

Teaching Portfolio

Kathryn Burrell

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Kathryn Burrell

Teaching Philosophy

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I envision my classroom as being a space for personal development and education that can be tailored to individual skills and interests. Everyone in the classroom has a responsibility to contribute to each other's education. Everyone is a teacher, student, and scholar in the classroom because we can all learn from and teach each other. I approach teaching from the perspective of a mentor. As a student and a teacher, I've seen students get more out of a class by interacting with a teacher on levels of interest rather than the teacher as an orator. As someone who has been around higher education their whole life, I consider my perspective to be unique and beneficial to students transitioning into college as well as preparing for entering the workforce or continuing education. Showing enthusiasm for the subject matter in lecture as well as interpersonally with students is also important to me. At one point I did not think that my students could see my enthusiasm for the subjects I've taught, but due to the number of students who have told me or other teachers that they appreciate my engagement of the material which displays my enthusiasm I've come around to the thinking that honesty can go a long way in conveying my personality as a teacher.

Every student brings their unique perspective into the classroom which is why I approach teaching with a goal of equity over equality. I am willing and able to work with students to cultivate respective movement as signs of improvement. Equity practices I have previously employed include adapting grading criteria for international students whose first language is not English, assisting first generation students with how to manage their time, extending deadlines and university resources to students struggling with their mental health, and more. I aspire to create an inclusive classroom where students feel excited and comfortable coming to class. An open-door policy, meaning the classroom door remains unlocked, maintains students' initiative to come to class even if they are late. I'd rather have a student in class than not at all. Employing counter-practices to these also encourage fear to take root which would further alienate students from the support I can provide.

I do not perceive grades as indicators of intelligence. Students tend to approach assessments as a report for the teacher where I think they should be of service to the student. This philosophy requires me to provide enough feedback for a student to be able to apply new skills and knowledge to future assessments. I also believe assessments should also help teachers and students identify how students can learn better and where students need clarification. They are a tool for learning and improvement, not an IQ test. Approaching assessments with this mentality also helps me to encourage ethical behaviors surrounding schoolwork. Students often develop their academic ethical compass through practice and experience. Removing stress and performance anxiety off of assessments hopefully encourages my students to turn in their best work without feeling the need to rely on unethical behaviors.

I also approach teaching with experience of using technology in the classroom. Students use various devices in a variety of ways that can contribute to their learning. Sometimes, this can also make it difficult for teachers to gauge student engagement in the classroom. I approach the situation with a “glass-half-full” mentality by utilizing technology in the classroom for research and study purposes which allows students to engage with the technology they have already used to learn how to learn. Technology is a gift to students and teachers, and I fear that not taking advantage of the opportunities to engage students with various platforms and devices would be a disservice to their education.

Inviting students into class, especially those who have not tried to engage, takes humility. When I can be humble where humility is appropriate, my students may develop confidence in asking questions inside and outside of class. They may also be more inclined to take responsibility for their successes as well as their difficulties which can be shared with me as their instructor. I believe directly or publicly reprimanding students, especially freshmen and first-generation students, for issues such as not showing up for appointments, cancelling appointments at the last minute, turning in work late, asking for extra credit, and other mistakes run the risk of making the student feel excluded, embarrassed, and less inclined to come to class or ask for help in the future. While these situations can be difficult, I’d rather a student reschedule their office hours appointment than harbor resentment toward me as their instructor. Through my willingness to work with them, they can learn how to conduct themselves professionally both in school and in the workforce.

Many of my teaching philosophies contribute to the concept of preparing students to be “future ready” as opposed to “career ready.” This idea comes from Dr. S. Craig Watkins, who proposes four questions educators can ask themselves to help develop “future ready” students. These include: 1) Are we preparing our students to perform tasks that smart machines can’t? 2) Are we designing learning environments that encourage students to grapple with uncharted problems? 3) Are our students being taught to utilize, manipulate, and act with data? and 4) Are students being taught to think like entrepreneurs? My intention as an instructor is to utilize my philosophy and classroom culture to strive to answer “yes” to these four questions.

Northern Arizona University
School of Communication (College of Social and Behavioral Sciences)
Communication Studies (CST) 111: FUNDAMENTALS OF PUBLIC SPEAKING
Fall 2020
prerequisites: none

Section: 005

Meeting: MWF 11:30 AM – 12:20 PM, Communication Building #306

Instructor: Ms. Kathryn Burrell

Office location: COM Building Room 344

Email: kmb999@nau.edu (use NAU email only, Blackboard messages will not be checked)

Office hours: By appointment due to COVID-19. Send me an email to make an appointment and we can meet over a zoom meeting, or if the meeting needs to happen in person we will meet with masks, socially distanced, in my office.

Note about email

Check your NAU email regularly because important notifications regarding this course will be announced in class or distributed electronically. Please note I do not use Blackboard messages. Please allow at least 24 hours for a response on weekdays. I do not answer email on weekends or after 6:00 pm on weekdays.

Textbook (required)

Fraleigh, D. M. & Tuman, J.S. (2020). *Speak up!: An illustrated guide to public speaking* (5th edition). Boston, MA: Bedford/St. Martins Macmillan Learning.

Additional readings will be available through the Blackboard Learn (Bb Learn) course system.

Course Structure and Approach

NAU Catalog Description: Development of basic skills for creation and delivery of oral messages in public and in small groups. Emphasizes organization and reasoning.

Course Structure: This course integrates instructor lectures with class and laboratory discussion, text readings, public presentation of speeches, peer evaluations of speeches, quizzes, and short writing assignments. You are expected to utilize course material, including textbook readings and instructor lectures as well as individual library-based research, in order to prepare four individual presentations that are informed, organized, and effective.

Course Description: Human communication both creates and shapes culture. Therefore, effective communication skills help us understand, care for, and cope with our world and its cultures. The formal study of oral communication dates at least to ancient Athens in the fifth century B.C., making communication one of the oldest academic disciplines. In addition to improving your ability to express yourself more effectively in your daily interactions, one of the most important purposes of studying public speaking is to help

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you develop skills that will enhance your ability to exercise your rights and responsibilities as a citizen. This class will assist you in learning how to make effective public presentations that articulate your own views while still respecting the views of others. CST 111 introduces you to the principles and basic skills associated with the creation and delivery of oral messages in public settings. This course emphasizes effective research, organization, and reasoning, as well as development of effective listening skills.

NAU Liberal Studies Program

This course supports the NAU Liberal Studies Mission and the Social and Political Worlds Distribution Block. In addition, this course addresses several essential skills important to NAU's Liberal Studies program (including critical thinking and effective writing) but pays particular attention through teaching and assessment to effective oral communication. Effective oral communication influences, informs, and/or connects with others by using organizational structures, supporting materials and delivery skills suitable to the topic, occasion and audience. By completing the four assigned speeches, you will meet all four learning outcomes that the NAU Liberal Studies program specifically links to effective oral communication: 1. discover, organize and deliver content that is adapted to the audience, purpose, and context; 2. use appropriate verbal and nonverbal communication delivery techniques; 3. listen actively and respond thoroughly and thoughtfully to questions; and 4. create and use appropriate supporting materials and presentation aids.

Course Objectives and Student Learning Outcomes

Communication Studies 111 has four major goals:

1. to encourage and prepare you to speak clearly, confidently, and reasonably using a variety of methods in a variety of situations;
2. to encourage and prepare you to become a more objective critical listener and active citizen;
3. to manage communication apprehension positively in public speaking; and
4. to demonstrate skill in researching, organizing, and presenting supporting materials in public speaking situations.

In addition, the following Student Learning Outcomes will be assessed this semester:

1. Articulate the importance of communication expertise in career development and civic engagement
2. Locate and use information relevant to the goals, audiences, purposes and contexts
3. Select creative and appropriate modalities and technologies to accomplish communicative goals
4. Adapt messages to the diverse needs of individuals, groups and contexts
5. Present messages in multiple communication modalities and contexts
6. Critically reflect on one's own messages after the communication event
7. Evaluate personal communication strengths and weaknesses

Course Requirements

This syllabus is subject to change at the discretion of the instructor.

CST 111 requires you to:

- a. Prepare and deliver four formal public speeches that demonstrate appropriate and relevant research, appropriate organizational structure, and effective delivery (this meets the Liberal Studies mission; and fulfills the skills of oral communication and critical thinking).
- b. Demonstrate in each speech (as well as be able to describe issues related to) an understanding of and sensitivity to the diverse experiences and understandings of audience members (this meets the Liberal Studies Mission; the goals of the Distribution Block; and the skills of oral communication and critical thinking).
- c. Assess your own listening skills and apply principles of effective listening in communication situations (this meets the Liberal Studies Mission; the goals of the Distribution Block; and the skill of critical thinking).
- d. Explain the relevant information surrounding one issue related to environmental awareness, as well as be able to critically assess others' speeches related to the environment (this meets the Liberal Studies Mission; the goals of the Distribution Block; and the skills of critical thinking and oral communication).

Speech Assignments and Expectations

You have four formal speeches to prepare and deliver; the first is a speech of self-introduction (narrative speech), the second is an informative speech utilizing presentation aids, the third speech is persuasive and fourth speech is a special occasion speech. Specific guidelines for each speech are available in Bb Learn. You are responsible for adhering to the guidelines in the syllabus and formal guidelines in Bb Learn, as well as additional guidelines for assignments the instructor may provide.

Each speech must show evidence of research. Your opinions are valuable, but your speech must show your audience how and why you draw your conclusions. Every speech you give should be in good taste, and should demonstrate your goodwill toward your audience. Common sense and courtesy should dictate certain things: do not walk into the classroom during someone else's speech; unless a hat is part of your speech, take it off during your speech; do not chew gum or tobacco during your speech; dress appropriately (to impress your audience and make yourself feel more in control); do not whisper or comment to your neighbor during someone else's speech; do not use libelous or obscene language; do not advocate the illegal use of alcohol, weapons, or drugs. Speech #1 may not be made up once speech #2 has begun; speech #2 may not be made up once speech #3 has begun; speech #3 may not be made up once speech #4 has begun; speech #4 may not be made up. All speeches must be completed and delivered in class to receive a passing grade. All speeches require completion of a formal, full-sentence outline.

Self-Assessment and Peer Evaluation

You will be asked to review your speeches and write a brief self-analysis of what you think you did well and how you think you could improve the speech. These self-assessments provide an opportunity for you to reflect on your own public speaking goals and to set measurable goals for future speeches. In addition to preparing, delivering, and evaluating your own speeches, you will evaluate speeches given by your colleagues.

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These evaluations will be based on the speech structure, content, and delivery. After review, these evaluations will be returned to the speaker.

Your grade will be determined by combining the following:

Speech #1 (self-introduction):	15%
Speech #2 (informative):	25%
Speech #3 (persuasive):	25%
Speech #4 (special occasion speech):	25%
Chapter Bb Learn & In-Class Quizzes:	10%
Participation/Assignments:	10%

Specific information about what constitutes A, B, C, or D work on a speech can be found in Bb Learn.

Please allow at least two weeks for assignments to be graded.

Students are responsible for keeping track of their own grades. Blackboard is not a substitute for keeping track of grades.



Course Policies

This course conforms to the Northern Arizona University Policy Statements (see Blackboard Learn for a direct hyperlink).

If you have documented disabilities, then you may contact the office of Disability Resources for information about how to ensure this course makes reasonable accommodations for you (see Blackboard Learn for a direct hyperlink).

Make-up Work

This syllabus is subject to change at the discretion of the instructor.

No instructor is obligated to accept late work. If your instructor decides to accept late work, any speech not given on the day assigned will receive a grade reduction of at least one full letter grade. Written assignments will receive a reduction of one letter grade for each day they are late. All graded assignments must be completed to receive a passing grade in the course. “Extra credit” is not available to individual students—please do your work on time and do not ask for extra credit to make up for regularly-assigned work that you did not complete. Speeches must be made in class on the assigned date; if you are not in class on your speech day you forfeit your grade.

Attendance Policy

You will learn more and understand the material more completely if you are in class. In a performance course (such as CST 111), attendance is crucial—because participation is critical to learning and because an audience is necessary for a performance. Your tuition has reserved a seat in this class, but has not reserved a grade. Therefore, you are expected to attend class on a regular and timely basis as well as to submit your written and oral assignments when they are due. Attendance will be taken each class period. If you must miss class, please contact the instructor in advance.

You are allowed the equivalent of one week of unexcused absences without penalty. (E.g., if your class meets on Monday only, you can miss 1 class; if your class meets on MWF you can miss 3 classes, if your class meets TTH, you can miss 2 classes without penalty). For each subsequent unexcused absence, your final course grade will be deducted by 1% per unexcused absence beyond the week of absences. Institutional excuses will be accepted only *prior* to the absence, otherwise the absence is recorded as unexcused.

Tardy or Late Attendance

This class is scheduled by the university to begin and end at specific times. It is disruptive and rude when students enter class late. Therefore, this class will adhere to the following tardy policy: **any student who is not in class when attendance is taken is considered absent.** Any student who comes to class late is responsible for contacting the instructor at the end of the class period in order to request a “tardy.” After a student has accumulated three tardies, then an absence will be recorded.

Email Policy

Please use my institutional email address (kmb999@nau.edu) and your institutional email address for all electronic correspondence. I will not open emails from outside the university. I will not check Blackboard messages. Please allow at least 24 hours for a response on weekdays. I check my email regularly on Monday through Friday until about 5:00 pm after which time I will not respond to emails until the next weekday. I also do not check my email on the weekends. If you send an email late on Friday, I may not get back to you until Monday. If an assignment is due on a Monday, you must plan accordingly to ask questions. Additionally, I will not check my email on bank holidays or university breaks. Following FERPA guidelines we can discuss your class performance but I will not discuss or disclose grades over email. If you send an email asking about

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grades, I may ask you to talk to me before/after class or make an office hours appointment. Furthermore, if I receive an email or other form of communication from a parent or guardian I will not respond, and you will be notified. For more information, please refer to the university's FERPA webpage: <https://in.nau.edu/ferpa/ferpa-faq/>

Source Citation and Plagiarism Policy

Plagiarism is a significant academic offense and the Communication Studies program takes it very seriously. *Plagiarism includes using or adapting—with or without permission—someone else's speech, or presenting someone else's work as your own (including written or oral sources), or not giving appropriate oral and written credit to sources you research for your speeches.* If you plagiarize someone else's work in any way you may fail the assignment; your instructor may provide more severe sanctions where appropriate. You must have instructor permission to use any part of the assignments from this class for any other class you are taking. You must have instructor permission to use any written assignment from another class in this class. Failure to get such permission may result in failure of the course. All instances of plagiarism will be reported to NAU officials and a note may be added to your official file. For additional information about types of plagiarism and/or the way in which NAU views this type of cheating, please see the NAU Student Code of Conduct and/or the Student Life Handbook statement on academic dishonesty (Appendix G).

Citing Sources (giving credit for work you use)

If you do not orally cite your sources, the highest grade you can receive on a speech is a "C-" (70-73% of the points available). If you do not provide a written list of sources for each speech (other than the narrative speech), the highest grade you can receive on the speech is a "D+" (67-69% of the points available).

The use of *Wikipedia* as one of your required speech sources is not permitted for this class. *Wikipedia* is a web-based, free content encyclopedia project which is written collaboratively by the public. It can be easily altered and therefore is not a credible source, but it can be a very good place to start research. Instead of using *Wikipedia's* content, read and utilize the sources cited in a *Wikipedia* article.

Cell Phones and other Electronic Devices

When you enter this (or any other) classroom, it is appropriate for you to focus on the content of this course and the other members of the class. Thus, it is disrespectful for you to do homework for other classes, study for other exams, talk on your cellphone, text-message other individuals, or engage in any other behavior that distracts you from this particular class during this particular period of time, or, even more important, distracts others from class.

For online learning, students are expected to extend the same courtesies, including not being on your cell phone during class, keeping your webcam "on" and not showing your profile picture, keeping yourself muted during class unless asking a question or engaging in discussion, and not "leaving" class and signing back on.

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The use of electronics such as cellphones, laptops, tablets, earbuds, or other devices is not permitted except for the explicit use of classroom notetaking or classroom activities or if you have an accommodation from Disability Resources. If you are observed using devices for another reason, I will ask you to close irrelevant tabs or put the device away. If inappropriate electronics usage is excessively distracting and/or becomes a repeated offense, I will ask you to leave the classroom and you will not receive attendance points for that day.

Please act like a scholar and an adult—respect your classmates and the instructor by refraining from this activity.

Classroom Etiquette

CST111 promotes a safe and healthy space for respectful space for discussion. It is expected that students respect each other's comments and refrain from using harmful language directed at other students and **maintain respectful civil discourse**. For more information, please refer to the "Sensitive Course Materials" section.

COVID-19 As Disruption

COVID-19 guidelines have been implemented by NAU and the State of Arizona. Infractions of COVID-19 guidelines will be met with repeated verbal discussion including action steps. Action steps taken by the instructor are taken with the intention of rectifying the situation, These steps are taken at the instructor's discretion with the goal of maintaining a safe and productive classroom setting for all students. Repeated failure to adhere to such guidelines may result in the student's removal from that class period or the course. Non-adherence to COVID-19 guidelines may result in a student's removal from the course. You cannot attend class in person without a mask, maintaining appropriate social distancing, and adhering to NAU and State guidelines.

