<td>W: 11.20</td>
<td>Observing Structure</td>
<td>Analysis Groups Assigned</td>
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<td>F: 11.22</td>
<td>NO CLASS</td>
<td>Watch standup in your group</td>
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<td>Developing a Schema</td>
<td>Speaking Days Assigned</td>
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<td>W: 11.27</td>
<td>Improv</td>
<td>Evaluation Partners Assigned</td>
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<td>F: 11.29</td>
<td>NO CLASS</td>
<td>Thanksgiving</td>
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<td>M: 12.2</td>
<td>Routines</td>
<td>Get ready to speak!</td>
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<tr>
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<td>Routines</td>
<td>Get ready to speak!</td>
<td></td>
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<tr>
<td>F: 12.6</td>
<td>Routines</td>
<td>Standup Comedy Essay (due the day of our final)</td>
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<tr>
<td>FINAL</td>
<td>EXAM</td>
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Essay: Public Speaking Review

Length: 3 pages, double-spaced

Font: Times New Roman

Header: Your name, the course name and number, and the assignment name, single-spaced

Points: 50

Citations to include (mandatory): Gray, “What Was Elocution?”; Baggini & Fosil Sections 1.1 – 1.7; Hostetler & Kahl Chapter 12

Citation Style: APA

Public Speaking is important. This, I’m sure, you have learned. But sometimes it’s difficult for instructors to make its real utility come across during their course preparation. It’s also difficult to fight a campus culture that says that Public Speaking is a silly, fluffy class.

Your job, for this essay, is to act as an advocate for the LSU Public Speaking course. Think of it as a PR portfolio for the class, in its way. Now is your chance to join the conversation about this class you’ve had to take.

The first page you write should be a justification for the 2060 class (intro-level Public Speaking) to be a requirement for your major at LSU. (If you have yet to select a major, advocate that it be mandatory for everyone.) Discuss how it interacts with your program of study and how it will benefit members of your major in the kinds of careers they usually aim for after college. Use the third person – we want this to sound as professional as possible.

The second and third pages should be proposals for genres of speaking that you think should be included in the Public Speaking course curriculum (one page for each of two kinds of speeches). You can use kinds of speeches outlined in your 3060 textbook, or draw on the genres from your 2060 experience, or even use kinds of speeches you think are relevant in everyday life. For each of the two speeches you propose, give us a) a general rationale for the importance of this genre of speaking, b) the particular skills the speech will hone within the students who give it, and c) how these skills will benefit them in the future.

In the end, you will have one page of justification, one page for your first proposed speaking assignment, and one page for the second. You will also have a head start on you planning if you ever end up teaching a public speaking course – it’s never too early to get started.
Speaking Assignment: Opinion Give and Take

*Length:* 15-minute one-on-one debates containing 3 short speeches for each speaker (6 speeches total)

*Format:* Scripted for the Constructive speeches, handwritten keyword outlines for the Rebuttals

*Required Materials* (submitted in a two-pocket folder): Your Constructive script including an APA works cited page and your handwritten Rebuttal notes (taken during the debate)

*Value:* 100 points

This is a debate. There will be a lot of back-and-forth action, and hopefully a lot of lively discourse opposing sides. Caring (really—caring) about your side of the argument will make this much more interesting for both yourself and your audience.

Not only are you debating, but you are doing it in a very academic style—there are rules, and there is a particular format. The series of speeches within one round of debate will go as follows:

**Affirmative Constructive** – 3 minutes – The Affirmative contestant will give a pre-written speech affirming the resolution that the opponents have been assigned to debate. The speech should introduce the resolution, briefly thank the audience and their opponent for their attention, and proceed to include two points about why the audience should agree with it. The Negative contestant will take notes of the Affirmative arguments. The speech must contain at least two citations (including the work’s author, date, and publication), which should come from credible sources. If the sources are not respectable, the Negative may feel free to ridicule them during rebuttal.

**Cross-Examination** – 1 minute – The Negative contestant will ask questions of the Affirmative, clarifying any points they’ve missed or laying the groundwork for arguments they plan to build against the Affirmative case.

**Negative Constructive** – 4 minutes – The Negative contestant will give a pre-written speech negating the same resolution. After a brief introduction, and after similarly thanking their audience and opponent, this speech will outline two reasons why the audience should disagree with the resolution. The Affirmative contestant will take notes of the Negative arguments. The Negative must also include at least two author-date-publication citations, with the same stipulation about source material.

