

## Public Speaking

CMST 2060

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**Office Hours:** 11:40-1:10 Monday and Friday; 2:30-3:30 on Monday or by appointment. To make an appointment, either see me after class or email me. For all emails, please allow a **minimum of twenty-four hours advance notice** before your desired meeting time.

**Course Description:** 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:

1. Understand the principles of rhetoric and effectively utilize them in crafting well researched, reasoned, and appealing speeches.
2. 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.
3. Effectively and critically evaluate message/speech content and delivery, both when examining one's own work as well as that of others.
4. Understand and utilize the verbal and nonverbal elements essential for exemplary speech delivery.
5. Analyze and discuss speeches of historical, political and social significance.

**Course Materials:** Text: Crick, Nathan. *Rhetorical Public Speaking, 2<sup>nd</sup> Edition*. Boston: Allyn & Bacon, Pearson Education, Inc. 2014.

**Absences/Late Work:** Please inform me ahead of time if you will miss a speech day. Excusable reasons for missing are few and far between, but they include unexpected sickness **proven** by the presentation of a doctor's note, court summons **proven** by the appropriate documentation from the court, family emergency **proven** through presentation of an obituary, etc., or a university-sanctioned activity such as a game or a concert **proven** by a note from an advisor or an instructor. Under these circumstances, I will work out a way for you to make up the speech

(either on another day during the same round, or during my office hours in front of myself and other Public Speaking instructors). If you must miss, you must provide me with either an **outline or a script of their speech within twenty-four hours** of missing it, and **schedule a make-up within one week**.

Missed speeches that are not accompanied by proof of excused absence may be made up within one week of the original speech day for the **maximum grade of a C (70)**. Those who miss a speech due to an unexcused absence must schedule their make-up within twenty-four hours.

Other major course assignments will be due in-class unless otherwise stated. All assignments are due on the dates specified. After that point, work will **no longer be accepted** without proof of extenuating circumstances (see above). I do not accept emailed assignments.

**Remember:** “Class attendance is the responsibility of the student. The student is expected to attend all classes. A student who finds it necessary to miss class assumes responsibility for making up examinations, obtaining lecture notes, and otherwise compensating for what may have been missed. The student is responsible for providing reasonable advance notification and appropriate documentation of the reason for the absence. (PS-22)”

**Research Credits:** 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* April 30 at 11:59 PM (the Tuesday of dead week).

**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 RESEARCH and STUDIES. 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](mailto:researchadmin@lsu.edu).

**Academic Misconduct:** Do not 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 as 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 CMST 2060 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.

**Point Breakdown:** The overall course is worth 1000 points. Different categories of assignments are worth different amounts of your overall grade, as follows:

*Participation*

Research Credits: 30 points  
Class Participation: 100 points

*Speeches*

Introduction:	100 points
Enrichment:	150 points
Advocacy:	200 points
Commemoration:	100 points

*Essays*

Situation Analysis:	150 points
Final Exam:	100 points
Library Assignment:	30 points

*MediaShare*

Assignment I:	10 points
Assignment II:	20 points
Assignment III:	20 points

*Evaluations*

Self-Evaluation	40 points
Quizzes:	100 points
Midterm Exam:	50 points

**Assignment Notes**

*Speeches:* The bulk of your grade will come from the four speeches you will give during the semester. The first two speeches will be about you and your plans and the second two will consist of you placing yourself in a fictional setting to persuade people in that setting to act according to what you believe will be the greater good. More specific instructions are provided in the descriptions of the individual speeches.

*Self-Evaluation:* One of your classmates will be assigned to film you as you deliver your speech and will upload that video to MediaShare. After you deliver your Speech of Introduction, you will do the following: (1) watch yourself speaking and grade yourself using the sample rubrics I have provided on Moodle and (2) write a 1 – 2 page essay reflecting on the process. Discuss your feelings as you prepared for the speech, your feelings on the speech day, what it felt like to stand before the class and speak, and how you felt you did. You should also discuss areas that you feel you need to improve and provide a plan to improve them.