Course Notes

Due Dates: Due dates are carefully planned to allow you time to think through and study the material, as well as seek additional clarification and help from the instructor. Give yourself time to understand the material, and don't hesitate to ask questions or identify things that don't make sense to you.

Calendar Changes: Sometimes changes need to be made to the published schedule. In any conflict between this written calendar and what has been announced in class as a due date, the in-class announcement takes priority. The instructor reserves the right to change dates for course material and will make an announcement reflecting that change IN CLASS.

Required Assignments to Pass:

This syllabus is subject to change at the discretion of the instructor.

- You must present all four speeches to pass the course.

Read the Assigned Textbook Chapters BEFORE Coming to Class: All assigned readings for the class period should be completed before coming to class.

COVID-19 REQUIREMENTS AND INFORMATION

The following statements in red are specific to NAU's response to the COVID-19 situation. The requirements outlined below are mandatory until further notice. They are based upon current public health conditions and guidance and may change as circumstances warrant or new information becomes available. Additional information about the University's response to COVID-19 is available from the Jacks are Back! web page located at <https://nau.edu/jacks-are-back/lumberjack-responsibilities>.

FACE COVERING AND PHYSICAL DISTANCING REQUIREMENTS

Appropriate face masks or other suitable face coverings must be worn by all individuals when present in classrooms, laboratories, studios, and other dedicated educational spaces. To maximize the benefits of physical distancing as an important strategy to help reduce community transmission of the SARS-CoV-2 virus, instructors may implement mandatory student seating arrangements or specific seat assignments. Instructors may remove students who do not cooperate with these requirements from the instructional space in the absence of an approved accommodation arranged through Disability Resources. Failing to comply with these requirements will constitute a violation of the university's Disruptive Behavior in an Instructional Setting policy available at <https://nau.edu/university-policy-library/disruptive-behavior>.

USE NAUFLEX TO HELP MAINTAIN PHYSICAL DISTANCING

NAUFlex (available at <https://nau.edu/nauflex/student>) is designed to help all students to actively participate in their coursework during the required day and time of a course, even when they are not physically present in the classroom. This course design model allows students to be fully engaged with faculty and peers and receive the high-quality educational experience for which NAU is known.

CLASS SESSION RECORDINGS FOR STUDENTS AND FACULTY USE ONLY

Certain class sessions may be audio or video recorded to help reinforce live instruction during the COVID-19 pandemic. These recordings are for the sole use of the instructor and students enrolled in the course. Recordings will be stored in approved, accessible repositories. By enrolling, students agree to have their image and classroom statements recorded for this purpose, to respect the privacy of their fellow students, and university-owned intellectual property (including, but not limited to, all course materials) by not sharing recordings from their courses. Questions regarding restrictions on the use of classroom audio or video recordings may be addressed to the appropriate academic unit administrator.

SYLLABUS POLICY STATEMENTS

ACADEMIC INTEGRITY

This syllabus is subject to change at the discretion of the instructor.

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty, trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete NAU's online academic integrity workshop available in the E-Learning Center and should review the full Academic Integrity policy available at <https://policy.nau.edu/policy/policy.aspx?num=100601>.

COURSE TIME COMMITMENT

Pursuant to Arizona Board of Regents guidance (ABOR Policy 2-224 – Academic Credit), for every unit of credit, a student should expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, and studying.

DISRUPTIVE BEHAVIOR

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with student learning, which can include the involuntary withdrawal of a student from a course with a grade of "W". For additional information, see NAU's Disruptive Behavior in an Instructional Setting policy at <https://nau.edu/university-policy-library/disruptive-behavior>.

NONDISCRIMINATION AND ANTI-HARASSMENT

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU's Safe Working and Learning Environment (SWALE) policy. EAO also assists with religious accommodations. For additional information about SWALE or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at equityandaccess@nau.edu, or via the EAO website at <https://nau.edu/equity-and-access>.

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TITLE IX

Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a “Title IX Coordinator” to monitor the institution’s compliance with this important civil rights law. NAU’s Title IX Coordinator is Pamela Heinonen, Director of the Equity and Access Office located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3312 (TTY: 928-523-1006), by fax at 928-523-9977, or by email at pamela.heinonen@nau.edu. In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at <http://nau.edu/equity-and-access/title-ix>.

ACCESSIBILITY

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-8773 (voice), 928-523-6906 (TTY), 928-523-8747 (fax), or dr@nau.edu (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a self-identification form online at <https://nau.edu/disability-resources/student-eligibility-process> or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU’s Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at jamie.axelrod@nau.edu.

RESPONSIBLE CONDUCT OF RESEARCH

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. More information regarding RCR training is available at <https://nau.edu/research/compliance/research-integrity>.

MISCONDUCT IN RESEARCH

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in serious disciplinary consequences. Students must also report any suspected or actual instances of research misconduct of which they become aware. Allegations of research misconduct should be reported to your instructor or the University’s Research Integrity Officer, Dr. David Faguy, who
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can be reached at david.faguy@nau.edu or 928-523-6117. More information about misconduct in research is available at <https://nau.edu/university-policy-library/misconduct-in-research>.

SENSITIVE COURSE MATERIALS

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

Course Schedule

DATE	LESSON/ASSIGNMENTS DUE	HOMEWORK Assigned Readings & Quizzes due 11:59pm the night before class
Week 1	UNIT 1: Immersion in Communication: Speech & Anxiety 8/12 – 8/14	
W	Course Orientation/Introductions	
F	“Interview as Biography” <i>Self-Introduction Speech Guidelines</i> Assign Speech Days	Read Chapter 2 pp. 46-51(only those pages)
Week 2	UNIT 1: Immersion in Communication: Modeling Communication 8/17 – 8/21	
M	Dealing with Speech Anxiety	Assign PRPSA; Read Ch. 21 & 1 in Speak Up! Complete Chapter Quizzes for Ch. 21 & 1
W	Model the Model Activity Models of Communication	
F	Feedback Activity: Feedback Differences in Listening & Speaking	
Week 3	UNIT 1: Immersion in Communication: Organization & Self Introduction 8/24 – 8/28	
M	Basic Speech Organization PRPSA Due	
W	Self-Introduction Speech Due	
F	Self-Introduction Speech Due	Read Ch. 3 in Speak Up! Complete Chapter

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		3 Quiz; Complete Self-Evaluation
Week 4	UNIT 2: Becoming An Informative Speaker: Ethics & Topics 8/31 – 9/4	
M	Ethics Self-Evaluation Due	Read Ch. 2 & Ch. 16 in Speak Up! Complete Chapter 2 Quiz; Complete Chapter 16 Quiz
W	Selecting Your Topic: An Easy Way	Topic Selection Assignment
F	Informative Speaking, Informative Speech Guidelines (sign up for informative speech) Informative Speaking <ul style="list-style-type: none"> Types of informative speaking 	Read Ch. 5 in Speak Up!; Complete Chapter 5 Quiz;
Week 5	UNIT 2: Becoming An Informative Speaker: Audience 9/7 – 9/11	
M	NO CLASS	
W	Audience Analysis Topic Selection Assignment Due	Read Ch. 9; Complete Chapter 9 Quiz
F	Demonstration Speech Exercise	
Week 6	UNIT 2: Becoming An Informative Speaker: Research & Organization 9/14 – 9/18	
M	Demonstration Speech Exercise	
W	Demonstration Speech Exercise	
F	Organization Of Informative Speech Cause/Effect & Supporting Evidence	Read Ch. 7 & Ch. 8; Complete Chapter 7 Quiz; Complete Chapter 8 Quiz
Week 7	UNIT 2: Becoming An Informative Speaker: Support & Beginnings/Endings 9/21 – 9/25	
M	Supporting Materials & Oral Citations	Paraphrase assignment
W	Research Methods Paraphrase Assignment Due	Read Ch. 10; Complete Chapter 10 Quiz
F	Introductions & Conclusions	
Week 8	UNIT 2: Becoming An Informative Speaker: Delivery, Language and Visual Aids 9/28 – 10/2	

This syllabus is subject to change at the discretion of the instructor.

M	Delivery	Read Ch. 13; Complete Chapter 13 Quiz
W	Language	Language Assignment
F	Presentational Aids Keyword Outlines Language Assignment Due	
Week 9	UNIT 2: Informative Speeches 10/5 – 10/9	
M	Informative Speech Due	
W	Informative Speech Due	
F	Informative Speech Due	Read Ch. 17; Complete Chapter 17 Quiz
Week 10	UNIT 3: Becoming A Persuasive Speaker: Persuasion & Appeal 10/12 – 10/16	
M	Persuasive Speech Guidelines (Sign up for Persuasive Speech date)	Read Ch. 18: Complete Chapter 18 Quiz
W	Persuasive Foundations: Ethos, Pathos, Logos	Ethos Pathos Logos Assignment; Fallacies Assignment
F	Presenting Your Case: Toulmin Ethos, Pathos, Logos Assignment Due	Toulmin Assignment
Week 11	UNIT 3: Becoming A Persuasive Speaker: Audience Obstacles & Organization 10/19 – 10/23	
M	Persuasive Organization: Monroe Toulmin Assignment Due	Read Ch. 4; Complete Chapter 4 Quiz
W	Overcoming Obstacles: Listening	Listening Assignment
F	Persuasion Speech Workshop/Outlining Listening Assignment Due	
Week 12	UNIT 3: Persuasion Speeches 10/26 – 10/30	
M	Persuasion Speech Due	
W	Persuasion Speech Due	
F	Persuasion Speech Due	Read Ch.19: Complete Chapter 19 Quiz
Week 13	UNIT 4: Special Occasion Speaking 11/2 – 11/6	
M	Special Occasion Speech Guidelines (Sign up for Special Occasion Speech)	Outside Speaker Critique
W	TBA	
F	TBA	

This syllabus is subject to change at the discretion of the instructor.

Week 14	UNIT 4: Special Occasion Speaking 11/9 – 11/13	
M	TBA	
W	NO CLASS	
F	Special Occasion Speeches Due	
Week 15	UNIT 4: Special Occasion Speaking 11/16 – 11/20	
M	Special Occasion Speeches Due	
W	Special Occasion Speeches Due	
	FINALS WEEK NO FINAL EXAM IN THIS CLASS Outside Speaker Critique Due	

This syllabus is subject to change at the discretion of the instructor.

Kathryn Burrell

Communication Analysis Syllabus

This syllabus was created in conjunction with different sources. First, the course's previous instructor provided a syllabus for the new larger section which replaced the small sections. The course now must accommodate between 250-350 students. Two co-instructors new to the university were assigned to the course with me, their graduate teaching assistant. After the first semester, using the same course structure as the previous instructor, we realized the existing course structure would not suffice. Additionally, the syllabus was only available on a page of Blackboard Learn and not in a document. We reorganized the course flow and arrangement, adding specific lessons for the rhetorical situation, narrative theory, cultural and critical perspectives, and visual communication in film. I created the document and outlined, structured, and formatted the syllabus while the three of us decided on a course schedule.

College of Social and Behavioral Sciences

COM 101 Communication Analysis

Section 5, 3 credit hours, 8:00 – 8:50 am M/W, Cline Library Room #102

Term: Spring 2020

Prerequisites: none

Mode of Instruction: Blended (in-class and online)

Instructors: Dr. Jermaine Martinez; Dr. Whitney Stefani; Ms. Kathryn Burrell, GTA

Emails:

Ms. Burrell: Kmb999@nau.edu

Dr. Martinez: Jermaine.Martinez@nau.edu

Dr. Stefani: Whitney.Stefani@nau.edu

Offices:

Ms. Burrell: Com building #344 Office Hours: Monday 9:30-10:30 am and by appointment.

Dr. Martinez: Com building #350 Office Hours: MW 12-2 pm

Dr. Stefani: Com building #350 Office Hours: MWF 9-10 am, T/TH 10-11 am / by appointment

Required Texts: Adler, et al. (2018). COM 101 custom edition. New York: Oxford University Press. ISBN: 9780190928346

Other course readings will be provided electronically through BBL.

Course Purpose and Description: Integrated study of the analysis of verbal and visual messages. Emphasizes commonalities and differences across communication subdisciplines.

The class should help you understand and discuss the many ways in which we as humans transmit and interpret meaning to and from other humans, but especially through visual and verbal (language) channels. This course is required for all majors in the School of Communication and is designed to facilitate critical analysis of visual and verbal messages.

Generally, the analytical process includes three steps:

- identify and describe the key characteristics of the message;
- analyze how a message has been constructed using communication concepts and theories;
- and

- consider possible interpretations of the message's meaning.

The product of these three steps should be an aesthetic, rhetorical, and/or ethical evaluation of the message and its possible uses and/or outcomes. As a result of completing the class, you should be able to articulate and apply commonly-accepted as well as personal critical standards for evaluating messages. You will compare and contrast aesthetic standards with ethical standards and will consider the consequences of sender-oriented communication versus receiver-oriented communication.

The information contained in this syllabus, other than this course's grade and attendance policies, may be subject to change with reasonable advance notice.

Course Student Learning Outcomes:

This course is designed to facilitate an understanding of the ways in which visual and verbal messages interact within communication and across its sub-disciplines. The course has a number of specific student learning outcomes, and each module highlights one or more of these outcomes. By the end of this course, you should be able to:

1. Recognize and identify major definitions of communication.
2. Explain the communication process as it appears in visual and verbal messages across communication sub-disciplines.
3. Understand and explain theoretical perspectives on visual and verbal communication.
4. Apply theoretical perspectives to specific communication phenomena in order to identify their characteristics.
5. Apply methods and concepts discussed in class to real-life texts in a variety of contexts.
6. Apply theoretical perspectives to specific communication phenomena in order to analyze their roles in shaping our social worlds.
7. Demonstrate abilities in written communication appropriate for a first-year university student majoring in a communication discipline.

Overview of Assignments:

Your semester grade comes from five components. Additional information on how to prepare each assignment will be provided in each lesson description as well as the appropriate assignment dropbox location.

- Quizzes will assess your understanding of reading and lecture material.
- Participation will allow you to apply and practice the concepts.
- Short online homework assignments: These questions will be similar to multiple choice, fill-in-the-blank, and essay questions you would answer on an exam. You will be expected to do your own work on these assignments -- do not work with other students and do not share answers with other students. These assignments give you an opportunity to apply course concepts to specific communication artifacts.
- Communication Analysis Assignments: These assignments require you to apply what you have learned in modules 2, 3, and 4 to analyze a cultural artifact. There will be three of

these assignments; each will be completed online and require you to complete short answer/response questions.

- Final Communication Analysis Reflection: This will be a short two-page essay in which you will apply what you have learned from the three Communication Analysis Assignments. This essay allows you to discuss your understanding of the artifact and its relevance for your future chosen profession/major/life aspirations.

All assignments must be completed and submitted in a timely manner in order to pass the course. You must accumulate 70% of available points (C-), complete all quizzes, and complete the final reflective essay in order to pass the course. Late work is not accepted. Please pay attention to due dates -- it is easier to KEEP UP than to try to MAKE UP.

Note carefully that most of your assignments are due on Fridays. The left-hand menu on BBL includes due dates for each lesson.

Grading Policy:

Your grade for the semester will be determined by combining the following possible points:

- Online quizzes (150 points total)
- Short online homework assignments (150 points)
- In-class activities, participation, and attendance (100 points)
- Communication Analysis Assignments (50 points x 3 = 150 points)
- Final Communication Analysis Reflection (50 points)

You will be assigned a grader for the course based on your last name. This person is responsible for your grading. Any inquiries regarding class, grades, and assignments should be directed to this person. Although there are two professors and a GTA you can think of your assigned grader as your “teacher” even though you will be taught by all three throughout the semester. Grader designations are as follows*:

Last names A-H: Dr. Stefani

Last names I-P: Ms. Burrell

Last names Q-Z: Dr. Martinez

*Grader assignments are subject to change until enrollment is finalized.

Grading Rationale (based on a possible total of 600 points for the course):

Be aware that it may be necessary to change the total points available for the course or individual assignment values, but the grading scale will remain the same. Please see an instructor to look up your percentage grade if necessary or Google a points conversion equation/generator.

- A 90-100% of possible points: Exceptionally well-prepared completion of assignments indicating effort, individualized style, and impact expected of effective writing and communication. Assignments are submitted on time.

- B 80-89% of possible points: Well-prepared completion of assignments indicating original application of course materials and individual imagination distinctly superior to 'C' effort. Assignments are submitted on time.
- C 70-79% of possible points: Satisfactory completion of assignments indicating effort normally expected of the majority of students (i.e., basic preparation, correct procedure, and disciplined technique), including writing free from spelling and grammatical errors. Assignments are submitted on time.
- D 65-69% of possible points: Unsatisfactory completion of assignments indicating technical irregularity, misperceived objectives/methods, and undisciplined effort; and certain issues related to plagiarism. Assignments are submitted late or not at all. NOTE that this is not an acceptable grade for a major in the School of Communication and you will be required to repeat the course.
- F 64% or fewer of possible points: Failure to complete assignments during the scheduled time, misunderstanding of the assignment, and certain issues related to plagiarism. Failure to cite sources when required and plagiarism will result in an F on individual assignments and potentially the entire course. Assignments are submitted late or not at all. NOTE that this is not an acceptable grade for a major in the School of Communication and you will be required to repeat the course.