**Cross-Examination** – 1 minute – The Affirmative contestant will ask questions of the Negative, for clarification and argumentative purposes.

**Prep Time** – 1 minute – Both contestants will have a brief opportunity to get their thoughts and outlines together in preparation for rebuttals.

**Affirmative Rebuttal** – 3 minutes – The Affirmative contestant will make two points based on a keyword outline they have made during the course of the debate: 1) One reason the Affirmative case is superior, and 2) One reason the Negative case is inferior. The speech, although brief, should include a quick preview of the points to be made, as well as transitions from point to point. The Affirmative should conclude by encouraging the audience to support the resolution.

**Negative Rebuttal** – 2 minutes – The Negative contestant will similarly make two points, also from a keyword outline: 1) One reason the Affirmative case is inferior, and 2) One reason the Negative case is
superior. The Negative should also preview the points and include effective transitions, and conclude by encouraging the audience to negate the resolution.

Each of these speeches will be timed by the instructor, and points will be deducted if the speaker continues after receiving the “time’s up!” signal.

You will not be graded on winning or losing, although the colleague critique groups for each speech will be armed with ballots, and will be judging the outcome of the round just so there is a real element of contest. More practically, your grade will be determined by your use of the argumentative methods we’ve covered in class. Does your constructive seem organized to persuade, and does it include staples from our discussion of building a case? Is your rebuttal coherent, and does it include the two points you are supposed to make? Does it use elements of refutation we’ve covered? Is your cross-examination technique useful without being unfair? Delivery is also a concern – a good debater is polished, has great diction, and is able to make assertive arguments without seeming like an overaggressive jerk.

In the end, the goal is to have fun while making sure ideas get a fair amount of exposure in front of an attentive, entertained audience.
Colleague Judging: Opinion Give and Take

- In class, you will be assigned two teams whose debate rounds you will judge. Your judgment will not affect these people's grades for better or worse.

- You will be asked to disclose your winner at the end of their round, and offer a brief rationale as to your choice.

- Ballot forms will be distributed in class, and turned in at the end of each speaking day.

- Two people will judge each match. Ties are possible, and may be further discussed if they occur.

- Value: 25 points
Opinion Give and Take

Instructor Critique

Speaker: ____________________________

Constructive: ____/25

- Focuses on resolution
- Thanks audience
- Citations appropriately executed
- Logically organized with signposts
- Includes two points

Cross-Examination: ____/10

- Brief, assertive questions
- Polite listening skills
- Does not let opponent waste time with fluff
- Questions have clear direction

Rebuttal: ____/25

- Arguments directly clash with opponent
- Logically organized with signposts
- Refutes opponent without insulting them
- Addresses own case and opponent’s case
- Reasoning free of fallacies
- Resolution stays at forefront

Delivery: ____/15

- Effective, dynamic use of script and notes
- Clear of distracting gestures, verbal pauses
- Eye contact, conversational delivery style
- Appropriate dress/demeanor for setting
- Lucrative use of lectern

Constructive Script: ____/15

Rebuttal Notes: ____/10

Total: ____/100
Essay: Opinion Give and Take

Length: 3 pages, double-spaced

Font: Times New Roman

Header: Your name, the course name and number, and the assignment name, single-spaced

Points: 50

Citations to include (mandatory): Hostetler & Kahl Chapter 2; Baggini & Fosi Sections 1.8-1.12 and Chapter 2

Citation Style: APA

Hostetler and Kahl (2012) point out that “Rhetorical logic is not quite the same as the logic pursued by philosophers and mathematicians....While philosophers seek to reason out the nature of ultimate reality rhetoricians are more likely trying to reason out what to do next” (p. 15). Thus, although our debates in class are a great way to air out our argumentation skills, it’s important to figure out how to exercise them in real life as well, with the knowledge that our tools of logical influence can make us quite powerful among the people we interact with.

For this assignment, you will be applying your reasoning skills to a practical problem, in an effort to bring your rhetorical prowess closer to home. As such, you’ll be crafting an argument that has real-life implications and requires you to back up your own stance on an ethical dilemma. To address this problem, you will make a claim, and then provide arguments to support it.

The first sentence of your essay must be your claim. The rest of the introduction should provide a preview of the line of argumentation you will take in the rest of the piece. The conclusion of your essay, similarly, should reiterate your main claim and summarize the points you have made.