*MediaShare:* Online assignments will occur on the course website developed through MediaShare. These assignments will consist of uploading short videos. Each assignment must be uploaded by 4pm on the assigned day. When you upload your videos, please begin the file name with your last name. The course ID for your section is given below:

**XGPIW-74472**

**ASSIGNMENT SCHEDULE (Dates Subject to Change as Necessary)**

Week 1: 13 – 17 January

W: Introduction/ Syllabus, Speech of Introduction

F: Speech-crafting I: Deciding What to Talk About and Putting it all Together

**Read:** Chapter 1 “The Canons of Rhetoric” pp. 1 – 31 (Invention and Arrangement)

Week 2: 20 – 24 January

M: MLK HOLIDAY NO CLASS

W: Poetics of Speech: Style & Symbol

**Read:** Chapter 1 (Style) pp. 32 – 42; Chapter 7 (Organizing Symbol) pp. 175 -180

F: Delivering the Speech

**Read:** Chapter 1 “The Canons of Rhetoric” pp. 42 – 53 (Memory & Delivery)

Week 3: 27 January – 31 January

M: Making it Recognizable

**Read:** Chapter 2 “Genres of Public Speaking” pp. 55 – 58; Chapter 7 “Eloquence” pp. 169 – 174

W: Genre and Purpose

**Read:** Chapter 2 “Genres of Public Speaking” (Focus on Speech of Introduction, Enrichment, Advocacy, and Commemoration)

F: **Special Topic:** Dealing with Speech Anxiety

Week 4: 4 – 8 February

SPEECHES OF INTRODUCTION

**Due:** MediaShare I: Saturday 8 February at 4:00 pm.

Week 5: 11 February – 15 February

M: Debriefing, Speech of Enrichment, & Argument from Definition

**Due:** Self Evaluation and Critique

W: Scanning the Scene: The Rhetorical Situation

**Read:** Chapter 3 “Rhetorical Situation”

F: Audience Analysis Workshop

Week 6: 17 February – 21 February

M: Ethos: Character Matters

**Read:** Chapter 4 “Ethos” pp. 97 – 107

W: Us and Them: Identification, Polarization, Scapegoating

**Read:** Chapter 4 “Ethos” pp. 107 - 114

F: SPEECH OF ENRICHMENT

Week 7: 24 February – 30 February

SPEECH OF ENRICHMENT

Week 8: 3 March – 7 March

M: MARDI GRAS HOLIDAY: NO CLASS

W: MARDI GRAS HOLIDAY: NO CLASS

F: LIBRARY ASSIGNMENT DAY

**Turn In:** Situational Analysis

**Due:** MediaShare II Saturday 8 March at 4:00 pm.

Week 9: 10 March – 14 March

M: Logical Argumentation: Syllogistic Form and Appeals

**Read:** Chapter 5 “Logos” pp. 117 – 142

W: Review for Midterm Exam

F: Midterm Exam – Online (NO CLASS)