Evaluation of Written Work:

All written work in this class will be evaluated based on:

- How clearly you articulated your observation, position, or opinion, and your reasoning. You are expected to connect class concepts and readings to the particular type of communication you wish to analyze in order to illustrate your growth in understanding and application of course concepts. Be sure to state, explain, and defend your claims (do not assume the instructor can read your mind!).
- Clarity of writing (you should proofread for both mechanics and meaning; if the instructor cannot understand your point because of writing errors or unclear writing, then points will be deducted). Proofread for spelling, punctuation, grammar, and other writing mechanics, as well as whether your writing makes sense -- can someone who is not in your head understand what you've written?
- How well you accomplished your purpose in the recommended length (every recommended length should be viewed as a minimum. Be thorough. Blow us away with your well-considered arguments!)
- Whether or not you cited relevant course material and used it appropriately to advance and clarify your arguments.

Classroom Policies:

Late Work Policy:

All assignments are due on the dates specified in your syllabus. They have been planned to allow you sufficient lead time to do the appropriate reading, reflection, and writing, and to deal with

wayward computer problems. In addition, the due dates have been designed to complement specific activities. Please take these due dates seriously. No instructor is obligated to accept late work. You must take the quizzes when they are scheduled (they will not offered early nor be permitted late). Late work will not be accepted at any time. Late work will receive a zero.

Attendance Policy:

This course will take attendance via activities in Blackboard Learn (BBL). We will cover this process in more detail on the second day of class.

A doctor's note or proof of a direct relative's death will be necessary for consideration of excused absences. The instructor should be notified as soon as possible before an absence to arrange appropriate make-up work including adjusted due dates if applicable. Students will have an equal amount of time for completion of make-up assignments.

An excused absence is marked by a university institutional excuse. Mild illness and certain types of "family emergencies" do not necessarily constitute excused absences, but significant illness and major family emergencies should be reported to the instructor for consideration as an excused absence. In any case, the instructors are not unsympathetic to such issues and will work with you to make up missed work. We will be better equipped and more inclined to help you if you let us know what's going on (in other words, communicate with us!). Whenever you know of an upcoming absence, please contact one of us in advance if you must miss class--that will help insure you have access to anything that takes place during your absence.

Institutional excuses will be accepted only prior to the absence; however they do not excuse you from work nor do they provide you extra time for assignments -- if there is an assignment due during your absence, please check in advance about when it should be submitted (unless the assignment has been made in your absence, in which case you will be given a reasonable amount of time to submit the work after your return).

Electronics Policy: The use of electronics such as cellphones, laptops, or tablets is not permitted except for the explicit use of classroom notetaking or classroom activities. If you are observed using devices for another reason, we will ask you to close irrelevant tabs or put the device away. If inappropriate electronics usage is excessively distracting and/or becomes a repeated offense, we will ask you to leave the classroom and you will not receive attendance points for that day.

Email Policy:

Please use our NAU email addresses, and your NAU email addresses, for all electronic correspondence. We will not check Blackboard messages. Please make sure that you use your NAU email address because we will not open emails from outside the university. Following FERPA guidelines we are unable to discuss grades via email. If you send an email asking about grades we will ask you to talk to us before/after class, visit during office hours, or make an appointment. Furthermore, if we receive an email or other form of communication from a parent or guardian we will not respond, and you will be notified. For more information, please refer to the university's FERPA webpage.

Ms. Burrell: Please use NAU email. Please allow at least 24 hours for a response. I check my email regularly on Monday through Friday until 7:00 pm after which time I will not respond to emails until the next day. I also do not check my email on the weekends. If you send an email late on Friday, I may not get back to you until Monday. I will not check my email on bank holidays or university breaks.

Dr. Martinez: Please use NAU email. I will respond within 24 hours of receiving an email Monday through Friday from 8 am to 5 pm. Weekends are hit and miss for me.

Dr. Stefani: Please use NAU email, not BBL email; I won't check them. Give me 24 hours to respond. You can email me over the weekend, but I most likely will not respond.

Course Schedule:

Week 1 (Module 1 Lesson 1)

(M Jan 13) Intro to Course Big Overview

(W Jan 15) Introduction to instructor, course, and syllabus; Blackboard Learn (BBL) basics for Com 101

(F Jan 17) NO class. Online assignments due in BBL by 11:59pm (see Module 1 Lesson 1)

Week 2 (Module 1 Lesson 2)

(M Jan 20) MLK Day. No class. University closed.

(W Jan 22) Introduction to Communication (Dr. Martinez)

(F Jan 24) Online assignments due in BBL by 11: 59pm (see Module 1 Lesson 2)

Week 3 (Module 1 Lesson 3)

(M Jan 27) The rhetorical situation (Dr. Martinez)

(W Jan 29) Continued

(F Jan 31) Online assignments due in BBL by 11:59pm (see Module 1 Lesson 3)

Week 4 (Module 2 Lesson 1)

(M Feb 3) Traditional elements of verbal communication (EPL);

(W Feb 5) Continued

(F Feb 7) Online assignments due in BBL by 11:59pm (see Module 2 Lesson 1)

Week 5 (Module 2 Lesson 2)

(M Feb 10) Introduction to nonverbal communication (Dr. Stefani) Communication Analysis Assignment #1 Due in BBL 11:59pm

(W Feb 12) Continued

(F Feb 14) Online assignments due in BBL by 11:59pm (see Module 2 Lesson 2)

Week 6 (Module 2 Lesson 3)

(M Feb 17) Semiotic analysis of communication (Dr. Martinez)

(W Feb 19) Continued

(F Feb 21) Online assignments due in BBL by 11:59pm (See module 2 Lesson 3)

Week 7 (Module 3 Lesson 1)

(M Feb 24) Introduction to visual communication (Dr. Stefani)

(W Feb 26) Visual communication and film (Ms. Burrell)

(F Feb 28) Online assignments due BBL by 11:59pm (see Module 3 Lesson 1)

Week 8 (Module 3 Lesson 2)

(M Mar 2) What is visual rhetoric? (Dr. Martinez) Communication Analysis Assignment #2 Due in BBL 11:59pm

(W Mar 4) Visual Communication: Ideology in film (Ms. Burrell)

(F Mar 6) Online assignments due in BBL by 11:59pm (see Module 3 Lesson 2)

Week 9 (Module 3 Lesson 3)

(M Mar 9) Narrative Theory (Dr. Martinez);

(W Mar 11) Continued

(F Mar 13) Online assignments due in BBL by 11:59pm (see Module 3 Lesson 3)

SPRING BREAK MARCH 16-20: No class, no assignments due.

Week 10 (Module 4 Lesson 1)

(M Mar 23) Visual Design and Influence

(W Mar 25) Guest Lecturer: TBA

(F Mar 27) Online assignments due in BBL by 11:59pm (see Module 4 Lesson 1)

Week 11 (Module 4 Lesson 2)

(M Mar 30) OPEN Communication Analysis Assignment #3 Due 11:59pm in BBL

(W Apr 1) Continued.

(F Apr 3) Online assignments due in BBL by 11:59pm (see Module 4 Lesson 2)

Week 12 (Module 4 Lesson 3)

(M Apr 6) Cultural/Critical Perspectives (Dr. Stefani)

(W Apr 8) Understanding Evaluation

(F Apr 10) Online assignments due in BBL by 11:59pm (see Module 4 Lesson 3)

Week 13 (Module 5 Lesson 1)

(M Apr 13) OPEN

(W Apr 15) OPEN

(F Apr 17) Online assignments due in BBL by 11:59 pm (see Module 5 Lesson 1)

Week 14 (Module 5 Lesson 2)

(M Apr 20) Course Review/Final Remarks (Dr. Martinez)

(W Apr 22) NO CLASS

(F Apr 24) Online assignments due in BBL by 11:59 pm (see Module 5 Lesson 2)

Week 15 (Reading Week) (Module 5 Lesson 3)

(M Apr 27) Final Essay Discussion; Course Reflection (Ms. Burrell)

(W Apr 29) NO CLASS

(F May 1) Final online assignments due (see Module 4 Lesson 2)

Week 16 (FINALS Week)

Final Essay Due Weds May 6 @ 10 a.m. in BBL

UNIVERSITY SYLLABUS POLICY STATEMENTS**ACADEMIC INTEGRITY**

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty,

trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete NAU's online academic integrity workshop available in the E-Learning Center and should review the full academic integrity policy available at <https://policy.nau.edu/policy/policy.aspx?num=100601>.

COURSE TIME COMMITMENT

Pursuant to Arizona Board of Regents guidance (Academic Credit Policy 2-224), for every unit of credit, a student should expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, and studying.

DISRUPTIVE BEHAVIOR

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with student learning, which can include the involuntary withdrawal of a student from a course with a grade of "W". For additional information, see NAU's disruptive behavior policy at <https://nau.edu/university-policy-library/disruptive-behavior>.

NONDISCRIMINATION AND ANTI-HARASSMENT

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU's Safe Working and Learning Environment (SWALE) policy. EAO also assists with religious accommodations. For additional information about SWALE or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at equityandaccess@nau.edu, or via the EAO website at <https://nau.edu/equity-and-access>.

TITLE IX

Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a “Title IX Coordinator” to monitor the institution’s compliance with this important civil rights law. NAU’s Title IX Coordinator is Pamela Heinonen, Director of the Equity and Access Office located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3312 (TTY: 928-523-1006), by fax at 928-523-9977, or by email at pamela.heinonen@nau.edu. In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at <http://nau.edu/equity-and-access/title-ix>.

ACCESSIBILITY

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-8773 (voice), 928-523-6906 (TTY), 928-523-8747 (fax), or dr@nau.edu (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a self-identification form online at <https://nau.edu/disability-resources/student-eligibility-process> or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU’s Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at jamie.axelrod@nau.edu.

RESPONSIBLE CONDUCT OF RESEARCH

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. More information regarding RCR training is available at <https://nau.edu/research/compliance/research-integrity>.

MISCONDUCT IN RESEARCH

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in

serious disciplinary consequences. Students must also report any suspected or actual instances of research misconduct of which they become aware. Allegations of research misconduct should be reported to your instructor or the University's Research Integrity Officer, Dr. David Faguy, who can be reached at david.faguy@nau.edu or 928-523-6117. More information about Misconduct in Research is available at <https://nau.edu/university-policy-library/misconduct-in-research>.

SENSITIVE COURSE MATERIALS

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

Last revised August, 2019

Introduction

This syllabus is for a 100-level Media Literacy course. With media literacy education students are better equipped to analyze and convey messages ethically and clearly. Including this topic in 100-level curricula should prepare students for higher-level communication content analysis. W. James Potter has authored nine editions of his textbook “Media Literacy,” which is up to date with Issues sections to assess concepts and evaluate understanding of the material in the book. The textbook also features two tables of contents which are beneficial for quick navigation and detailed outlines of the material. The contents are also well organized which helps to divide content into manageable lessons. I adapted the course objectives from the Communication Studies degree learning outcomes. I chose to adapt five out of the nine-degree objectives requirements for NAU’s B.S. in Communication for the course based on their ability to be applied to individual assignments and the awareness of political, social, and current events to media literacy. For instance, the in-class activities are intended to engage students in public discourse discussion within a safe-classroom environment. Office hours visits are required for this course to the engage in Communication inquiry by formulating questions appropriate for Communication scholarship which will inform the content students produce for their final research papers to contribute to the subject’s body of work. This process will also prepare students to think in terms of research and contribution should they choose professions which are research-intensive or academic. I’ve also chosen to add specific classroom policies including email and electronics policies in the syllabus. Having a defined understanding and expectation of the instructor’s classroom culture will hopefully prepare students to hit the ground running without taking extra time to adjust to the classroom and instructor. The organization of the syllabus as well as the wealth of information provided should also help students stay organized and focused as this reflects how class time will be utilized.

College of Social and Behavioral Sciences

COM 102 Introduction to Media Literacy

Section 1, 3 credit hours, 1:20-2:10 pm M/W/F, room #250 in building #16.

Term: Spring 2020 Prerequisites: none

Mode of Instruction: In-person

Instructor: Kathryn Burrell, M.A. Email: Kmb999@nau.edu

Office: Com building #344 Office Hours: T/TH 2-3:30

Required Texts:

Media Literacy, 9th Edition by W. James Potter.

EISBN: 1506366279

EISBN-13: 9781506366272

Amazon: https://www.amazon.com/Media-Literacy-W-James-Potter/dp/1506366287/ref=sr_1_1?crd=O51EZIP8WC93A&keywords=media+literacy+9th+edition+w.+james+potter&qid=1573167843&prefix=w.+james+potter+media+li%2Caps%2C192&sr=8-1

Chegg: <https://www.chegg.com/textbooks/media-literacy-9th-edition-9781506366289-1506366287?trackid=42e59e92c96b&strackid=16e5d758300e&ii=4>

All other materials will be provided online or in hard copy.

Course Purpose and Description:

COM 102 is designed for entry into higher-level communication studies courses and for completion of bachelor's degrees in the College of Social and Behavioral Sciences (SBS). This course is designed to teach students how to be responsible communicators in modern social spheres. The material covered in this course is not intended to be an exhaustive education of Media Literacy. The subject is constantly evolving. The class will give you the knowledge, tools, and methods necessary to decode and transmit messages clearly and ethically. Students will apply practical and analytical concepts to social media, politics, television, film, journalism, media, and current events. Students should leave the course being prepared to make sense of media, society, and messages in different contexts and explain the transferring of messages related to media literacy practices.

Course Student Learning Outcomes:

1. Students will learn to employ Communication theories, perspectives, principles, and concepts by applying Communication theories, perspectives, principles, and concepts to current events.

2. Students will engage in Communication inquiry by formulating questions appropriate for Communication scholarship.
3. Students will be able to create messages appropriate to the audience, purpose, and context by adapting messages to the diverse needs of individuals, groups, and contexts.
4. Students will be able to critically analyze messages by examining meanings embedded in messages.
5. Students will learn to engage public discourse by evaluating issues at the local, national, and/or global level.

Overview of Assignments:

Weekly Quizzes: Online quizzes are due every Friday at 11:59 pm. These will be a review of the week's content and/or assigned readings from the book or assigned readings provided to you. Weekly quizzes are designed to evaluate your understanding of and employ Communication theories, perspectives, principles, and concepts of current events and course material by recalling information, applying concepts, analyzing and evaluating different situations, and synthesizing information. These will be conducted in multiple-choice, fill-in-the-black, true/false, and short response formats.

Office Hours: You will be required to see me during my office hours to 1) approval and discussion of your presentation topic, 2) do a grade check during midterms week (but before taking the midterm), and 3) to approve and discuss your final paper topic. The first visit should take place between weeks two and four. The second visit will take place during midterms week. The third visit will take place between weeks seven and 10. There are three visits worth three points each. Paper topics not approved in the time frame will go ahead without my approval. Please note that if you are unable to meet me during my office hours, we can arrange an appointment. These meetings are intended to evaluate your understanding and application of course materials related to communication inquiry and scholarship.

Classroom Activities: Five classroom activities will be assigned throughout the semester. These may be small group assignments, individual assignments, or partnered assignments. All work will be done in class. Any work not finished in class will be taken home for completion by assigned due date given in class. These activities will ask you to analyze and evaluate a current event or media depiction (news, film, television, etc.) that are intended to engage you in public discourse in a safe environment.

Presentation: Choose an example from television, film, news, etc. to analyze messages and meanings using material learned throughout the semester. Presentations will be given in Week 14. Presentations should not be shorter than 10 minutes and not exceed 15 minutes. An accompanying PowerPoint presentation or other visual aid is required. The goal of this assignment is to analyze messages appropriate to the audience, purpose, and context by adapting messages to the diverse needs of individuals, groups, and contexts as well as to critically analyze messages by examining meanings embedded in messages. These could be political speeches, scenes from movies, significant passages from fiction and nonfiction literature, etc.

Midterm Exam: The last class of midterm week will culminate with an in-class exam. The beginning of the week will be dedicated to review. The midterm exam is intended to evaluate your understanding of Communication theories, perspectives, principles, and concepts through multiple-choice, fill-in-the-black, true/false, and short response formats.

Final Research Paper: You are required to write a 10-15 page research paper on an approved topic from course material. Topics are due in Week 10, but can also be approved before. This paper is due at the end of the final period as a hard copy. You will be handing this in to me personally during the final exam period. This should be written in MLA format, 12 pt font, Times New Roman, double spaced. Paginate all pages. The Final Research Paper is intended to engage you in Communication inquiry by formulating questions appropriate for Communication scholarship.

Grading Policy:

Attendance – 0.5 pt/class (16 pts)

Office Hours – 3 visits @ 3 pts each (9 pts)

Weekly Quizzes – 15 quizzes @ 15 pts/quiz (225 pts)

Classroom Activities – 5 activities @ 15 pts/activity (75 pts)

Presentation – 50 pts

Midterm Exam – 75 pts

Final Research Paper – 100 pts

550 pts total

A = 451 - 550 pts

B = 351 - 450 pts

C = 251 - 350 pts

F = 250 pts or below

Classroom Policies:

Late Work Policy:

Late work will not be accepted at any time. Late work will receive a zero.