The body of your paper should incorporate at least three of the argumentative tropes mentioned in your Baggini & Fosi readings for this unit — and you should explicitly name them as you use them. You must also make appeals to ethos and pathos throughout; why should your opinion on this topic matter (since you are making your claim from the first person)? What are the emotional consequences of the action you recommend? In the end, your advocacy should appeal all-around to reason, character, and emotional well-being.

The argument you craft should be a response from one of the following scenarios, which are excerpts from Baggini’s The Pig That Wants to Be Eaten (2005). Read both before you choose which one you intend to weigh in on:

1) Harry and Sophia wanted to take seriously the words the minister would utter as they exchanged rings: ‘These two lives are now joined in one unbroken circle.’ This meant putting their collective interest first, and their individual interests second. If they could do that, the marriage would be better for both of them.

But Harry had seen his own parents divorce and too many friends and relations hurt by betrayal and deceit to accept this unquestioningly. The calculating part of his brain reasoned that, if he put himself second, but Sophie put herself first, Sophie would get a good deal from
the marriage but he wouldn't. In other worlds, he risked being taken for a mug if he romantically failed to protect his own self interest.

Sophie had similar thoughts. They had even discussed the problem and agreed that they really would not be egotistical in the marriage. But neither could be sure the other would keep their part of the bargain, so the safest course of action for both was to secretly look out for themselves. That inevitably meant the marriage would not be as good as it could have been. But surely it was the only rational course of action to take? (p. 130).

2) Irena Janus was preparing her presentation on the impact of flying on global warming. She would tell her audience that commercial flights pump more of the major greenhouse gas CO2 into the atmosphere in one year than all of Africa does. She would tell them how one long-haul flight is more polluting than twelve months of car travel. If we want to save the Earth, she would conclude, we must do more to reduce the number of flights we take and encourage other people to either travel less or use other forms of transport.

Just as she was imagining the rapturous reception her talk would receive, she was interrupted by the air stewardess offering her some wine. Hypocrisy? Not as Janus saw it. For she also knew full well that the impact of her own flights on the environment was negligible. If she refused to fly, global warming would not be delayed by as much as the second. What was needed was mass change and policy change. Her work, which involved flying around the world advocating this, could thus be part of the solution. Refusing to fly would simply be a hollow gesture.

And with that she switched on the in-flight movie: The Day After Tomorrow (p. 178).

Again, you should choose only one of these scenarios to address in your work. If you choose Scenario 1, argue whether or not Harry should put his own interests before the collective needs of his marriage, or whether he should make the collective his priority and gamble that his wife will do the same. If you choose Scenario 2, decide whether or not you think Irene Janus should have chosen to fly to her presentation, given the subject matter of her talk.

Whichever prompt you choose, keep in mind that this is a piece of formal philosophical writing, such that you will be accountable for grammar, punctuation and clarity of word choice.
Speaking Assignment: Lecture

Length: 40-50 minutes

Format: Keyword outline lecture notes, script for your example speech, scripted instructions for activity

Required Materials (submitted in a two-pocket folder): Lecture notes, script for the example, script for the activity, all with each group member’s name on the part that they wrote/ performed

Value: 125 points

It’s your turn to teach! No, seriously. You, as part of a group of about five colleagues, will be in charge of an entire day of our class. Each group will choose one chapter out of either of our textbooks (that are not already indicated on the syllabus as part of the course assignments) to cover on their assigned day. (If your group chooses one of the Baggini & Fosl chapters, the instructor will choose three sections of it for you to cover – because those chapters are just… really long. Hostetler and Kahl chapters are short, though, and will be covered as-is.)

Your presentation will be composed of three parts:

1) Lecture – You will break down the theory behind your chapter in an accessible way that encourages the class to take notes. This is important stuff, after all, and you want them to remember it. The introduction to the lecture should pique student interest by pointing out a gap in existing knowledge, or pointing out a practical use for the information you’re about to give them, or giving them a tantalizing problem that will be solved as the lecture progresses – and then preview the subject matter to come. You will then move on to a presentation of no more than three points, each of which memorably summarizes a chunk of the material from the chapter. In doing this, you must provide more than just a regurgitation of the text that everyone has ideally read. Build on it with practical pieces of how-to advice, new perspectives, and even arguments if you think the text does not cover something fairly or adequately. You must make something of an outline of your lecture on the board to facilitate note-taking. Conclude by addressing the attention-grabbing phenomenon you brought up in the introduction, and segue into the next part of the presentation. This will be delivered from a keyword outline. Altogether, your lecture should take between fifteen and twenty minutes.