Week 10: 17 March – 21 March

M: Logical Argumentation: The Fallacies

**Read:** Chapter 5 “Logos” pp. 117 – 142

W: Logical Argumentation

F: SPEECH OF ADVOCACY

Week 11: 24 March – 28 March

SPEECH OF ADVOCACY

Week 12: 31 March – 5 April

M: SPEECH OF ADVOCACY

W: SOUTHERN STATES COMMUNICATION ASSOCIATION: NO CLASS

F: SOUTHERN STATES COMMUNICATION ASSOCIATION: NO CLASS

**Due:** MediaShare III Saturday 5 April at 4:00 pm.

Week 13: 7 April – 11 April

M: Speech of Commemoration, Speaking With Emotion

**Read:** Chapter 6 “Pathos” pp. 143 – 167

W: Speaking With Emotion

**Read:** Chapter 6 “Pathos” pp. 143 – 167

F: Speaking With Emotion

**Read:** Chapter 6 “Pathos” pp. 143 – 167

Week 14: 14 April – 18 April

SPRING BREAK: NO CLASS

Week 15: 21 April – 25 April

M: Poetic Framing

**Read:** Chapter 7 “Eloquence”

W: SPEECH OF COMMEMORATION

F: SPEECH OF COMMEMORATION

Week 16: 28 April – 2 May

SPEECH OF COMMEMORATION

**FINAL EXAM TIME:**

**Monday 5 May 10:00 - Noon**

### **Other Course Policies**

1. Questions about grades should be made within one week of the assignment being returned. As I will not discuss grades via email, you will need to make an appointment to meet with me in my office.
2. As a general rule, I do not respond to emails after 7pm. Therefore, if you need a response on that same day, I strongly suggest that you send me an email by noon.

## Speech 1: of Introduction

*“Speeches of introduction disclose personal facts through narrative form for the purposes of establishing a productive and positive future relationship with an audience. In many ways, an introductory speech fulfills the same function as a conversation or interview.” (Crick, 2012, p. 48).*

**Length:** ~3 minutes, with a 15-second leeway on either side of the 3-minute mark

**Required materials:** your **speaking outline**, to be submitted on the **first day of speeches**.

**Points:** 100

**Topic:** You will tell a story from your life wherein your action(s) demonstrate a character trait you possess that you believe to be important. Examples of such traits are (but are not limited to): honor, honesty, integrity, perseverance, a strong work ethic, faith, compassion, mercy, or generosity. You are to **narrate** a dramatic event that exemplifies this trait. You are not to speak about why this trait is important – **show** us its importance through your actions. The event does not have to be grand or epic, but it does have to be **significant** to you.

### Goals:

Tell us something about yourself, in the form of a brief story, so that we can get to know you better.

Become a rhetorical public speaker by describing something about that story that can do some good for the audience – generalize your experience by describing its overall ethic. Audiences love stories they can identify with.

Get accustomed to speaking with a time limit.

### Organization:

*Introduction* – Spend the first chunk of the speech warming us up the topic to come. Tell us your **central idea**, and **preview** how the speech is going to arrive there. Because this speech is so short, be careful that the introduction only takes **about 30 seconds**.

*Narrative* – Tell us your story. To draw the audience in, you need to create an atmosphere rife with **vivid sensory details** (descriptions of the setting, dialogue, etc.) that really help us feel like we’re there with you (without making the story feel cluttered), follow a **clear plotline** free of unrelated tangents, and make **your perspective** clear so that we know what you think about your experience. This **must be a story about you**; that is, telling us about a crazy stunt your best friend pulled one night when you weren’t around doesn’t really fulfill the “introducing yourself” mission of the speech. All that being said, it’s best to zero in on a fairly short interaction, because this chunk of the speech should take **about one minute**, which is not long enough to tell us about the entire two weeks your family spent in the Bahamas. Aim for shorter experiences, so you have time to add detail to the plot.

*Ethic* – Why should we be interested in you? *Cui bono*? Find a way to relate the narrative to the audience. Does the story have a **moral**? This is **not** meant to be a one-sentence afterthought at



the end of the speech. To ensure the audience has time to really dig into the relevance of your story in their lives, this chunk of the speech should take up about the same amount of time as the narrative itself: **about one minute**. This is not an opportunity to preach: give your audience **something to think about**, but do not tell them what to do. (Save that for Speech 3.) This last segment should also **wind the speech down** to a close. Audiences get confused when a speech ends suddenly and without warning, so make some effort toward easing us into the payoff.