Attendance Policy:

You are permitted two unexcused absences. Three unexcused absences will result in a letter grade deduction of your final grade. A doctor's note or proof of a direct relative's death will be necessary for consideration of excused absences. The instructor should be notified as soon as possible before

an absence to arrange appropriate make-up work including adjusted due dates if applicable. Students will have an equal amount of time for completion of make-up assignments.

Electronics Policy: The use of electronics such as cellphones, laptops, or tablets is not permitted except for the explicit use of classroom notetaking or classroom activities. If you are seen using devices for another reason, I will ask you to close irrelevant tabs or put the device away. If inappropriate electronics usage is excessively distracting and/or becomes a repeated offense, I will ask you to leave the classroom and you will not receive attendance points for that day.

Email Policy: I check my email regularly on Monday through Friday until 7:00 pm after which time I will not respond to emails until the next day. I also do not check my email on the weekends. If you send an email late on Friday, I may not get back to you until Monday. Please allow at least 48 hours for a response. I will not check my emails on holidays or university breaks.

Furthermore, if I am to receive an email or other form of communication from a parent or guardian, I will not respond to them and you will be notified. For more information, please refer to the university's FERPA webpage.

The information contained in this syllabus, other than this course's grade and attendance policies, may be subject to change with reasonable advance notice.

Course Schedule:

Week 1 Introduction to Media Literacy Ch 1 & 2	<u>Readings:</u> Potter pg. 2-34	<u>Due:</u> Weekly quiz (Due online on Fridays, unless otherwise stated)	<u>Reminders:</u>
Week 2 Audiences Chapter 3, 4, 5	Potter pg. 35-73	Weekly quiz	Classroom activity #1 I will be leading the class in an activity (Friday) which will then expand into small groups. Please come to class with a laptop, tablet, or smartphone to do research with. These instructions also apply to future classroom activities.
Week 3 Industry Ch 6, 7	Potter pg. 95-146	Weekly quiz	
Week 4 Content Ch 8, 9	Potter pg. 147-193	Weekly quiz	
Week 5 Content Ch 10	Potter pg. 194-222	Weekly quiz	Classroom activity #2
Week 6 Content Ch 11, 12	Potter pg. 223-266	Weekly quiz	
Week 7 Effects	Potter pg. 267-304	Weekly quiz	Classroom activity #3

Ch 13, 14			
Week 8 Midterms and Review		Weekly quiz (from in-class practice review on Wednesday) Midterm (Friday)	See me for one of three office hours visits. Please come to class with prepared questions to turn in for extra credit. I will be leading an interactive review period on Wednesday before the midterm.
Week 9 The Springboard Ch 15	Potter pg. 305-330	Weekly quiz	
Week 10 Confronting the Issues Issue 1, 2	Potter pg. 331-375	Weekly quiz	Research Paper topics due, includes one of three office hours visits.
Week 11 Confronting the Issues Issue 3, 4	Potter pg. 376-411	Weekly quiz	Classroom activity #4
Week 12 Confronting the Issues Issue 5, 6	Potter pg. 412-462	Weekly quiz	Presentation topics due, includes one of three office hours visits.
Week 13 Agenda Setting Theory, Uses and Gratifications Theory, and the Hyperdermic Needle Model	Reading Handout(s)	Weekly quiz (from reading handout)	Classroom activity #5
Week 14 Presentations	Reading Handout(s)	Weekly quiz (from reading handout)	
Week 15 Presentations	Reading Handout(s)	Weekly quiz (from reading handout)	
Week 16 Finals Week No class meetings!		Final paper due during finals period.	Final paper due during finals period.

UNIVERSITY SYLLABUS POLICY STATEMENTS

ACADEMIC INTEGRITY

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty, trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic

integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete NAU's online academic integrity workshop available in the E-Learning Center and should review the full academic integrity policy available at <https://policy.nau.edu/policy/policy.aspx?num=100601>.

COURSE TIME COMMITMENT

Pursuant to Arizona Board of Regents guidance (Academic Credit Policy 2-224), for every unit of credit, a student should expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, and studying.

DISRUPTIVE BEHAVIOR

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with student learning, which can include the involuntary withdrawal of a student from a course with a grade of "W". For additional information, see NAU's disruptive behavior policy at <https://nau.edu/university-policy-library/disruptive-behavior>.

NONDISCRIMINATION AND ANTI-HARASSMENT

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU's Safe Working and Learning Environment (SWALE) policy. EAO also assists with religious accommodations. For additional information about SWALE or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at equityandaccess@nau.edu, or via the EAO website at <https://nau.edu/equity-and-access>.

TITLE IX

Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a “Title IX Coordinator” to monitor the institution’s compliance with this important civil rights law. NAU’s Title IX Coordinator is Pamela Heinonen, Director of the Equity and Access Office located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3312 (TTY: 928-523-1006), by fax at 928-523-9977, or by email at pamela.heinonen@nau.edu. In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at <http://nau.edu/equity-and-access/title-ix>.

ACCESSIBILITY

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-8773 (voice), 928-523-6906 (TTY), 928-523-8747 (fax), or dr@nau.edu (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a self-identification form online at <https://nau.edu/disability-resources/student-eligibility-process> or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU’s Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at jamie.axelrod@nau.edu.

RESPONSIBLE CONDUCT OF RESEARCH

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. More information regarding RCR training is available at <https://nau.edu/research/compliance/research-integrity>.

MISCONDUCT IN RESEARCH

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in serious disciplinary consequences. Students must also report any suspected or actual instances of research misconduct of which they become aware. Allegations of research misconduct should be

reported to your instructor or the University's Research Integrity Officer, Dr. David Faguy, who can be reached at david.faguy@nau.edu or 928-523-6117. More information about Misconduct in Research is available at <https://nau.edu/university-policy-library/misconduct-in-research>.

SENSITIVE COURSE MATERIALS

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

Last revised August, 2019

Introduction

As I began researching and creating this course on documentary studies I started the project in a qualitative-based mindset. I began creating the course before specifically researching documentary film studies pedagogy. I reflected on my own experiences as an undergraduate student, various film studies and documentary studies courses I had taken as an undergraduate as well as a graduate student and observing the course structure of one professor's documentary studies course from the position as a teaching assistant. I also compared a documentary studies course I took as an undergraduate with the professor's redesigned course that has since been implemented. I felt like I had a unique experience of knowing what it is like on both sides of the classroom within the last three years and had an idea of how I wanted to integrate various ideas on documentary studies pedagogy into one adaptive course structure.

As I began researching documentary studies pedagogy specifically, I was dismayed to find that literature dedicated to various keyword searches on this subject yielded various results for *documentary* pedagogy. That is, the technological, industrial, and creative production of a documentary film as opposed to the analytical, historical, critical, and theoretical nature of *documentary studies*. Both are important to the understanding of documentary films. In this course, you will find emphasis is placed on all these aspects of documentary studies: the analytical, the historical, and the practical. As with most pedagogical study, the trial and error of integration and separation of subjects relies on the qualitative efforts put forth for application and discussion.

I do not claim to be an experienced teacher, nor do I claim that this course and the suggestions put forth are a perfect fit for each program or instructor. However, I tried to back up the content and build assignments based on research and experience. I was surprised to find a lack of

quantitative research on effective and engaging assignment building. Pedagogical attempts to create effective and engaging assignments and classroom content comes from the trial and error of many different instructors across disciplines and institutions. However, a general guide for creating assignments effectively and engagingly can be found in various literature on learning and teaching styles as well as qualitative-based instructor observations. In an attempt to develop an effective and engaging scientifically backed course structure and assignments I relied on some common denominators of pedagogical research.

Literature Review

Dr. Kelly Egan, Assistant Professor of Visual and Media Studies at Trent University, asks faculty to entertain the semiotics and idea of “playing” with films in film studies pedagogy. The ability of digital media to rewind, pause, and fast-forward movies gives the classroom the ability to discuss and “play” with the films in a way that celluloid and cellulose film never can. She encourages the use of this ability in the classroom to embrace the possibilities of digital media in the classroom as a teaching material and source for “new content and new perspectives to emerge.”¹

Mike Wayne’s article “Reflections on Pedagogy: Documentary theory and practice in the classroom” reflects on his teaching experiences related to documentary film production balanced with theoretical perspectives toward production. Most content reflects professional-grade cinematic documentary filmmaking pedagogy, but he makes observations on the importance of grading criteria for video production considering its highly creative, expressionist, and interpretive natures. Wayne acknowledges the differences in traditional essay writing than video

¹ Kelly Egan, "Play: Reimagining Film, Or, Towards a New Pedagogy of Film Studies." *Offscreen* 21, no. 10 (2017): *Offscreen*, Oct 2017, Vol.21 (10).

production projects not the least of which involve different strengths from students. Wayne's focus is primarily on the integration of documentary film theory into his course which overlaps a traditional documentary studies course in the topic of Direct Cinema and observational filmmaking. He specifies the importance for this subject in theoretical courses due to its ability to help students "[formulate] very clearly some of the key questions, aspirations, assumptions, and contradictions around the documentary form" which can be seen in a traditional historically-based documentary studies course as well.²

A Faculty Focus report on Designing Effective Writing and Research Assignments collected one-page essays from faculty describing their effective assignments. Dr. Rita Duarte Marinho suggests writing papers in chunks is effective in writing good analytical papers which is also touched on by Dr. Stephen L. Broskoske who equates writing a paper to building a court case. Dissecting the writing process this way helps his students clearly and actively write their research papers while also assisting students through the process. Both Drs. Marinho and Broskoske maintain college professors often end up teaching their students how to write research and analytical papers and dividing up the workload into manageable, easy-to-understand sections is effective. Dr. Maryellen Weimer bases her methods for minimizing plagiarism from Arthur Sterngold who suggests a lack of formal writing instruction for students results in cyber-cheating. To promote and teach professional writing practices Dr. Weimer suggests chunking research papers into smaller assignments, stipulating requirements on topics to course content, providing a basis for reference sources, discussing topics in class throughout the semester, meeting with students about their assignment, and requiring students to submit source material.

² Mike Wayne, "Reflections on Pedagogy: Documentary Theory and Practice in the Classroom." *Journal of Media Practice* 4, no. 1 (2003): 55-61.

Dr. Weimer also attests to the effectiveness of writing by citing an experiment where students who write for just 5 minutes a week in class, or 45 minutes all semester, performed better on factual and conceptual multiple-choice questions. Dr. David A. Locher describes the success of chapter essays in his classrooms as a method for students to “sit down and reflect on the information, it’s ramifications, and meaning.” This has helped his students understand the meaning of the content rather than compartmentalizing and not retaining information. Writing essays after every chapter also helped students relate their reality to higher education, this enforcing the relationship between both. Dr. Denise D. Knight suggests using choice-based assignments such as “two out of three” or “three small papers versus one large paper” help her students “assess their own strengths and interests” while dividing up the workload for students who so choose.³

Dr. Allison Boye of Texas Tech University developed a guide for creating “meaningful and effective” assignments for general use. She advises faculty to provide detail in directions which helps students successfully complete assignments while also leaving questions open-ended to facilitate students’ “thinking and explaining.” She also advises making examples that are both successful and unsuccessful available to students. Like some of the previous examples, Dr. Boye also advises faculty to consider assisting students in finding proper resources, incorporating choice, and “sequencing” assignments to break them up. This source provides many references to specific literature which I may choose to utilize as resources in the final literature review, although most sources are outdated now.⁴

³ “Keys to Designing Effective Writing and Research Assignments.” Faculty Focus | Higher Ed Teaching & Learning. Magna Publications, December 31, 2019.

⁴Allison Boye, “Teaching, Learning, & Professional Development Center.” Texas Tech University. Texas Tech University. Accessed April 16, 2020. While many universities provide course resources for faculty, Boye’s resources she created for Texas Tech were the most in-depth and credible that I found.

In 2002 Gabe Keri found that overall male students preferred independent learning through application. This includes hands-on in-class learning and assignments that reflect worldly activities. Females preferred conceptual learning which leans more into the traditional classroom structure including reading, organized course materials, and reliance on the instructor.

Furthermore, both genders preferred social aspects in their learning styles, but the implication that males will be more vocal with their “pragmatic and sharing attitude” that might shut women out of sharing their own experiences related to that learning style.⁵ It is important to note that this study was published in 2002 and the role of women in classrooms, as well as various other collaborative environments, may have drastically changed in the wake of the #metoo era.

Barbra Nelson et al. found that educating students on learning styles and reinforcing the information over a period of time showed significant gains in success. The information and training shared with the group included their strengths for studying and completing assignments. Here we can see that it may not be the type of assignment that matters the most, but the tools with which students given which prepare them for the interpretation and completion of the assignment based on their own preferences and traits.⁶

Michael Clump studied if education on learning styles had an impact on the development of learning processes on college students. The study was based on research done by Schmeck, Ribich, and Ramanaiah that posits college students’ learning styles change over the course of their college careers. Students will go through these changes and adaptations on their own, but giving them the information, vocabulary, and tools upfront allows them to put the information to

⁵ Gabe Keri, "Male and female college students' learning styles differ: An opportunity for instructional diversification." *College Student Journal* 36, no. 3 (2002): 433-442.

⁶ Barbra Nelson et al. Effects of learning style intervention on college students retention and achievement. *Journal of College Student Development*, 34(5) (1993): 364–369.

immediate use. Doing so significantly increased students' Deep Processing and Elaborative Processing skills which have shown students receive better classroom grades, develop critical thinking skills, and increase reading comprehension.⁷

Robert Sternberg et al. claim the two styles of learning and thinking as ability and personality-based traits. They posit that ability-based teaching with narrow conceptions and rigidity results in the success of the few who can learn this way. Teaching ability-based students in one way neglects the abilities of others even when they are also ability learners. It is suggested that teachers cater to the three ability types of analytical, creative, and practical thinking to foster idea forming, sharing, and implementation into schoolwork. Teachers can expand their teaching styles to meet the needs of various students by teaching analytically, creatively, and practically while also exhibiting the traits themselves. Personality-based teaching and learning emphasizes the way learners prefer to use their abilities individually. Personality-based learning and teaching styles are extremely fluid even at an individual level. They are often applied on a needs and wants basis over an ability. These abilities are flexible in the moment as well as across periods of time and are learned through nurture of the learning environment. So, college students who are relearning their learning styles and preferences are highly susceptible to adopting personalized methods.⁸

Through the theory of mental self-governance students and teachers can tailor their personality-based methods through three different functions. Legislative-based students is self-sufficient and extremely creative. These students would enjoy creative writing, creating new mathematical

⁷ Michael Clump, "Changes to Students' Learning Processes Following Instruction on the Topic." *Journal of Instructional Psychology* 32, no. 4 (2005): 293-97.

⁸ Robert Sternberg et al. "Styles of Learning and Thinking Matter in Instruction and Assessment." *Perspectives on Psychological Science* 3, no. 6 (2008): 486-506.

operations or creatively finding correct solutions, or writing futuristic predictions through a historical lens. Executive students are regimented and thrive on structure and enjoy following a given format. These students would enjoy assignments based on memorization and application, lecture-style class structures, and taking traditional multiple-choice and short-essay exams.

Judicial students are evaluative and employ critical thinking skills. They would enjoy comparing ideas, people, and places.⁹

In addition, students can also fall into a “form” of mental self-governance which helps explain the ways in which students get assignments done. Monarchic students are very one-minded and tend to devote large amounts of time to one task at a time. Teachers can help students in the classroom by relating content to these dominant interests. Hierarchic students are good time managers and they may thrive by using lists and prioritizing. They can think ahead to get assignments done without necessarily sacrificing other assignments. Oligarchic students are multi-taskers and like to challenge the traditional way of completing tasks. Despite being multitaskers, oligarchic students have issues deciding which assignments to give more attention to despite deadlines and amount of work. Learning to prioritize is a method for oligarchic students to get assignments done and teachers can help these students by mentoring and explaining how much time to devote to an assignment, how to complete it, and when to do it. These traits can be expressed sporadically, and the student will often not be consistent in turning in work at a set pace and their work-life balance may be uneven. Anarchic students are good at thinking in terms of tasks and finding the best way for them to complete them. These tactics do not follow the regimented strategies of a hierarchic student as anarchic students do not thrive by working systematically. They will find the best way of getting a task done that makes the most

⁹ Sternberg et al., “Styles.”

sense to them through trial and error. They do not thrive on self-organization and self-discipline and are prone to reject authority. While these traits can make them extremely creative, they do not manifest productively in regimented settings. Teachers can help anarchic students succeed by helping them find a sense of organization and an outlet for their creativity. These students may be smart and capable but have a hard time showing those attributes in a traditional educational setting. These “forms” also apply to teachers.¹⁰

There are also two “levels” of self-government. Locally governed students will be good at regimented tasks and can learn specifics of new ideas and information but have a hard time relating them to the bigger picture. Globally governed students are the opposite, they can relate ideas across boundaries that are experienced by local students. However, they are not detail oriented in the specifics of the bigger picture. These students must work on their supporting arguments and dig deeper into the “how” and “why” of the content. Self-governance is also defined by two “scopes.” Internal-based students work better independently, and the external student works well in groups.¹¹

Self-governance also involves a “leaning.” Liberal-leaning students will work well on tasks that involve working outside of pre-established norms and familiar territory. These students work well when challenged and dealing with ambiguity. They will usually work outside of the scope of others and lean into their creativity. Conservative students enjoy regime and clarity. This student will follow the pack by seeking out how other students complete assignments as a basis

¹⁰ Ibid.