2) Example – Give us something to chew on and show us the value of your theoretical underpinnings by putting your subject matter into practice. You will give a mini-speech (since it’s a Public Speaking class, and all) that operationalizes what you’ve been telling us. This illustration must be live – none of that YouTube nonsense – and it must be original – so don’t just read the examples from the book out loud. If you’re using a Hostetler & Kahl chapter, write an example of the kind of speaking you’re addressing. If you’re using something from Baggini & Fosl, present an argument or thought experiment that addresses the concepts you’ve presented. This will be delivered from a script. Your example should take between five and ten minutes.

3) Activity – For the last segment of your class, you’ll need to boost student participation. This may take one of a few forms: Discussion questions, a game, or a series of speaking exercises that everyone can participate in at the same time (something like our elocution drills from the beginning of class). It should involve everyone doing something – and if people aren’t participating, you should make an effort to entice them, cajole them, or otherwise force their hand. There must be a
clear connection between your theory and your activity, i.e. playing Heads-Up-Seven-Up does not do much toward operationalizing the theory behind giving a eulogy, but a discussion about the pathos behind death probably does. Make sure you end the activity by telling us why it was useful and pertinent. (Students tend to rebel if they’re asked to do something that doesn’t seem to have a point.) The questions or instructions you give to the class must be delivered from a script. This part of your presentation will take up the last fifteen to twenty minutes of your time.

This is not the sort of project where group members can scoot by without doing any of the prep work and then only contribute to the presentation by giving out handouts. Each person is responsible for both writing and presenting one chunk of the overall whole. Ideally, this will end up with one person in charge of the activity, one person performing the example, and the rest of the group members divvying up the different components of the lecture. The group should meet multiple times outside of class, however, to conceptualize the overall presentation, to divvy up its parts, and to rehearse so that transitions between components seem seamless and logical. Good speaking skills are essential for making this presentation fly, so keep delivery in mind as you establish your ethos to be that of someone who is qualified to teach a lesson in Advanced Public Speaking.
Colleague Critique: Note-Taking

Lecture Topic: ____________________________

Respondent Name: ____________________________

Please fill in the following outline as you observe your colleagues’ lecture, incorporating as much detail as you can pick up. Your vision of the structure and main ideas of the lecture will be compared to the groups’ lecture notes to help determine the clarity of their organization.

Value: 25 points

Introduction:

Point 1)

Point 2)

Point 3)

Conclusion/Take-Home

Main Claim of Example Speech

Pertinence of Activity
Colleague Critique: Problem Students

Lecture Topic: ________________________________

Respondent Name: ________________________________

Problem Student Character: ________________________________

Please document at two instances where you participated in your colleagues' lecture presentation in your role as a "problem student." Indicate both what you said/did and how the presenters responded, and whether you think their response was appropriate for the classroom setting and lucrative to their lesson.

Value: 25 points

Interjection 1)

Interjection 2)
**Lecture**

**Instructor Critique**

**Topic:** ______________________

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**Lecture Presentation:** ____/40

- Useful introduction and conclusion
- Careful, well-demarcated organization
- Effective use of dry-erase board
- Includes three points of interest
- Emphasizes text while adding to it

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**Example Speech:** ____/20

- Executes theory from lecture
- Appropriate subject matter
- Original material
- Dynamic performance

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**Activity:** ____/20

- Majority of class seems involved
- Logically connected to lecture
- Probes the audience to "own" material
- Emphasizes student voice

---

**Reception:** ____/20

- Engages audience interest
- Effective handling of "problem students"
- Audience able to take useful notes
- Accessible delivery style
- Appropriate dress/demeanor for setting

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**Lecture Notes:** ____/10

**Example Script:** ____/10

**Activity Script:** ____/5

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**Total:** ____/125
Midterm Essay: Lecture Evaluation

Length: 5 pages, double-spaced

Font: Times New Roman

Header: Your name, the course name and number, and the assignment name, single-spaced

Points: 100

Citations to include (mandatory): Hostetler & Kahl Chapter 8, McKeachie Chapters 6 & 14

Citation Style: APA

The first thing you need to do for this assignment is go to class. (One of your other classes, that is. Not 3060. Although you do still need to attend 3060.) Pick a class, any class, that isn't Advanced Public Speaking, and go. Take your usual lecture notes — of course. While you’re doing that, though, take some extra notes about your professor. You’re about to evaluate their teaching style.