*[Items mentioned in bold are concerns for which you will be evaluated. Attention should also be paid to demarcating each chunk of the speech to create a sense of organization, and to basic delivery skills.]*

## Speech 2: of Enrichment

*“Speeches of enrichment give entertaining instruction about objects, events, processes, or concepts that are consistent with the preexisting interests of an audience and that promise to benefit the audience members’ lives in some way. The term enrichment is meant to bridge the supposed division between information and entertainment” (Crick, 2012, p. 52).*

**Length:** 5 - 6 minutes

**Required materials:** your **speaking outline**; your **formal outline** (NOTE: these are two different documents); an CHICAGO-style **bibliography of at least three sources**; and **copies of two pieces of evidence** used in the speech (**NB:** include only one page from each source, and highlight the passages you cited in the speech); to be submitted on the **first day of speeches**.

**Points:** 150

### Goals:

Use an organizational scheme to arrange the speech into separate points that flow logically together.

Continue to hone speaking skills.

Practice informing in a **noncontroversial** manner.

### Topic Choices and Suggested Considerations:

*Hobby:* This must be a hobby that you actually do. Tell us about it. What it is. How you became interested. How you perform this hobby. And why someone may want to take up this hobby.

*Mythic Monster:* Choose a monstrous being from myth or legend and tell us about this figure. Who is it? What culture tells stories about it? For what purpose do they tell these stories? While you may pick any monster, I would suggest picking a figure that may be unknown to your audience (e.g. Krampus, Cat Sidhe, Baba Yaga, Golem, Karakura, or Kijo).

*Social Issue:* Choose a social cause, an economic issue, or a political issue that our country faces today. The issue can be local to Baton Rouge, local to Louisiana (or your home state), or of national concern to the United States. Remember that you are not persuading your audience on what to think. Rather your task is to give your audience something to think *about*. What are the facts from all points of view that matter? What should they look for? What might the outcomes of various solutions be? Do not forget to explain how this issue impacts your immediate audience (your classmates).

### General Description:

This speech is meant to inform and entertain. That sounds simple at the outset, but there’s a lot that goes into both aspects of this.

*Informing means:*

Picking a **topic that we're interested in, but don't know much about** already (i.e. telling us how to make a peanut butter jelly sandwich is a waste of our time, since almost everyone can already do it).

Researching the topic – if it's information you can rattle off the top of your head, there's an excellent chance we know it, too. In this speech, you'll be responsible for using and citing **at least three sources (one of which was published within the past year)** to make the knowledge you're sharing seem credible.

*Entertaining means:*

Maintaining a happy affective payoff for the audience – **keeping the speech light-hearted**, or even funny, to maintain interest. (Vomiting facts at an audience for six minutes is, frankly, boring for everyone, including you.)

Avoiding controversy – for example, informing us about the benefits of joining the NRA is divisive, and may shut down half of your audience. If you choose to inform us about a public controversy, **address multiple perspectives** so you're not telling us what to think, but rather what to think *about*.

In order to accomplish both of the goals, the speech will also have to be clearly organized so that it's easy to follow. It will need to incorporate an introduction that grabs attention, then **explicitly previews (point-by-point)** the ideas to come. It should also include a conclusion that **explicitly recaps (point-by-point)** what has been discussed, as well as winds the speech down and gives it a sense of closure. In between, there should be **2-3 main points** arranged in a manner that follows one of the **organizational schemes** we will discuss in class. These points should be cohesive, topical, and should **transition effectively** from one to the next.

*[Items mentioned in bold are concerns for which you will be evaluated. Attention should also be paid to basic delivery skills.]*

### Speech 3: of Advocacy

*“Speeches of advocacy occur before generally sympathetic audiences and use explicitly persuasive techniques to challenge and change the recalcitrant beliefs, attitudes, and values of a larger spectator public” (Crick, 2011, p. 53).*

**Length:** between 7 and 8 minutes

**Required materials:** your **keyword speaking outline**; your **formal outline** (NOTE: these are two different documents); an **CHICAGO-style bibliography of at least three sources**; and **copies of two pieces of evidence** used in the speech (**NB:** include only one page from each source, and highlight the passages you cited in the speech); to be submitted on the **first day of speeches**. Any academic sources you cite must be recent (within the past five years).