¹¹ Ibid.

for structure, ask for clear expectations and details, and thrives on traditional assignments that don't require emerging media or technology.¹²

Using these traits of personality-based styles, university instructors have been found to be legislative but not executive. Older instructors were also found to be more executive, local, and conservative than their younger colleagues. Instructors of the humanities are also more likely to be more global than science teachers. Outside of work and school experiences also contributed to the degree of judicial and liberal styles for instructors and students. The degree to which students and teachers identify with an institution ideologically has an effect on their presence there which also contributes to similarities of learning and teaching styles from place to place.¹³

Sternberg et al. suggest that teachers employ some of each style in their teaching to give each kind of learner an avenue for success. However, catering every style all the time is not conducive to learning and does not prepare students to adapt to situations beyond their control. Operating outside of students' learning styles helps them to develop skills for different disciplines and discourages the privilege of having everything done for you to your own satisfaction. Dipping into various styles and abilities can help even the opportunities for all learners and promote different ways of thinking, learning, and teaching.¹⁴

Discussion

Many of the suggestions here relate to key themes of "chunking" assignments and the benefits of writing on information retention and analytical thinking. Making writing assignments short and open-ended with clear instructions is the most likely method to engage students and encourage

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

information retention. Faculty involvement including monitoring the process seem to be the most effective in students' longer assignments despite the "hand-holding" this method may promote. I found it difficult to source research-based literature as opposed to the practice-based literature I've detailed here. While the practice of faculty is valuable, I was hoping to obtain more quantitative data on the effectiveness of assignments such as research papers and group projects.

Research on teaching and learning, particularly at the collegiate level, can be found in literature on individual teaching and learning styles. By defining strengths and weaknesses of students teachers can infer which assignments would most benefit their students and complement their teaching styles. By evaluating themselves, students can gain self-awareness and develop techniques for effective learning. Looking at studies focusing on learning styles offers more quantitative data on assignments than assignment building, although the majority of the literature is qualitative. The studies don't confirm or deny the effectiveness of assignments on overall student grades but does offer suggestions on which fundamental kinds of assignments might benefit students who learn differently from each other. Using this data, teachers can make decisions on a variety of assignments which can support the learning styles of some students while challenging the adaptation ability of others and vice versa.

In my efforts to create a scientifically backed course I concluded that implementing the suggestions of others expressed through qualitative and quantitative research would be a matter of preference on all fronts. What I can offer are suggestions based on experiences of my own as well as other professionals. It is important to note that the content of the course is influenced by culture and experience. I myself am an American female whose formal teaching and learning experiences have been mostly conducted through that lens. Other experiences are from a Western European lens which are closely related to American educational cultures. For these reasons I did

not engage in research which was conducted outside of the United States or use assignment-building suggestions which were originally employed and evaluated in other countries.

Bibliography

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Wayne, Mike. "Reflections on Pedagogy: Documentary Theory and Practice in the Classroom."

Journal of Media Practice 4, no. 1 (2003): 55-61.

How To Use:

This course is intended as a guideline. Some areas of personalization have been italicized for you to edit. Modification to personal and professional preferences is expected although complete erasure of assignments, content, and schedule are not advised. As is, the course caters to many learning styles in various degrees and is structured to work off of suggestions of qualitative pedagogical literature.

This course intends to bridge the gap between practical documentary pedagogy and documentary studies. To bridge the gap there are three major assignments: a research paper, and analysis paper, and a mini documentary project. The research paper is an information-based assignment intended to familiarize students with the foundations of the discipline. The documentary project provides students with different learning styles a different way of applying the foundations. The project encourages students to observe the hands-on aspects of making a documentary film. Understanding of either independent field cannot be whole without basic knowledge of each. The analysis essay merges the study and practice of documentary into one assignment. This assignment is intended as the course final due to its integrative nature via assessment of the practical, theoretical, and critical aspects.

This is an intensive course. It should be used for senior-level undergraduates or exceptional junior-level undergraduates. The course could also be easily adapted to a master's-level course. I know the presented workload is heavy, but with instruction and clear expectations I think undergraduates would find this course conducive to their education on a variety of levels and even be interdisciplinary.

Your Institutional Banner Here

Junior/Senior-Level Documentary Film Studies Course – Documentary Studies Pedagogy

**16 Weeks, Twice a Week, 90 minutes/session with a class of up to 25-30 students.*

- Class time: M/W, 12:00 pm – 1:30 pm, or what is assigned
- Location: Your classroom.
- Mode of Instruction: In-Person
- Instructor: My Name, and credentials
- Office and Office Hours: Your office on these days at this time
- Email: myemail@school.edu

Pre-Requisites: Film Studies, Film Production, Communication, Journalism, or History **Junior or Senior-status** prerequisites. **If you want to implement this workload and sophistication of ideas on less experienced students that is your prerogative.*

Required Textbooks:

“A New History of Documentary Film” by Betsy McLane:

https://www.amazon.com/New-History-Documentary-Film-Second-ebook/dp/B00CPOS4XE/ref=sr_1_1?crd=81384VP08GVR&dchild=1&keywords=a+new+history+of+documentary+film&qid=1587266404&srefix=a+new+history+of+documen%2Caps%2C252&sr=8-1

“Introduction to Documentary” by Bill Nichols:

https://www.amazon.com/Introduction-Documentary-Third-Bill-Nichols-ebook/dp/B06XCDV6KG/ref=sr_1_1?dchild=1&keywords=introduction+to+documentary&qid=1587266495&sr=8-1

Course Description: Documentary Film Studies provides students an extensive knowledge of documentary film history, methods of discussing documentary films, and hands-on experience designed to create a well-rounded, multifaceted knowledge of how documentaries are made and studied to supplement a variety of skillsets and educational backgrounds.

Course Objectives:

Upon completion of this course:

1. Students will study and analyze documentary films through history, theory, practice, and discussion.
2. Students will gain an appreciation and critical understanding of various types of documentary films.
3. Students will learn about documentary history starting from circa. 1895 to the present day.
4. Students will gain vocabulary and ideas with which to discuss documentaries.

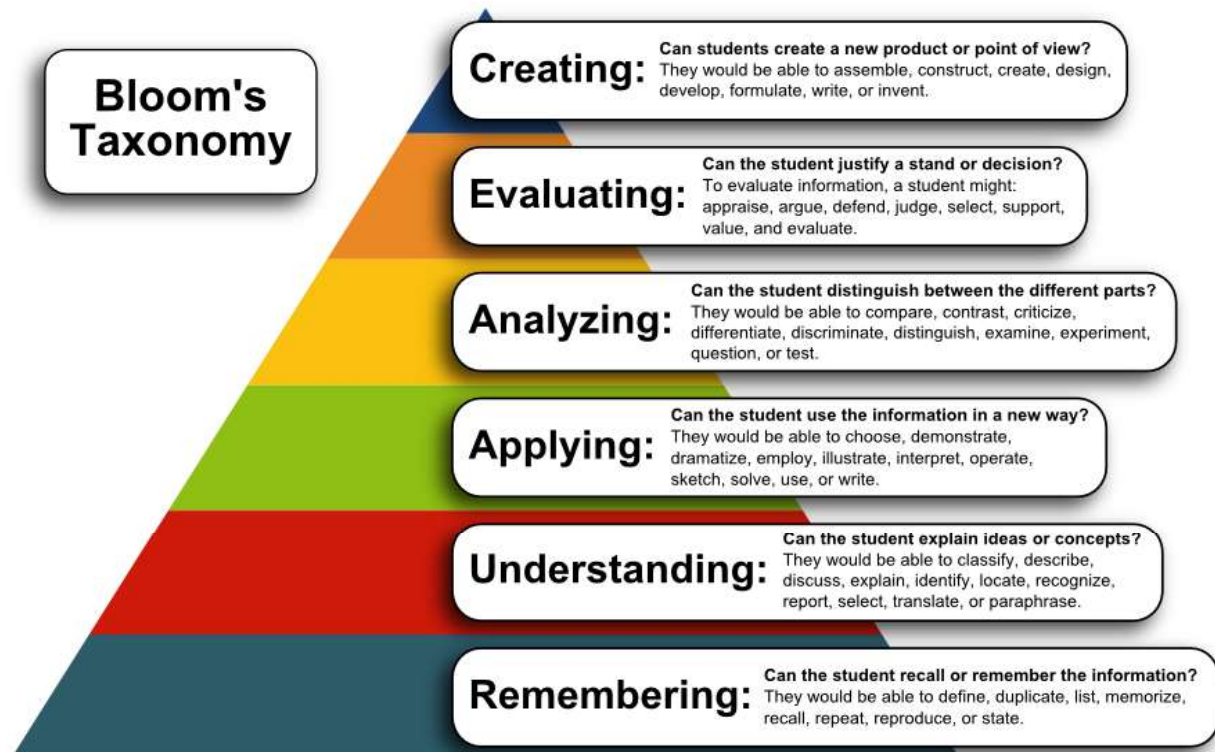
- Students will develop an awareness and critical frame of reference for documentaries across cultures.
- Students will gain technical knowledge of the uses and creation of documentary films through hands-on amateur documentary filmmaking.
- Students will gain knowledge of historical rhetorical situations in relation to documentary genre and production.

Learning Outcomes: (*use program-specific outcomes or use these:)

Students will apply critical and professional standards to analysis of film and media by:

- Investigate media consumption through an increased understanding of regional, national, and global media practice; and
- Interpret their own production, circulation and consumption of media both as a reflection of their own culture and in conversation with media users in other cultures; and
- Engage in meaningful and productive discussion, debate, and open intellectual exchange with others about regional, national, and global media practice; and
- Examine a variety of foreign and independent film traditions that they can apply to their own projects; and
- Read, write, and discuss the traditions and history of a variety of documentary stories; and
- Apply skills of reporting—interviewing, gathering information, researching people and ideas for potential documentary stories.

Bloom's Taxonomy of higher learning demonstrates the lowest to highest order of learning and the method with which to do so. Using the chart can give you an idea of how you are learning and even encourage you to develop new learning skills. We will be working in the highest orders in this course.



This is a film class and as such you will be expected to all assigned films outside of class prior to the Monday of the assigned week. You are responsible for classroom material and assignments based on the films. You are responsible for accessing all films.

The class schedule and any other information in the syllabus is subject to change. You will be notified of any changes that occur and are responsible for keeping track of any changes.

Classroom Policies:

Late Work Policy:

All assignments are due on the dates specified in the syllabus. They have been planned to allow you enough lead time to do the appropriate reading, reflection, and writing, and to deal with wayward computer problems. In addition, the due dates have been designed to complement specific activities. Please take these due dates seriously. No instructor is obligated to accept late work. You must turn in work when it is due (they will not be offered early nor be permitted late). Late work will not be accepted at any time. Late work will receive a zero.

Attendance Policy:

A doctor's note or proof of a relative's death will be necessary for consideration of excused absences. The instructor should be notified as soon as possible before an absence to arrange appropriate make-up work including adjusted due dates if applicable. Students will have an equal amount of time for completion of make-up assignments.

An excused absence is marked by a university institutional excuse. Mild illness and certain types of "family emergencies" do not necessarily constitute excused absences, but significant illness and major family emergencies should be reported to the instructor for consideration as an excused absence. In any case, the instructor is not unsympathetic to such issues and will work with you to make up missed work. I will be better equipped and more inclined to help you if you let me know what's going on (in other words, communicate with me!). Whenever you know of an upcoming absence, please contact me in advance if you must miss class--that will help insure you have access to anything that takes place during your absence.

Institutional excuses will be accepted only prior to the absence; however they do not excuse you from work nor do they provide you extra time for assignments -- if there is an assignment due during your absence, please check in advance about when it should be submitted (unless the assignment has been made in your absence, in which case you will be given a reasonable amount of time to submit the work after your return).

It is your responsibility to keep track of due dates. Reminders may not be given in class or via email. Implement good organizational and planning skills now so that you do not miss any classes or due dates.

Electronics Policy:

The use of electronics such as cellphones, laptops, tablets, earbuds, or other devices is not permitted except for the explicit use of classroom notetaking or classroom activities. If you are observed using devices for another reason, I will ask you to close irrelevant tabs or put the device away. If inappropriate electronics usage is excessively distracting and/or becomes a repeated

offense, I will ask you to leave the classroom and you will not receive attendance points for that day.

Email Policy:

Please use my institutional email addresses, and your institutional email addresses, for all electronic correspondence. I will not open emails from outside the university. I will not check *Blackboard* messages. Please allow at least 24 hours for a response. *I check my email regularly on Monday through Friday until 7:00 pm after which time I will not respond to emails until the next day. I also do not check my email on the weekends. If you send an email late on Friday, I may not get back to you until Monday. I will not check my email on bank holidays or university breaks.* Following FERPA guidelines I am unable to explicitly discuss grades via email. If you send an email asking about grades, I may ask you to talk to me before/after class, visit during office hours, or make an appointment. Furthermore, if I receive an email or other form of communication from a parent or guardian I will not respond, and you will be notified. For more information, please refer to the university's FERPA webpage.

Assignments:

**Depending on your individual preferences and teaching philosophies projects can be replaced by large exams and projects can be made into small, low-stakes activities.*

Research Paper: Analyze a historical documentary movement, event, or time period. Pick a specific topic among movements, directors, a set of ideological films, and others that will help frame your understanding of documentary history. 5-10 pages, excluding references. Mid-term equivalent. Cover material from the realities to at least Italian Neo-Realism and the French New Wave. Any paper less than 5 pages and more than 10 pages, **not** including references, will receive an automatic zero. You will be required to submit a complete paper outline and a separate rough draft for ten points each (equivalent to one letter grade each).

Mini Documentary Project: Your task is to create a 2-5-minute documentary short on a subject of your choice (pending approval) in groups of two to five students. What style will your documentary be? Vlog episode (not a tutorial, haul, anti-haul, list, or anything of the “influencer” sort), interview, walk-and-talk, a combination of these and other styles? What modes will your documentary short operate in, and how? How did you arrive at your topic and style? Who contributed what to your project? Any project turned in that is less than two minutes and more than five minutes will receive an automatic zero.

You can use your smartphone to record video and audio, use your own camera and audio equipment of DSLR quality or higher, or rent this equipment from the university's equipment checkout. Write a one-page proposal for your project to turn in before production. We will have one class period to do some shooting and a class period for editing. This project is not meant to be a master work of cinema by any means. Students should produce a documentary short to get hands-on analytical practice of how documentary films are thought about and made. Each group will turn in their own one-page proposal on the project. On the due date each student will also turn in a two-page response paper. Four-week timeline.

Film Analysis Essay: Choose a documentary film from one of the end-of-chapter lists in “A New History of Documentary” to research for a film analysis using Nichols’s documentary modes, film structure, history of documentary, cinema vérité, direct cinema, and other elements that make up the film. Include at least 10 references. 10-15 pages, excluding references. This essay requires research to synthesize and analyze course material. Any paper less than 10 pages and more than 15 pages, **not** including references, will receive an automatic zero. You will be required to submit a complete essay outline and a separate rough draft for ten points each (equivalent to one letter grade each).

Weekly Readings and Response Worksheets: Each week a selection of prompts will be provided to students for completion at home and turned in during class or online to synthesize, analyze, and reflect on material.

Attendance/Participation: Daily points for accountability of material and encouragement for presence in class.

Grading Rationale:

Film Analysis Essay	100 points
80% Essay	(80 points)
10% Rough Draft	(10 points)
10% Outline	(10 points)
Research Paper	100 points
80% Essay	(80 points)
10% Rough Draft	(10 points)
10% Outline	(10 points)
Documentary Project	100 points
70% short film	(70 points)
20% individual response	(20 points)
10% proposal	(10 points)
Weekly Responses (14 @ 5 pts)	70 points
Attendance/Participation	140
	(2 classes/week x 14 weeks regular session x 5 pts/class)
Total 510 Points	

Course Schedule:

	Readings/Viewings	Due	Reminders/Notes
Week 1: The Realities of Lumiere and Edison Company circa 1895	View: Realities (circa. 1895) Read: McLane Chapter 1, pgs. 1-20 Nichols Chapter 9, pgs. 253-272	Response (Fridays at 11:59 pm via online)	
Week 2: Early Documentaries	View: Nanook of the North (1922) (<i>1 hr. 18 min</i>) Read: McLane Chapter 2, pgs. 21-40	Response	
Week 3: Manifestos, Evolving Documentaries, and Talking About Films	View: Man With A Movie Camera (1929) (<i>1 hr. 8 min</i>) Read: McLane Chapter 3, pgs. 41-56 Nichols Chapters 6 and 7, pgs. 142-211 Vertov's Manifestos (attached)	Response	
Week 4: 1930s	View: Night Mail (1930) (<i>53 min.</i>) Read: McLane Chapters 4 and 5, pgs. 57-92	Response	
Week 5: 1940s and 1950s	View: War Comes to America ("Why We Fight" series) (1945) (<i>1 hr. 10 min</i>) Read: McLane Chapters 6 and 7, pgs. 93-158	Response	Research paper outline due Friday.
Week 6: 1950s and 1960s French New Wave and Italian Neo Realism	View: Le Joli Mai (1963) (<i>2 hr. 45 min</i>) Read: McLane Chapter 8 and 11, pgs. 159-184 and 219-242	Response	Research paper rough draft due Friday.