This essay should open with a brief dramatis personae about the professor you’re analyzing. What department they’re in, how long they’ve been teaching, even what they look like. Describe the class you’re taking, as well. Provide its name, its general subject matter, and what you perceive the overall goal of the course to be.

Next, move on to specifics. Give an overview of the particular lecture you are about to analyze, including its topic, its relevance, and a very brief summary of its parts. As you do this, evaluate its ability to express these things. Does the main claim of the lecture shine through? Is it logically organized and easy to follow? Does it express the content of your reading while expanding it to enrich your understanding of the message?

Having done these things, tackle the specific concerns of this unit of the course. First, what persona do they establish for themselves as an instructor? What role does that persona give them in the classroom? How does it interact with students? Second, how do they manage their classroom? Do their classes include variety? Do students participate — if so, how? What sorts of activities have they included in their address, and to what end? Give specific examples you observed during class to support your assertions.

Finally, check over our rubric for the lectures we’re giving in class. Based on the concerns listed there, give this professor an overall evaluation. This can be a letter grade, if you’d like, or it can just be a qualitative rating of the effectiveness of their performance. Either way, close by giving a quick rationale of why you’ve given them that evaluation.

You have my word that the instructor will never see your critique. This evaluation is intended purely for objective purposes, and should not be given to its subject under any circumstances, by myself or even by you. I might giggle if I see them around campus. But I’ll do it very quietly.
Speaking Assignment: Civic Persuasive Appeal

Length: 3:30 – 4 minutes

Format: Keyword outline

Required Materials (submitted in a two-pocket folder): Keyword outline, APA references page

Value: 100 points

For this speech, we’re going to go play outside. Specifically, we’ll be speaking in a public location like Free Speech Alley or the Quad, where passers-by might stop and watch. As intimidating as that may sound, it’s a good thing! You’ll be speaking about a problem that’s affecting our community, and telling them — all of them — what they can do to solve it. So… you’re getting people to do what you want, for the greater good!

In order to accomplish this, of course, we have to be persuasive. Fortunately, we’ve already had some experience with argumentation during our Opinion Give and Take unit. Now we have to take those skills, combine them with full-force ethos and pathos, and concentrate them into their most potent forms to wield them as the powerful weapons of public influence that they are.

Four minutes isn’t very long, so we’re going to have to be brief in our stupendous power.

The speech has three main concerns. First, you have to get the people together (“civic”). You then have to identify a problem that affects all of us (“appeal”). Finally, you tell us what we can do to solve that problem (“persuasive”). You must offer us a solution that we can actually implement ourselves. If you get passers-by all riled up and then tell them that it’s something the government should take care of, you’re not being very effective. They key is giving them something that they can actually singlehandedly go and do.

Getting the people together involves immediately grabbing their attention. In an outdoor venue, this means intense delivery (very loud, big gestures, dramatic enunciation) and an immediate statement of subject matter that everyone can rally around. You also need to express a flair for creative word choice and sentence structure throughout this speech. Think figurative devices, think fun linguistic twists, think of all those things that make history’s great speeches sound so remarkable.

For a problem/solution speech of this length, you need to state the problem immediately. Make it your attention-grabber. The first words out of your mouth should be the problem you’re addressing: “WE NEED BETTER PARKING AND WE NEED IT NOW!” or “BATON ROUGE SMELLS LIKE CABBAGE AND FOR THE SAKE OF THE LITTLE CHILDREN IT MUST BE STOPPED.” Follow that statement up with a quick, creative preview of where you’re going with the speech, and establish yourself as a member of the community it affects to create a “we” feeling.

Following that introduction, spend some time outlining the problem. Who does it affect? Why is it a bad thing? Be emphatic – do not leave the audience any room for discussion. As you do this, be sure to include at least one in-speech citation to add validity to the fact that this phenomenon is, indeed, a problem. This part should be very pathos-laden. It should also be based in one of the styles of critique we read in Baggini & Fosl Ch. 6.
Having established the problem, offer a very specific solution. Look every audience member in the eye and tell them what they need to do to fix this. Give them instructions – step-by-step, if necessary. Help them see their own agency.

Finish up by offering a quick recap (a statement of the problem, a statement of the basic solution). As you close, give everyone a catchy ending statement that embodies your main claim in a memorable way.