**Points:** 200

#### Goals:

Demonstrate understanding of the rhetorical situation and how fictional worlds present social/political issues that demand rhetorical solutions.

Continue to develop organizational skills to channel audience energy.

Persuade using logic, emotion, and your own character.

Continue to hone speaking skills.

#### General Description:

This is the first of two speeches based upon fiction. For this speech, you must select either a fictional world (e.g. Middle-Earth, Narnia; Westeros, the Galaxy Far, Far Away, etc.) or a fictionalized version of our world (e.g. Harry Potter, the Marvel or DC Universes, Star Trek, Panem, a myth or legend, etc.). You are to place yourself within the context of the world and explore a crisis (a crisis that occurs **within** the bounds of your source text(s)) that demands a rhetorical situation. Once decided, you are to advocate a specific position and deliver the speech as if you were delivering it to your ideal audience **in that world**.

The goal of this speech is to demonstrate your skills at organization and persuasion. You will start with **an idea** that your **audience may or may not agree** with. Your goal is to persuade each member of your audience to **rally around your idea**, and then do something to **take it public through action**. At the end of your speech, **the audience must have a very clear idea of what you want them to think or do**. Make a statement. There is no room for back-door persuasion in a speech of advocacy. I strongly suggest that you consider making the unpopular argument during this speech.

In order to do this effectively, you'll need to bolster your own credibility. People will not do what you want them to unless they think you're worth listening to. Though the situation and setting are fictional, **you still need to properly reference and cite sources** – two of which must be from academic publications. Think about the more generalized issue and search that topic. For example: If your speech aims to persuade Saruman to cease his efforts at deforestation around

Isengard (Tolkien, *The Lord of the Rings*), you could search for publications that discuss the effects of deforestation, militarism, the military-industrial complex, and/or genetic engineering (he used the trees to power a foundry where he made genetically engineered super Orcs, the Uruk Hai). As such, you'll still be **citing at least three sources in this speech (the majority of which must be recent)**. These sources **still need to be cited in-speech**. Again, the speech will also have to be clearly organized so that it's easy to follow. It will need to incorporate an introduction that grabs attention, sets the scene in such a way that the audience knows why this is a rhetorical crisis (even if they do not know the term), and then **explicitly previews (point-by-point)** the ideas to come. It should also include a conclusion that **explicitly recaps (point-by-point)** what has been discussed, as well as winds the speech down and gives it a sense of closure. In between, there should be **2-3 main points** arranged in a manner that follows one of the **organizational schemes** we will discuss in class. Also, the **warrants** of each of your three points need to be of different types (Sign, Analogy, Generalization, Authority, Causation, or Principle). These points should be cohesive, topical, and should **transition effectively** from one to the next.

*[Items mentioned in bold are concerns for which you will be evaluated. Attention should also be paid to basic delivery skills.]*

## SITUATION ANALYSIS – SPEECH OF ADVOCACY

**Directions:** Following the topics provided below, analyze the rhetorical situation for your advocacy speech. Your response must be typed and double-spaced. You will need to consider and include the issues in both their specific and abstract forms. What are the specific aspects of this particular situation that have led to this crisis? What are the larger, abstract issues involved and how do they relate to the specific crisis at hand? I am not asking you to prepare a speech script or outline for this assignment. This is an analytic assignment for which I strongly suggest writing a **minimum** of eight sentences for each point you make in your analysis.

**Topic/Source:** What fictional world provides the source for your speech? Please cite the source properly according to CHICAGO style. If you use a cinematic version of a book/story, **state that you are using the film** and not the printed text; otherwise I will assume you are using the printed text.

**Specific Exigence:** What specific crisis has arisen to necessitate the occasion for this speech? Why is this exigence rhetorical and not technical?