Week 7: Reflection on course content and Midterms	View: Primary (1960) (in class, <i>1 hr.</i>)	Response Midterm paper due	Midterm paper due Friday.
Week 8: American Avant Garde And 1970s Doc project pre-production day (Wednesday)	View: Grey Gardens (1975) (<i>1 hr. 35 min</i>) Read: McLane Chapter 12, pgs. 243-270	Response	Begin documentary projects
Week 9: Doc project filming practice day (Monday) and editing workshop day (Wednesday)	Read: Nichols Chapters 2, 3, and 4, pgs. 42-119	Response:	
Week 10: 1980s	View: The Thin Blue Line (1988) (<i>1 hr, 41 min.</i>) Read: McLane Chapter 13, pgs. 271-300 Nichols Chapter 8, pgs. 212-252	Response	
Week 11: Doc project screening day (Wednesday)		Response	Documentary projects due in class Wednesday
Week 12: 1990s	View: The Civil War (1990) (most episodes range from about 1 hr, 15 min to 1hr 30 min) (<i>choose one episode for the whole class to view</i>) Read: McLane Chapter 14, pgs. 301-330	Response	
Week 13: 2000s	View: Bowling for Columbine (2002) (<i>2 hr</i>) Read: McLane Chapter 15, pgs. 331-362	Response	Final essay outline due on Friday.
Week 14: 2010s, Today, and Beyond	View: The Act of Killing (2012) (<i>1 hr. 57 min</i>)	Response	Rough draft due on Friday.

	Read: McLane Chapter 16, pgs. 363-390		
Week 15: Reading Week			Work on final papers
Week 16: Finals Week		Final papers due at end of scheduled finals period.	Final papers due at end of scheduled finals period.

Other films to consider for viewing: Hoop Dreams, Koyaniscatsi, Baraka, Roger and Me, Night and Fog, Crisis, Salesman.

Other sources for readings: Crafting Truth, Documentary Film: A Very Short Introduction, Documenting the Documentary.

UNIVERSITY SYLLABUS POLICY STATEMENTS

ACADEMIC INTEGRITY

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty, trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete NAU's online academic integrity workshop available in the E-Learning Center and should review the full academic integrity policy available at <https://policy.nau.edu/policy/policy.aspx?num=100601>.

COURSE TIME COMMITMENT

Pursuant to Arizona Board of Regents guidance (Academic Credit Policy 2-224), for every unit of credit, a student should expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, and studying.

DISRUPTIVE BEHAVIOR

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with student learning, which can include the involuntary withdrawal of a student from a course with a grade of "W". For additional information, see NAU's disruptive behavior policy at <https://nau.edu/university-policy-library/disruptive-behavior>.

NONDISCRIMINATION AND ANTI-HARASSMENT

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU's Safe Working and Learning Environment (SWALE) policy. EAO also assists with religious accommodations. For additional information about SWALE or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at equityandaccess@nau.edu, or via the EAO website at <https://nau.edu/equity-and-access>.

TITLE IX

Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a "Title IX Coordinator" to monitor the institution's compliance with this important civil rights law. NAU's Title IX Coordinator is Pamela Heinonen, Director of the Equity and Access Office located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3312 (TTY: 928-523-1006), by fax at 928-523-9977, or by email at pamela.heinonen@nau.edu. In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at <http://nau.edu/equity-and-access/title-ix>.

ACCESSIBILITY

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-

8773 (voice), 928-523-6906 (TTY), 928-523-8747 (fax), or dr@nau.edu (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a self-identification form online at <https://nau.edu/disability-resources/student-eligibility-process> or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU's Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at jamie.axelrod@nau.edu.

RESPONSIBLE CONDUCT OF RESEARCH

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. More information regarding RCR training is available at <https://nau.edu/research/compliance/research-integrity>.

MISCONDUCT IN RESEARCH

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in serious disciplinary consequences. Students must also report any suspected or actual instances of research misconduct of which they become aware. Allegations of research misconduct should be reported to your instructor or the University's Research Integrity Officer, Dr. David Faguy, who can be reached at david.faguy@nau.edu or 928-523-6117. More information about Misconduct in Research is available at <https://nau.edu/university-policy-library/misconduct-in-research>.

SENSITIVE COURSE MATERIALS

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

Last revised August 2019

Documentary Film Studies: Historical Research Paper

Learning Objectives:

1. Investigate media consumption through an increased understanding of regional, national, and global media practice; and
2. Engage in meaningful and productive discussion, debate, and open intellectual exchange with others about regional, national, and global media practice; and
3. Read, write, and discuss the traditions and history of a variety of documentary stories.

Instructions:

This research paper is intended to create a strong foundation for students as they progress into studying how and why documentary films are made. Creating a strong historical foundation creates a base understanding of the rhetorical operation of documentary films. Students analyze and explain the history of documentary movements and large-scale events that created our modern-day idea of a documentary film. This research paper acts as a mid-term assignment. The instructor should cover material from the realities to at least Italian Neo-Realism and the French New Wave to create a foundation of historical knowledge ending immediately (abt. 10 years) after World War II and setting the stage for modern documentary practices. Instructor may choose a preferred citation format. Allow time for completion of the paper from the beginning of the course until the scheduled midterm.

Assignment:

Analyze a historical documentary movement, event, or time period. Pick a specific topic among movements, directors, a set of ideological films, and others that will help frame your understanding of documentary history. 5-10 pages, excluding references. Mid-term equivalent. Cover material from the realities to at least Italian Neo-Realism and the French New Wave.

Times New Roman, 12 pt font, double spaced, paginated, and with a proper header. Chicago/Turabian or MLA format. Use formal language, i.e. no first person!

Rough Draft Instructions:

- The rough draft should include a clear beginning, middle and end. Revisions and tweaks to the thesis is acceptable.
- It should use correct MLA format and should be a minimum of 5 pages. The final paper must be 10-15 pages.
- Any rough draft that is less than 3 pages will start with a 50% highest grade possible.

This is not a critique or review of a film. I am not interested in how you personally feel about a film or event. I'm interested in your ability to exhibit critical thinking and analyze historical events in relation to the subject. Please do not define film terms unless you are challenging the definition or coining a new word. Focus on the quality of your supporting evidence rather than the quantity.

More than three spelling error will automatically impact your grade negatively by 20%. More than five spelling errors and your paper will receive a zero. Constant grammar mistakes such as punctuation, comma usage will negatively impact your grade.

Documentary Film Studies: Mini Documentary Project

Learning Objectives:

1. Read, write, and discuss the traditions and history of a variety of documentary stories, and;
2. Apply skills of reporting—interviewing, gathering information, researching people and ideas for potential documentary stories, and;
3. Interpret their own production, circulation and consumption of media both as a reflection of their own culture and in conversation with media users in other cultures.

Instructions:

Students work together to produce a short, amateur documentary film. The film should run two to five minutes in length. Students may use their smartphones for the project, their own equipment of DSLR grade or higher, or check out equipment from the university. Students will gain a practical knowledge of making documentaries using Bill Nichols's documentary modes to learn hands-on how documentaries tell stories. Students work together in groups but provided a 1-page essay on the project. Projects should be graded liberally. Allow four weeks for students to shoot and edit their documentary short, after which students will screen their films during one class period (the due date).

The first class period of this project will include explaining the assignment and then dividing of groups. The instructor may choose to let students group themselves or draw groups. Students will divide into their groups and discuss their project topics. A topic must be chosen during this class period. When a group has a topic they must get approval from the instructor to limit the similarity of videos and content. After students have chosen their topic, they will spend the rest of the class time planning pre-production.

The second class period will be a working day for students to get used to filming and being their projects with the supervision of the instructor and in a safe place. The instructor may choose to take the students around campus to demonstrate or let students roam on their own, making it back to class at the end of the period to confirm attendance, regroup, and ask questions. This may be done inside the building if weather does not permit outdoor activity.

The third class period is devoted to the editing process. Students will gain a basic understanding of editing in Adobe Premiere for editing their project. If editing equipment isn't available in the assigned classroom, the class should move to a computer lab or classroom with editing computers for a lesson in Adobe Premiere. If the instructor is not proficient in Adobe Premiere, a colleague or qualified student should be consulted to lead the lesson. Students with Mac computers may use iMovie which is quite intuitive to use.

The fourth class period devoted to this project is the due date, or screening day. Students will bring their finished short films to class for viewing. This is also when the individual one-page essay is due in class.

This project gives students without technical experience a safe place to learn how to use equipment and the process and technically advanced students can create short pieces for their reels. Journalism students with aspirations of newscasting can use this project as a space to practice their skills and obtain footage of their skills. History students can write a script for expository-driven documentaries and showcase their research and writing skills. This project is not meant to be a master work of cinema by any means. Students should produce a documentary short to get hands-on analytical practice of how documentary films are thought about and made

Assignment:

Your task is to create a two- to five-minute documentary short on a subject of your choice (pending approval) in groups of two to five students over the course of four weeks.

You can use your smartphone to record video and audio, use your own camera and audio equipment of DSLR quality or higher, or rent this equipment from the university's equipment checkout. Write a one-page proposal for your project to turn in before production. We will have one class period to group, claim a topic, and do some pre-production. Another class period will be devoted to doing some [practice shooting. A third class period will be devoted to a lesson editing. A fourth class period will be devoted to in-class screenings.

You will also include an individual two-page essay on the due date which will answer the following questions:

1. How did you arrive at your topic and style?
2. What style will your documentary be? Vlog episode (not a tutorial, haul, anti-haul, list, or anything of the "influencer" sort), interview, walk-and-talk, a combination of these and other styles?
3. What modes does your documentary short operate in, and how?
4. Who contributed what to your project?
5. What did you learn about documentaries during this process?

This assignment is worth 100 points toward your total grade. 70 points will come from the documentary short, 20 points will come from your two page essay, and 10 points will come from the group proposal (That's one letter grade!).

Documentary Film Studies: Film Analysis Essay

Learning Objectives:

1. Investigate media consumption through an increased understanding of regional, national, and global media practice; and
2. Engage in meaningful and productive discussion, debate, and open intellectual exchange with others about regional, national, and global media practice; and
3. Examine a variety of foreign and independent film traditions that they can apply to their own projects; and
4. Read, write, and discuss the traditions and history of a variety of documentary stories.

This essay is meant to culminate students' knowledge of documentary history from 1895-Present and practical documentary skills into one analysis essay. Throughout the semester students have acquired knowledge and skills with which to analyze the history, techniques, methods, and practical implications of documentary films. Students should choose a topic during the semester and may begin working on their analysis essay after a topic has been approved by the instructor. This timeline allows for students to space out their work during the semester and devote time to other assignments as well. The final essay should be turned in online before the end of the assigned finals period. I've chosen to allow students to turn their papers in online to provide for any end of term university events such as commencements, travel home, and study abroad. You may wish to adjust the submission method to fit your needs.

Assignment:

Choose a documentary film from the end-of-chapter lists in "A New History of Documentary" to research for a film analysis using Nichols's documentary modes, film structure, history of documentary, cinema verité, direct cinema, and other elements that may make up the film. Include at least 10 references. 10-15 pages, excluding references.

**You may want to choose your own format, but I've considered using this:*

Times New Roman, 12 pt font, double spaced, paginated, and with a proper header.
Chicago/Turabian or MLA format. Use formal language, i.e. no first person!

Rough Draft Instructions:

- The rough draft should include a clear beginning, middle and end. Revisions and tweaks to the thesis is acceptable.
- It should use correct MLA format and should be a minimum of 5 pages. The final paper must be 10-15 pages.
- Any rough draft that is less than 5 pages will start with a 50% highest grade possible.

This is not a critique or review of the film. I am not interested in how you personally feel about the film. I'm interested in your ability to break down the film's meaning. Please do not define film terms unless you are challenging the definition or coining a new word. Focus on the quality of your supporting evidence rather than the quantity.

More than three spelling error will automatically impact your grade negatively by 20%. More than five spelling errors and your paper will receive a zero. Constant grammar mistakes such as punctuation, comma usage will negatively impact your grade.

Documentary Film Studies: Weekly Responses

Utilize all, select, or create your own prompts.

Learning Objectives:

1. Investigate media consumption through an increased understanding of regional, national, and global media practice; and
2. Interpret their own production, circulation and consumption of media both as a reflection of their own culture and in conversation with media users in other cultures; and
3. Read, write, and discuss the traditions and history of a variety of documentary stories; and
4. Examine a variety of foreign and independent film traditions that they can apply to their own projects; and
5. Engage in meaningful and productive discussion, debate, and open intellectual exchange with others about regional, national, and global media practice.

Week 1:

What are you surprised to learn about documentaries so far?

Would you classify the *realities* as documentaries with our modern sensibilities?

What is one piece of information you gleaned from the Nichols reading that will help you with your weekly responses?

Week 2:

Do you agree or disagree with the methods Flaherty used to film *Nanook of the North*? Why or why not? Be specific in your examples.

Do you think people go to the same lengths to create “truth” on film today?

What is one thing about *Nanook of the North* that struck you as important or revolutionary?

Week 3:

In your own words, explain the ideas of Vertov’s *kino Pravda*.

How would you categorize *Man with a Movie Camera* using Nichols’s modes of documentary? Be specific and use examples.

How does *Man with a Movie Camera* create fluidity between fiction and documentaries? Use examples from McLane Chapter 3.

Week 4:

How did European documentary filmmaking evolve in the 1920s?

How did the British government influence documentary filmmaking in the 1930s? Do you think institutionalization of documentary filmmaking has any benefits? Why or why not?

How does *Night Mail* contribute to the situation of pre-WWII documentary filmmaking?

Week 5:

How did the institutionalization of documentary filmmaking in the United States influence the public effort towards WWII?

How does *War Comes to America* and the “Why We Fight” series blend fiction and documentary filmmaking practices to create a persuasive informational series? Use McLane chapter 7.

What kinds of documentary content and practices evolved out of WWII that were previously unavailable during WWI and the American Civil War?

Week 6:

In your own words define and discuss the histories of Direct Cinema and Cinema Verité.

How does *Le Joli Mai* employ the cinema verité style?

How did Italian Neo-Realism contribute to fluidity between fiction and documentary films?

How did WWII influence the subjects and practices of documentary filmmaking, particularly in Europe?

Week 7:

What have you learned about documentaries, and history, that you didn't know before taking this course?

How did *Primary* revolutionize filmmaking and filmmaking practices?

Week 8:

How did the 1970s reassess the usage of documentary filmmaking?

How would you define *Grey Gardens* in terms of Direct Cinema and Nichols's documentary modes?

How does *Grey Gardens* expose life in the 1970s? What do you think the intention of the directors was?

Week 9:

Reflect on the status of your project, working with your group, and working hands-on, and how the readings have informed your process.

What do you think crosses an ethical line in documentary filmmaking? What would you decide not to do when shooting a documentary? Give examples from documentary films we have watched, or you have seen on your own.

Week 10:

How are the topics in McLane Chapter 13 expressed in *The Thin Blue Line*?

How does Nichols Chapter 8 address the intention and content of *The Thin Blue Line*?

What do you think makes an effective Socio-Political documentary?

How do the modes (Nichols) at work in *The Thin Blue Line* persuade the viewer?

Week 11:

How would you categorize and analyze your documentary? Discuss elements of Direct Cinema/Cinema Verité, documentary modes, historical context, ethicality, social and political implications, and more.

Week 12:

How did Ken Burns and *The Civil War* expand documentary filmmaking practices?

How did the government expand documentary filmmaking in and around the 1990s?

How does archival access influence documentary filmmaking?

In the 1990s documentary filmmakers were still working on film and not digital; How successful do you think you would be in documentary filmmaking working without digital? Refer to your experience working on your project.

Week 13:

How did the culture around documentary filmmaking change at the beginning of the 21st century?

How does Michael Moore address an exigence in his documentary *Bowling for Columbine*?

How did advancements in technology contribute to exploration into experimental filmmaking?

Week 14:

Use topics addressed by McLane in chapter 16 to discuss the content and context of *The Act of Killing*.

How does *The Act of Killing* operate within Nichols's documentary modes? How do you think the blending of modes creates a cultural-historical reflection?

If you wanted to make a professional documentary today which steps would you take to get your documentary made? Use references and experiences from throughout the course as well as specific examples from McLane chapter 16.

Name Saxton Simmons

Date 10/16/2020

Section #: 05

CST111

Ethos, Pathos, Logos Assignment

Overview & Purpose: This week we explored Ethos, Pathos, and Logos. Now it's your turn to practice identifying these persuasive appeals.

Attached to this assignment is a debate between historian and scholar Dr. Mary Beard, from Cambridge University, and politician Boris Johnson who studied the Classics, classic literature, and philosophy at Oxford University. In this debate, Dr. Beard is asked to argue why Ancient Rome is superior to Ancient Greece. Mr. Johnson is asked to argue why Ancient Greece is superior to Ancient Rome.