Your goal here is not to act crazy. You are not a homeless guy ranting on the corner in a tinfoil hat. You are, however, offering an emphatic imperative, and should accent your delivery as such. Think about the people that usually take command of Free Speech Alley, and learn from the good aspects of their presentations while avoiding their pitfalls. Being tentative and pleasant does not get the job done. Being powerful does.
Speaking Assignment: Poetry Slam

Length: 2 minutes

Format: Scripted

Required Materials: Script

Value: 25 points

You're going to write short a free-verse poem about your Civil Persuasive Appeal problem to present in class. The goal of the assignment is to emphasize the artistic aspects of speech-writing so that your delivery of the larger assignment will be more creative and arresting. In fact, you'll do well to incorporate aspects of your poem into your speech presentation.

Although the poem is free-verse, it should have a driving, percussive rhythm behind it that keeps it on track. Repetition of important phrases throughout the poem will help achieve this and also give the whole thing a feeling of a cohesive structure. It doesn't have to rhyme — and anything too cutesy or Dr. Seuss-style will take away from the gravity of the problem you're describing — but a couple of rhyming phrases here and there will add flair.

In slam poetry, delivery is just as important as content, so practice your piece repeatedly. Experiment with rhythm and cadence in your own voice. Be expressive with your gestures. Sing parts of it, if you want. There are great examples of the style we're going for on YouTube; just search for “Slam Poetry” and you'll get all kinds of useful stuff.

This assignment is meant to be fun, and the grading will not be exacting. If you enjoy it, though, you can take it to an open mic night at a local venue or participate in a real-world poetry slam. After this, you'll at least be equipped to try!
Colleague Critique: Civic Persuasive Appeal

Speaker: ____________________________

Respondent: ________________________

As your speaker is performing, your job is to watch the audience, both your colleagues from the class and passers-by. Note what reactions different people have to the speaker in terms of:

Demeanor (including stance, whether they stop walking and listen):

Vocalizing:

Facial expressions:

Length of attention:
Colleague Critique: Civic Persuasive Appeal

Speaker: ____________________________

Respondent: ________________________

As your speaker is performing, your job is to watch the audience, both your colleagues from the class and passers-by. Note what reactions different people have to the speaker in terms of:

Demeanor (including stance, whether they stop walking and listen):

Vocalizing:

Facial expressions:

Length of attention:
Civic Persuasive Appeal

Instructor Critique

Speaker: ____________________

Attention-Grabbing: ____/20

- Dynamic delivery
- Arresting eye contact
- Jarring opening statement
- Confident vocalization
- Problem immediately clear

Presentation of Problem: ____/20

- Tie-in to community
- Citation well-executed
- Effective emotional appeals
- Based on one of our radical critique tools

Invitation to Solve: ____/20

- Plan clearly outlined
- Audience agency clear
- Solution seems plausible

Style: ____/20

- Figurative poetic devices
- Fun vocal flourishes
- Creative, clear transitions
- Dressed appropriately

Keyword Outline: ____/10

APA References Page: ____/10

Total: ____/100
Essay: Civic Persuasive Appeal Self-Reflection

Length: 3 pages, double-spaced

Font: Times New Roman

Header: Your name, the course name and number, and the assignment name, single-spaced

Points: 50

Citations to include (mandatory): Hostetler & Kahl Chapter 4; Baggini & Fosl Chapter 6; Cialdini Chapter 6

Citation Style: APA

This essay is a basic self-evaluation, but it’s an important in light of the unique nature of the speech assignment you just performed. You’ve addressed people in a unique setting and spent some time with an audience that wasn’t necessarily captive. Furthermore, you talked to them about something you ideally think is pivotal within our community.

To begin, discuss your preparation for this performance. How did you cognitively structure yourself for the new setting? What was different than your usual preparation for a classroom presentation? What steps did you take to ensure the speech would be at its most polished on speech day?

Next, talk about your performance. How did it go? Did the audience react as you expected them to? Were you confident about your execution of your plans? What impact did you see from your discussion of the problem? Of the solution? Do you think you made a difference?

Finally, discuss how this assignment will impact your future speaking endeavors. Do you look at the enterprise differently now? If so, how – if now, why? How do you feel about yourself as a speaker after having gained this experience?
Speaking Assignment: Stand-Up Comedy

Length: 4.30-5 minutes

Format: Memorized

Required Materials: Script of your memorized routine (that does not accompany you to the front of the room)

Value: 125 points

And now, here it is: The moment we've all been waiting for. (Because this is going to be awesome!) It's time for our Stand-Up Comedy routines!