**Underlying Issues:** What issues are rising to the forefront and remain beneath the surface? This is important, because these are the issues you will research as you prepare the speech. Examples of these issues include (**but are in no way limited to**) tyranny, economic inequality, eugenics, class oppression, racial oppression, pollution, etc.

**Background/Context:** What events have led to this point? Mention both the social and historical factors that you find most relevant.

**Ideal Audience:** Tell me whom you seek to persuade. This may either be a single person or a group of people. Identify any significant names (if known) and describe any characteristics, beliefs, goals, ideals, and socio-cultural traits that may prove significant for your attempts to persuade this person/these people.

**Constraints:** Describe both the internal and external constraints that may prevent your ideal audience from taking the action you propose.

**Occasion:** Where and when do you envision yourself giving this speech?

**Plan of Attack:** Provide a tentative set of your 2-3 main points through which you will seek to persuade your audience. You must appeal to Ethos, Pathos, and Logos during this speech. Given that you must use three different logical warrants in this speech, during your discussion of your plan of attack, you should **completely present** the Claims-Grounds-Warrants combinations you intend to incorporate. **Note:** One of your warrants must be an analogy to a recent event (past five years).

**Secondary Sources:** This speech requires you to have three secondary sources, at least **two** of which must come from academic presses/journals. In CHICAGO-style, document at least two academic sources that you are considering for use.

### Speech 4: of Commemoration

*“Speeches of commemoration make moral judgments about, and attribute values to, particular people, objects, or events important to the audience in a way that alters or reinforces their long-term attitudes toward those things. Commemorative speaking thus differs from other speech genres in its sense of speaking to historical time. We commemorate something when we want to remember and preserve it.” (Crick, 2012, p. 53).*

**Length:** 3 - 5 minutes

**Required materials:** your **word-for-word script** for your speech and your **CHICAGO-style works cited page** for any sources you cite, to be submitted on the **first day of speeches**.

**Points:** 100

#### **Goals:**

Either (1) Memorialize yourself – how do **you** want to be remembered after you die? or (2) Change audience perception of an ostensibly undesirable subject (a villain) in a memorable way. Either way, this speech should have a tone appropriate for a state-level eulogy.

Learn to speak from a script in a dynamic, interesting manner.

Continue to use organization, content, and delivery skills gained from previous speeches.

#### **General Description:**

This final speech will bring your skills full circle. This time, rather than talking about yourself, you’ll be commemorating something else in order to inspire the audience.

This speech also draws from **fictional or fictionalized worlds**. You have two options. (1) Commemorate/Memorialize a heroic character who died while performing a heroic action and is thus worthy of remembrance. (2) Attempt to rehabilitate the image of a villain and show why that character is actually inspirational enough to warrant preservation in the annals of history. Think epic.

The easiest way to inspire people is to play to their values. With that in mind, your speech should access the subject by **identifying one value it embodies** to which we can all aspire. The easiest way to do this in such a speech is to **narrate** specific incidents that demonstrate those values. Remember: show, don’t tell.

Then, come up with **two to three main points** that elaborate the reasons your subject exemplifies this value. The goal is **not a laundry list** of reasons why this figure is awesome. Instead, **zoom in** on two to three things so that we can get a thorough discussion of them. The goal here is **depth, not breadth**. Our stipulations for introductions and conclusions from previous speeches still apply, of course. I’m still listening for **explicit previews and recaps**. Points should have **identifiable transitions** between them.

You are free to draw upon personal experiences and observations for this speech. But credibility is still an issue, even in such an abstract speech as this. As such, you’ll still be **citing at least one**

**source in this speech.** It doesn't matter when it was published. You'll **still need to cite in-speech.**

This is the best speech to practice creative language use and other kinds of remarkable style. Be figurative. Be eloquent.

*[Items mentioned in bold are concerns for which you will be evaluated. Attention should also be paid to basic delivery skills.]*