Video: <https://www.youtube.com/watch?v=2k448JqQyj8&t=2082s>

Please watch through the debate and identify places in the essay where the debaters are making use of Ethos, Pathos, and Logos. You must find one example of each for Dr. Beard and Mr. Johnson. You are complete once you have found one example for each of the persuasive appeals for each debater. Please formulate your answers as follows:

1. Make a claim: This is an example of _____
2. Provide proof/evidence from the article for each the persuasive appeal you are claiming it is.
3. Provide your reasoning as to why your proof supports your claim.

Ethos:

Dr. Beard: In order to build her ethos, Dr. Beard used excerpts from actual experiences from Roman citizens and how what was going back on in Rome relates to today's world. She had one individual that was responsible for this part of her perspective. That means she has done quite a bit of research if she has that much material to quote from.

Mr. Johnson: In the same way that Dr. Beard built her credibility, Mr. Johnson uses quotes and other excerpts from historical Greek figures and then basically dissects it with reasons to support his argument. In the same way that Dr. Beard had somebody designated for these. Mr. Johnson had it as well.

Pathos:

Dr. Beard: One way that Dr. Beard appealed to pathos was to compare the roles of women in the two societies. The women in Rome had much more freedom than those in Greece. I feel like this

deals with emotion because the way she presented it to the audience, hits them differently because of the push for gender equality in today's society. This makes Rome seem more appealing to them.

Mr. Johnson: In Mr. Johnson's argument for an appeal for pathos, I want to point out his delivery. The audience is constantly laughing because of how he makes his point. In order to appeal to the audience's emotion, he kept them engaged so they are more likely to remember his points. I didn't see any of this in Dr. Beard's approach, she seems less engaged in her material.

Logos:

Dr. Beard: One example of logos within Dr. Beard's argument would be that saying Rome never claimed to be a democracy and how certain democracies in Greece have failed over different periods of time. In this way, she is logically saying that the way Rome ran their government was more efficient.

Mr. Johnson: In order to build logos, Mr. Johnson made the argument that Ancient Rome got its government that the United States of America is based off the democracy that Ancient Greece had invented because they were the first to do it. In addition to that, they started the Olympic games, which is something that every country participates in today's society.

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Date: October 16, 2020

Section #: 007

CST111

Ethos, Pathos, Logos Assignment

Overview & Purpose: This week we explored Ethos, Pathos, and Logos. Now it's your turn to practice identifying these persuasive appeals.

Attached to this assignment is a debate between historian and scholar Dr. Mary Beard, from Cambridge University, and politician Boris Johnson who studied the Classics, classic literature, and philosophy at Oxford University. In this debate, Dr. Beard is asked to argue why Ancient Rome is superior to Ancient Greece. Mr. Johnson is asked to argue why Ancient Greece is superior to Ancient Rome.

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2. Provide proof/evidence from the article for each the persuasive appeal you are claiming it is.
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Ethos:

Dr. Beard: In the very beginning of the debate Beard is stated to be important. This is an example of Ethos because Beard is claimed to be a credible person. Around time 1:34 she is introduced as an amazing author from Cambridge. These two points show hoe she is credible. She also cites her sources with many time periods throughout her side of the debate.

Mr. Johnson: There is an introduction speech given by Andrew Marr at the beginning of the debate to introduce Johnson. This is an example of Ethos because his background

knowledge and his experiences are shared before the debate commences. At approximately 1:40 we are educated that he is running a thriving city, he's from Oxford and is stated to be a great author. Overall he sounds very credible.

Pathos:

Dr. Beard: Beard begins to grabble pathos when speaking about civil liberty. This is an example of Pathos because she discusses what the Romans did to tackle this and then she concludes with a thought stating that we still struggle with things like this today. By tying this to today makes people relate. She says that the Romans include instead of exclude, an example would be how they made leadership roles for women and how they made citizenship available.

Mr. Johnson: Johnson starts off by discussing demography and liberty within Greece. This is an example of Pathos because Johnson continues his point by explaining how ideally in a society you would be able to make fun of your ruler with no consequences and then compares it to the opposite where you are discriminated against by power. This is Pathos because we live in a system where people of power have the upper hand and he demonstrates by using compare and contrast. This specifically affected Beard because she had to make a comment before Johnson was even finished with his thought.

Logos:

Dr. Beard: Beard had so many facts and dates throughout her side of the debate This is an example of Logos because she is using facts to support what she is saying. Examples would be all the dates that are stated. She even places emphasis on one date which is 212 AD. That date was when the Roman emperor gave out Roman citizenship. By placing her date beforehand the audience is able to see that this is a fact that happened in 212 AD.

Mr. Johnson: Johnson goes on to discuss that Roman music was actually Greek music. This is an example of Logos because he is making a decent argument and has sources to back it up. He goes on around 15:00 stating that Greek poets and writers had cultural difference and the states three sources and how they were meant to be interpreted,

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Date: 10/15/2020

Section #:

CST111

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3. Provide your reasoning as to why your proof supports your claim.

Ethos:

Dr. Beard:

During Dr. Beard's speech she brings out a book written by her opposing side. She directly quotes a sentence showing her opposing side thinks one Roman piece in particular is "The greatest piece, by the greatest writer" This is an example of Ethos because the knowing of her opponent makes the audience know the opponents have similar ground between them. Her reading of the opponents book also signals that she knows facts on BOTH sides not just one, which also boosts her credibility.

Mr. Johnson:

In the middle of Mr. Johnson's speech he quotes literature but speaking in Greek. This is an example of Ethos because the connection between him and his audience are forming a stronger bond. When the audience hears him speak fluently in Greek, it proves to them that he obviously knows a ton about his topic. To be able to comprehend and speak Greek is a push for the credibility to the speaker because it demonstrates that his lives work was mostly researching the Greek culture.

Pathos:

Dr. Beard:

In the middle of Dr. Beard's speech, she brings up the women's rights in Ancient Greek and Ancient Rome. She claims that in Ancient Greek culture, the women were more unfairly treated next to their male counterparts compared to Roman culture. This is an example of Pathos because women rights has been a really big topic the past decade so people really reside with equality and equal rights. Listing the examples of how Greeks treated women unfairly strikes an unhappy, disgusted emotion from the audience that make Romans look better than the Greeks.

Mr. Johnson:

Throughout Mr. Johnson's persuasive speech, he seems to form a middle ground with him and the audience he is speaking to by cracking some jokes while he is listing examples of his favorite greek literature. This is an example of Pathos. reinforces his jokes and laughs along, it starts to build that credibility even more unconsciously convincing the audience to be more favorable to his side.

Logos:

Dr. Beard:

Dr. Beard goes over slavery and citizenship in her persuasive speech stating research from herself and other experts. She was saying that ancient Greece had more slavery and was racist in terms of citizenship and included information about how Rome was very welcoming at treated its citizens nicely. This is an example of Logos because it is using facts from a trustworthy source and using them to support the initial claim of the Greek culture being racist and very exclusive to only certain people.

Mr. Johnson: Mr. Johnson formats his argument in the way of stating his claim first, then backing it up with real evidence from actual scripts of greek literature he quotes from the most famous poets and writers. Another example is when he says that Greek Architecture mainly influenced our architecture we have today and supports it with naming buildings and techniques the greeks

used to have. This is an example of Logos because Mr. Johnson is using hard evidence on his side to support the claim ancient Greece is better than Ancient Rome

REPORT ON A SPEECH HEARD IN PUBLIC

Name, title and/or position of speaker?

Topic and/or title of speech?

Place & location of the speech?

Occasion and/or sponsor?

1. Identify the general purpose and the specific purpose of the speech
2. Describe the features of their introduction; include information about its success or failure as an introduction
3. Describe the features of their conclusion; include information about its success or failure as a conclusion:
4. Analyze the speaker's nonverbal communication by identifying strategies used.
5. Explain how nonverbals either distract from or enhance the speaker's message.
6. Describe the speaker's use of language strategies. Was the message clear and understandable?
7. What was your response to the speaker's message? Be specific.
8. What kinds of argument did the speaker use to support their claims? What types of evidence did the speaker use?
9. If this is a persuasive speech, explain the kind of organizational structure are they using? If it is an informative speech, explain the kind of organizational structure are they using?
10. What did you learn about public speaking from listening to this speaker?

Format

Please present your work in essay form. The best analyses will be free of grammatical errors. Use Times New Roman, 12-point font, double spaced, with a proper header including your name, section number, the assignment, and the date. You must write AT LEAST 10 pages, not including any works cited or bibliography pages.

Tips & Suggestions

This assignment is designed to provide you an opportunity to demonstrate your understanding of CST111 Course Concepts. The connections you can make between ideas and strategies discussed in class and/or in the readings in your analysis of the speaker, the higher your score will be.

You do not need to critique a live speaker (especially considering the Pandemic). If you find yourself watching a speaker live, you are free to critique that speaker. You may also find a speech to critique off of the internet.

Suggestions and ideas:

- The 2020 Vice Presidential Debate (candidates are coached by advisors and speaking experts – Please do not use this year's presidential debates. You may refer to the 2016 debates if you wish, but no debates older than that):
<https://www.youtube.com/watch?v=GonXpUbJbz4>

- Australian Former Prime Minister Julia Gillard’s Floor Speech (examples such as U.N. Speeches and the like are also compelling examples): <https://www.youtube.com/watch?v=fCNuPcf8L00>
- A.O.C. House Committee “Lightning Round”: <https://www.youtube.com/watch?v=TJlpS4vhKP0>
- Rhianna Harvard Speech (or other commencement speeches from highly personable people – i.e. people that can adapt and don’t have to read from a manuscript every single second): <https://www.youtube.com/watch?v=JzOm6le-0jM>
- Maisie Williams TedTalk (or another effective TedTalk you like – but Maisie Williams is Maisie Williams): <https://www.youtube.com/watch?v=TTYOpfGvlwc>
- Extemporaneous Speaking Competitions (search for others if you like, but here’s a winning speech): <https://www.youtube.com/watch?v=lzoUu1fDmWE>

Grading Rubric

A = student clearly identifies and explains how at least one course idea and/or idea from the reading is demonstrated by the speaker in 10 of 10 prompts.

B = student clearly makes an attempt to identify and explain how course concepts and/or ideas from the reading are demonstrated by the speaker in 7 of the 10 prompts

C = student makes an attempt to identify and explain how course concepts and/or ideas from the reading are demonstrated by the speaker to in at least 5 of the 10 prompts

You must turn a first draft of your paper to Blackboard by Monday, November 2. If a first draft is not submitted, a letter grade will be deducted from your final essay grade.

Your essay is due at the time of the university-scheduled final exam period:

- Section 005: Due Monday, November 23rd by 12:00 pm. No late essays will be accepted.
- Section 007: Due Friday, November 20th by 2:30 pm. No late essays will be accepted.

The Stick Man, Monkey, Panic Monster and Procrastination

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Fundamentals of Public Speaking, Northern Arizona University

Kathryn Burrell

November 2, 2020

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The Stick Man, Monkey, Panic Monster and Procrastination

When enduring education, no matter what age one might be, procrastination is a true killer. Finding the will to complete an assignment could feel like real pain most days. There's a billion other more interesting activities that could take place of completing this one assignment. For procrastinators it is difficult to find motivation to complete their school work. The great Tim Urban is also a victim to procrastination. Tim Urban is a famous internet journalist. Back in April of 2016 Tim Urban was invited to the notorious stage of Ted Talks to give his own personal Ted Talk. Tim Urban chooses his topic to be procrastination. Tim Urban's Ted Talk is titled "Inside the mind of a master procrastinator." He claims to be a master procrastinator himself. Mr. Urban shares his struggles with procrastination during college and dives deep into the brains of other procrastinators. Despite being a procrastinator, Urban planned a well thought out speech, engaged his audience and effectively delivered his message.

Urban chose to persuade his audience. His overall topic is procrastination, something that almost everybody has struggled with before. At the end of his argument, Urban actually claims that not one person is not a procrastinator. He believes that every single individual is a procrastinator. He breaks down the brain of a procrastinator into three main characters. The first is a typical stick man, named "Rational Decision-Maker," who has the sole job of steering the ship. He keeps everything on track and he is in charge of the work side of things. The next character is "Instant Gratification Monkey" who takes the form of a cute little monkey. This monkey likes to take the wheel of the ship and steer it off track. This monkey is responsible for Rabbit Holes and Wikipedia research when other important works could be getting completed. The final character takes the form of a squiggly lined monster who is given the name "The Panic Monster," the monster's one job is to panic and create nervous energy in the workplace. The

monkey is terrified of the monster and therefore runs back to his tree away from the ship's wheel. This gives the Rational Decision Maker a chance to get the ship back on course. The Panic monster is awakened by the closeness of deadlines. When a deadline approaches, the workplace becomes rattled. Urban continues to say that the monkey is at his best when there are no due dates in sight. Urban believes there are two types of procrastination: those with due dates and those without. The Money can do as much damage as he wants if the Panic Monster is never going to come and bother him! With due dates, the procrastination is short term, but without due dates the procrastination becomes long term. This supports his point that everyone is a procrastinator because even without due dates there is room to procrastinate. Urban points this out and then illustrates on screen boxes that represent each week on Earth if one was to live to the ripe old age of ninety. He points out that there aren't that many boxes especially since many of them are already checked off. This motivates the audience to take advantage of their weeks and do something productive instead of letting the procrastination monkey get the best of them. This is how Tim Urban explains the procrastination system, "This is the procrastination system, it isn't pretty, but it works," (Urban 2016). The purpose of Tim Urban's Ted Talk is to convince listeners that they are procrastinators and that they need to get a hold of their metaphorical ship wheel and get things done.

Urban begins his speech with a relatable approach. He explains how in his education career he had to write many papers due to him being a government major. Urban relies on the use of presentation aids throughout the entirety of his speech. He begins with presenting his audience with a bar graph. This graph represents how a normal student might spread their workload when writing a paper. The average student would start off slow, but get enough done throughout the week to be finished by the due date. Urban then presents his own personal bar

graph which shows his work load spread and it is all the data right above the papers due date. He waits for the due date to start and finish his paper. His introduction was overall effective, interest was automatically grasped, partially in part because he used a visual aid to represent his point. In addition to hooking the audience visually, he chose a relatable topic. By sharing with his audience a personal story, listeners are able to learn and connect with Urban and his words. He continues to explain how he waited til the very last day to write his Senior year thesis paper that should've been worked on throughout the entire school year. He jokingly states that Harvard University called stating that it was the best paper ever. By using this joking nature he is using the appeal to humor which most of the audience enjoyed. Urban tends to use humor throughout his speech which was effective each and every time. His introduction was a success. He has the appeal to humor and a personal relatable story. He overall had an interesting and relatable introduction that automatically sparks interest, therefore attracting and maintaining listers.

The conclusion of Urban's speech is quite memorable. Towards the end he states that he believes every person is a procrastinator. He is in belief that there are two types of procrastination, short and long term. The short term procrastination is taken care of by the panic monster and the chaos that ensues as a result that panic monsters antics. Short term procrastination is put to a stop once a due date approaches. On the other hand long term procrastination technically has no stopping point, it just continues on forever. This is what motivates the audience to stop procrastinating and get things done. Urban's final statement to conclude the entire speech is "because there's not that many boxes on there, it's a job you should probably start today, well maybe not today," (Urban 2016). Urban begins and ends his speech with the appeal to humor. This joking statement represents how the audience needs to get motivated, but it also relates back to the main topic of procrastination. I believe ending this

speech with a humorous line is effective because it leaves an impression on the audience by forcing them to reconcile their own long list of tasks that they themselves might be procrastinating. Tim Urban had a great conclusion with a memorable final thought for the audience to ponder on.

Mr. Urban has noticeable uses of nonverbal communication. These nonverbal communications would be his eye contact, movement and stage and his hand gestures. All of these can be found throughout the entire speech. Urban uses the stage quite a lot. He walks all over the stage, as if he owns the stage. If he would've stood still "referred to as a tree trunk approach," (Fraleigh, Tuman, 2020). Urban also does not constantly walk back and forth on stage he has the perfect balance of stage movement. Urban's eye contact was also well. When giving a Ted Talk the speaker is talking to thousands of people. Urban has good posture and keeps his chin up and to the audience at all times. Urban had a memorized speech and did not utilize the help of note cards to get his presentation done. By having his speech memorized he was able to remain interacting with his audience. His final nonverbal communication would be the passion that lies within his hand gestures. He moves his hands a noticeable amount throughout his performance. With these hand gestures there is passion behind his movements and words that really apply to his speech. He does repeat the hand gestures a ton though and it does become repetitive and distracting. It is as if he is a cat scratching a post, he moves his hands vertically an over amount. Overall Tim Urban had a great movement and presence on stage, using his stage size to his advantage. He kept the audience engaged, but could've changed up the hand movements to make them less distracting.