We're going to determine the structure for this speech together in class, which means we're going to be watching stand-up routines and trying to synthesize a general format that they follow so we can use it as our cookie-cutter.

The content, however, is something we can address now. Your routine, aside from meeting the usual guidelines addressed above, needs to fulfill the following criteria:

1) Utilizes both unifying and divisive humor, the nature of which will be addressed in class

2) Employs a subject matter the audience can understand and easily relate to

3) Avoids abusing groups of people (i.e. is not racist/seksist/ageist, etc.)

4) Keeps your perspective at the forefront—you need to “own” your routine by populating it with your opinions, things that have happened to you, etc.

5) Seems down-to-earth and conversational, but also dynamic and attention-grabbing

Aside from these matters, you're free to do as you please with this speech. Follow the examples of the comedians we watch in class, but come up with your own flair as well. We're watching examples so we can build on their work. Use them, yes, but it's more important to be yourself.

Bottom line: Have fun with this. It's your chance to shine on stage, and if you like this experience, you can take it public at one of the venues around Baton Rouge that does stand-up open mics. (Just sayin'. You never know where a good stand-up routine might guide you.)

Note: We're going for a club-like atmosphere for the speech days where you're delivering this. If you'd like, invite your friends! Everybody enjoys a little comedy now and then, and if you've been practicing in front of them they may be interested to see what class is like. Plus, unsolicited outside reviews are sometimes the most meaningful reviews.

In closing, here are a couple of points of advice from a real-life, practicing, New York City-fied stand-up comedian, Drew Tarvin (who has consulted with me on the material for this unit):
"Try the material at an open mic [before presenting it in class]. Either one that's near campus or maybe one you put together. The real love of stand-up comes from making strangers laugh. It's also where you'll truly make progress with regard to being a better public speaker (in terms of confidence and execution)."

And:

"Tape yourself when you rehearse. You can learn a lot about yourself from watching video."

And finally, if you're looking for inspiration from the pros:

"No students of comedy should be devoid of: Lenny Bruce, George Carlin, Steve Martin, Richard Pryor, Jerry Seinfeld, Steven Wright (or Mitch Hedberg), Louis CK, Bill Cosby, Eddie Izzard, Ellen Degeneres, Paula Poundstone, or Mike Birbiglia. Why? They either represent a style of stand up (such as Steve Martin with anti-comedy or Mike Birbiglia with storytelling) OR they are the people current comedians say were their top influences."
Stand-Up Routine

Instructor Critique

Speaker: __________________________

Structure: ____/20

- Fulfills our class demarcations
- Effective transitions among topics
- Clear introduction and conclusion

Content: ____/20

- Maintains personal perspective
- Topics are relatable
- Interesting without being offensive

Humor: ____/40

- Unifies audience with speaker
- Divides audience from something undesirable
- Does not abuse groups of people
- Uses tension effectively

Presentation: ____/30

- Confidence with memorization
- Conversational tone
- Dynamic flourish
- Confident opening and closing

Script: ____/15

Total: ____/125
Essay: Stand-Up Comedy Evaluation

Length: 3 pages, double-spaced
Font: Times New Roman
Header: Your name, the course name and number, and the assignment name, single-spaced
Points: 50

Citations to include (mandatory): Benchley, “Why We Laugh”; Burke, Attitudes Toward History; Cicero, On the Ideal Orator

Citation Style: APA

Take a gander at the instructor rubric for the Stand-Up Comedy Routine (which should be the page before this one in our packet). Now think back to your partner’s routine. For this essay, take some time and evaluate your partner in great detail according to the stipulations of that rubric. This does not affect their grade, but it will give them another source of critique, and two heads are always better than one when it comes to evaluating speeches.

Here’s the spin that makes this a full-fledged essay: Your evaluation needs to be couched as its own stand-up routine. That means that it needs to follow the structure of our speech assignment, and it need to be funny in the same style. You won’t be performing it, but otherwise it should look similar to your script. The only difference is that this time, focus solely on unifying humor. Make sure that your partner would feel uplifted if they read this evaluation of them, because you’ve used the unifying rhetorical functions of humor to give them a happy affective payoff. And yes, the citations will work in there, I promise.

Make ‘em laugh, make ‘em laugh. Don’t you know everyone wants to laugh?