Urban presents various language strategies in his speech. One of the many strategies that can be found is his use of visual aids. This can be related to the strategy's vivid language or

imagery. Urban is able to paint a picture in our heads throughout his speech. He refers back to the Monkey, Panic Monster, and Rational Decision Maker quite a few times. If one was listening to this Ted Talk in the form of a podcast they would not be able to visually see his presentation. Urban does a great job of describing what is on screen and how it contributes to his topic. As an audience member we are able to picture these three characters that make up the procrastination system. Urban's use of visual aids and imagery give the viewer the best understanding possible. Another strategy that Urban approached would be his use of concrete language. Instead of discussing procrastination he gives the audience real life examples. He begins his speech with concrete language when he discusses the workload disbursement of writing a college paper. Urban could've just dove right into the topic of procrastination, but instead his use of concreteness makes the speech start off very entertaining and relating. The final language strategy that I found Urban using would be the use of familiar language. This is a very effective strategy. This strategy of familiar language allows the speaker and audience to be on an even playing field. There is not one word throughout the whole speech that was too large to comprehend. Urban had a great choice of words when creating this speech. If Urban chose to have an insane vocabulary during this speech he could've left a ton of people confused and that would've made audience members lack attention. His use of large words could have created jargon which leaves the audience and speaker on different levels. I personally believe that the use of these strategies made Urban's performance as understandable as possible.

The message of his speech is clear overall. The main theme for his speech is procrastination and the acceptance that most people fall victims to procrastination. The entire speech revolves around procrastination. The struggles, the system, the two types, the main idea is procrastination. The argument within the speech is that everyone is a procrastinator. Tim Urban's

message was to educate the audience on procrastination and the damage that can be caused due to its acts. He later begins to argue that no matter who you are, you are a victim of procrastination and it is something that needs to be put to an end. Urban does a great job of properly portraying his message to his viewers. He is motivational and persuades the audience that procrastination is a true monster that is doing no good in their lives.

Diving into Tim Urban's speech, personally I was instantly intrigued. I had been trying to find the perfect video to critique and after five attempts I finally found Tim Urban's speech on the brain of a procrastinator. With all the other speeches I viewed I was only able to sit still and enjoy them for about five minutes before switching to another video, but with Tim Urban's speech it was much different. I was interested due to being a victim to procrastination at least once or twice (or maybe more) before. He has a great attention grabber discussing his time in college. Being a college student myself the topic was instantly relatable and peaked my interest. Later in Urban's speech he claims that one can procrastinate on absolutely anything in life, therefore making his speech topic relatable to every individual, not just higher education students. His speech was so interactive and kept my attention the entire way through. I loved his use of visuals, specifically his three procrastination characters. Due to his use of a visual aid presentation I feel that the topic and speech overall was very easy to understand. Without the visuals the speech would not have been as successful in my opinion. I feel that I would be able to educate a young child on procrastinating with the use of this presentation. His conclusion was very effective as well. He made me feel motivated. After he presented how many weeks a ninety year old citizen gets to live I was truly astonished. I wanted to get up and cross off everything on my to do list after seeing that. He presented the audience with this "Life Calendar" and it is truly inspiring. Urban shows us that our time here is short and valuable, there is no room for

procrastination. I honestly hate procrastinating. It acts like a virus, it sneaks up on you without even realizing. After acting as an audience member in Tim's speech I felt that procrastination is a habit I need to break. As I entered college I started the semester off strong, always finishing assignments way before the due date, but as the semester comes to an end I find myself procrastinating due to lack of motivation. This speech has made me realize that I have so much potential. If I was to stop procrastinating so much I could move mountains. I had a really positive response to Urban's speech. This is a very speech and I am very ecstatic that I came across it when I did.

The biggest argument that Urban presents would be having the courage to call each and every person a procrastinator. There are some individuals that get all of their work done as soon as it's assigned, there are people that don't rest even one second until their daily tasks are accomplished. Urban addresses this counterargument by stating there are two different types of procrastination. There is the short term that contains deadlines, and the long term that becomes the real monster in one's life. Short term procrastination can be solved by the panic monster that wakes up to bother you when the deadline has arrived. On the other hand the long term procrastination is deadly. Tim's view's when the panic monster will not be waking up are, "It's that long-term procrastination has made them feel like a spectator, at times, in their own lives. The frustration is not that they couldn't achieve their dreams; it's that they weren't even able to start chasing them," (Urban 2016). Urban's first argument is that every person is a procrastinator. This first main argument is supported by that fact that there are the two types of procrastination that can be applied to every single task that life has. His persuasive speech also argues that one should get up and go get things done before it is too late. When procrastination takes place for far too much time one can begin to feel lifeless. They are watching each and every moment go

by, wasting their precious time. Urban presents us with the idea that depression can creep it's way into our life if we allow procrastination to control us as if we were puppets attached to its strings. Tim also supports this argument by presenting the notorious life calendar that shows a square for each week that is spent living. There are not that many boxes, especially because most of them have been procrastinated away! People are just watching their time slip right through their fingers when procrastinating. Tim Urban persuades his audience that they are all procrastinators and they should put a stop procrastinating. Urban encourages them to take advantage of their time given before they become a viewer in their own life.

Tim Urban's procrastination speech takes the form of a persuasive speech. There are many different organizational structures that Urban could've chosen, but the one that fits his speech the best is the Problem-Cause-Solution Pattern. The point of the Problem-Cause-Solution Pattern is "Problem-Cause-Solution Pattern builds to the action you are advocating," (Fraleigh, Tuman, 2020). This structure is like cause and effect along with a solution on how to solve the problem at hand. Tim Urban begins his speech by addressing that procrastination is a real problem that most people are affected by. This is the first step of the Problem-Cause-Solution Pattern. The first step is to address the problem. Next, he states how the system works and what is at risk by procrastinating. The cause part of the Problem-Cause-Solution Pattern explains the cause of the problem. He finally leaves his audience with an boost of motivation to get their assignments done. The final point of the Problem-Cause-Solution Pattern is a solution that makes the main problem as minimal as possible. This structure is the Problem-Cause-Solution Pattern for persuasive speaking. This is the persuasive organizational structure that Urban chose for his Ted Talk.

Public speaking is a true skill that only some get to say that they have accomplished. After watching Tim Urban's speech "Inside the Mind of a Master Procrastinator" I have learned so much about how to improve my own public speaking skill set. Tim Urban the famous blogger could say that he has accomplished the task of public speaking. His Ted Talk was a very successful speech. There is so much that could be taken away from his speech. Not just his amazing content, his delivery skills are off the charts. The first thing I've learned from watching Tim Urban's performance is how effective a grabber is in the introduction. I mentioned before that it took me many attempts to find an interesting speech to critique. I watched the introduction of so many other speeches before I came across Tim Urban's Ted Talk. His speech was the first speech that instantly hooked my attention. His strong introduction really set the stage for the remainder of his presentation. He started his speech off strong and didn't stop there. I never really understood the effectiveness of using visual aids until watching this speech. Urban's speech of visual aids really enhanced his overall speech. He uses bar graphs right at the beginning of the speech, then he uses pictures of doodles, and finally he ends on a chart. These three visual aids really improved his speech. As said before I found myself having trouble finding an interesting speech to do an outside speaker critique on. Urban's speech was the only speech that I viewed that had visual aids. His use of bar graphs in the beginning show us the difference between a normal person writing a paper and how Urban spreads his workload for his papers. His interesting introduction was relatable and his use of bar graphs made the speech interactive. He then moves along to explain his version of how the mind of a procrastinator works. He creates three different characters. These characters are in charge of functioning the procrastination system. By using these fun little characters the concept was much easier to grasp. These silly little characters also made the speech have a lighter tone for a decently heavy topic.

Urban states himself that this light post had heavy responses. Finally I believe the most effective slide out of his entire speech was the final one, The Life Calendar. Urban is able to motivate his audience to stop procrastinating by presenting them with a chart that shows all their weeks on Earth if they were to live to the age of ninety years old. By showing the short amount of time one may have is motivating to make every second count. His use of visual aids allow the audience to follow along with a better understanding. By making his speech interactive, Urban was speaking to us not at us. I finally understand the effect that visual aids can have on a speech. Urban also ended his speech in a very memorable way. He presents the viewers with the Life Calendar Chart. The conclusion was personally my favorite part. After seeing how little time we have I was feeling extremely motivated. I could accomplish anything I put my mind to. If I cut procrastination out of my everyday life, I could get so much more accomplished and also feel so positive due to my instant gratification monkey. By ending his speech memorable his speech is stuck in the heads of the audience way after his presentation has finished. I have been educated that if you are to finish off memorable your speech lives on even when you have already accomplished it. His take on being persuasive was also fantastic. I didn't even realize that this was a persesause speech until the end when he made his two grand arguments. Urban has educated me that informing the audience first can lead to a greater outcome of persuasion in the end. If the audience has a better understanding of the topic they are most likely to be persuaded. I have learned so much from Tim Urban's speech.

Tim Urban has a very persuasive speech, he does a splendid job performing. Tim Urban has displayed to us that motivation is much more grand than procrastination. Our time on this planet can't last forever, so go get something productive done. Maybe go finish your ten page Outside Speaker Critique paper?

References

Fraleigh D. & Tuman J. (2020). *Speak Up!* [Book].

Urban, Tim. [Ted Talk]. (2016 April, 6). *Inside the mind of a master procrastinator* | Tim Urban.

[Video]. <https://www.youtube.com/watch?v=arj7oStGLkU>

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CST 111

Section 005

25 October 2020

Outside Speaker Critique

In February of 2019, Maisie Williams walked onto a TedTalk stage in Manchester, London. Maisie, the 22-year-old famous actor who is best known for her role in *Game of Thrones*, intended to persuade the audience during her presentation in Bridgewater Hall. Specifically, Maisie's purpose was to persuade the audience to strive to be talented instead of famous. In the process of delivering her speech, Maisie tells of her own life experiences that have influenced her outlook on life, and this same outlook is one that she encourages the audience to adapt in their own lives. Through examples provided, sound reasoning, and many other effective persuasive speech strategies, Maisie delivers a speech that is an inspiration to many people.

Ms. Williams introduction overall was effective, but there were definitely pieces that could be improved upon. Firstly, Maisie started off her speech with many verbal fillers and tics; the second word of her speech was "um", and she goes on in her next few sentences to include more verbal fillers such as "kind of" and repeated "um" for the second time (Williams). Verbal fillers and verbal tics distract listeners and make them wonder if you're tentative or ill-prepared (Fraleigh and Tuman 328). Maisie may lose credibility in her speech because members of the audience may wonder if she is prepared and/or knowledgeable about her topic. Without the verbal fillers and tics, Maisie's speech would come across clearer and more concise; the point

she is trying to convey would generally be more accepted by the audience if they weren't distracted by small miscues in presenting.

The introduction of Maisie's speech was very successful in regards to acquiring the audience's attention. She gains the audience's attention by relating with the audience and being humorous. At the beginning of the speech, Maisie cracks a joke about how she feels unqualified to be presenting a TedTalk, and that she was only there because of a "miscommunication" (Williams). This use of humor serves as an icebreaker for the speech because it dispels the tension that is present at the beginning of the speech. Furthermore, Maisie gains the audience's attention by highlighting shared interests between herself and the audience. In her introduction, Maisie states that when she found out she was presenting a TedTalk, she "did what most people would do" referring to watching multiple TedTalks all in a row. Relating to the audience builds credibility which is something that is proven to encourage the audience to pay close attention to the speech (Fraleigh and Tuman 239).

Maisie's conclusion has all aspects of an effective ending to a speech. In a proper conclusion, the speaker will provide a transition into the conclusion, summarize main points, and finish with a memorable clincher (Fraleigh and Tuman 250). Maisie transitions into her conclusion when she finishes talking about her new app she is developing; she transitions from one subject to the conclusion by asking the audience, "so why am I telling you all this?" (Williams). Maisie asks this question because now she can start her conclusion by driving home the main point of the speech, which is that it is better to be talented than famous. Maisie summarizes her main points by implying that we need to be ready for opportunities to present ourselves to us, telling the audience to trust that striving to be talented will get us far in life, and emphasizing the need to believe in yourself. These were all important points that she made

throughout the speech, and by reminding the audience of them at the end of the speech she is helping the audience leave with a fresh motivation to follow what they were persuaded to do. Maisie's memorable clincher is the last sentence of her speech, and she tells the audience many inspiring phrases, including to make sure that the audience remembers to "dream big" (Williams). Maisie chooses to end the speech with several memorable phrases because then the audience will leave with a lasting impression of Maisie's speech in their mind.

One criticism of Maisie's conclusion is that it is too long. A good conclusion generally takes "one minute or less" (Fraleigh and Tuman 250), and Maisie's conclusion was roughly one minute and forty-five seconds. A conclusion that is too long can make it more challenging for the audience to remember key takeaways from the speech, so that is why keeping your conclusion short is effective because the audience only hears the important information at the end of the speech. Information is harder to remember when there are too many key takeaways, and so Maisie's conclusion would have benefited from being shortened to be clearer and more concise.

A moment the speech could have been improved is when Maisie transitions between talking points regarding the new app her team is developing. After talking about how momentum her app is gaining amongst the public, she stares at her monitor that contains her speaking notes for an extended period of time; this not only limits the eye contact she has with the audience, but it also takes away from the extemporaneous feeling of the speech. The audience is led to think that Maisie did not prepare enough for this speech because she does not know her content in a good enough manner. Taking time to briefly look at your speaking notes is acceptable, but the length of time Maisie took to look at her notes was too long since the audience had a negative reaction to it.

Another criticism to Maisie's speech is that she does not develop credibility in the eyes of the audience. In an effective introduction, the speaker is supposed to show the audience that he or she has the relevant experience and education needed to effectively communicate the topic being presented (Fraleigh and Tuman 245). Instead of following that protocol, Maisie begins by stating that she thinks that someone should've told her that she "should probably leave" (Williams) because she is not qualified enough to give a TedTalk. Maisie's words lead the audience to distrust the speaker; her words let the audience know that she does not have confidence in herself, so why would the audience have any reason to put trust in a speaker that does not trust herself?

One nonverbal form of communication that is used during the speech is physical movement. If used correctly, physical movement "signals transitions between parts of your speech" (Fraleigh and Tuman 334). When Maisie finishes talking about her desires to become a professional dancer, she signals her transition to her now talking about her struggles and persistence by casually walking from the left side of the stage to the right side of the stage. This physical movement caused the audience to take note of something new being addressed, and the movement helped them pay attention to the speaker moving from one point to another. The use of casual walking in this speech enhances the message because it prevents a boring, odd speaker and instead makes the speaker energetic and more enjoyable to listen to.

Another nonverbal form of communication that was utilized in Maisie's speech is gesturing to the audience. One example of Maisie using gestures is when she is explaining the first experience she had in an acting agency; Maisie makes a motion toward to her mouth when wondering aloud if actors had teeth like hers, and this gesture engages the audience to pay more attention and follow along closer with the content of the speech. Since this hand gesture is linked

with speech content, it is classified as a CSG, or co-speech gesture. The use of CSG's in a speech are proven to trigger more activity in the language processing part of the brain, and so when Maisie uses a gesture in relation to what she is talking about, she is enhancing her message to the listeners by helping them understand and retain the content of her speech (Fraleigh and Tuman 333).

Maisie utilizes language strategies by pausing periodically throughout her speech. After explaining her doubts about joining an acting agency, Maisie pauses before moving on to talking about her great successes in her early acting career. Pauses help the audience weigh the speaker's words, and because Maisie paused at this point, the audience can weigh the significance of the fact that she had a lot of hesitation before committing to an acting career instead of the dancing career she originally wanted to pursue (Fraleigh and Tuman 328). This pause was particularly important because Maisie joining an acting agency was a key turning point in her life story, and thus by pausing Maisie helped the audience understand a critical moment in the speech.

Another language strategy that Maisie uses in her speech is the rate at which she talks. Throughout the speech, Maisie addresses many different topics; in order for the audience to be able to maintain interest and be able to process what is being said, Maisie talks at a rate that can be easily followed, and she slows down slightly during important parts of her speech so that the audience can let the message sink in. While delivering the central point in her speech, Maisie pauses for a second and then proceeded to say in a slower rate than normal, "In a world where literally anyone can be famous, I hope to inspire people instead to be talented" (Williams). Maisie utilizes the rate in which she delivers her speech effectively because the main points of her speech comes across both lively and interesting for the audience since she is not talking too slow or too fast (Fraleigh and Tuman 323).

After listening to the speech, I was inspired and persuaded to strive to be talented rather than famous. I also developed a lot of admiration for Maisie because of the great message she was spreading by presenting this speech. Maisie informs the audience of her great successes participating in the popular TV show, *Game of Thrones*, and she follows that by immediately saying how she has “absolutely no plans of slowing down” (Williams). Even with all the fame Maisie gathered in her life, she wasn’t content with just being famous; instead, Maisie shows that she practices what she preaches by striving instead to be talented in other aspects of life. She goes on to describe future projects she will work on and future goals for herself. This inspired me to also not be content with temporary success, but rather strive to be talented in many aspects.

Furthermore, listening to the speech caused me to respect Maisie; I developed this respect because the content of her message was very wholesome. The part of her speech that I found especially wholesome is when Maisie tries to convince the audience that being talented is better than being famous. I feel that society idolizes being famous too much, and Maisie’s speech basically conveys that being famous should not be held as highly as being talented, even if you aren’t famous. I have respect for Maisie because she does not get caught up in being famous, but rather pushes herself to be more and more talented each day. This fresh perspective is one that I feel society needs to adapt more, and so I’m glad Maisie is using her platform as a famous person to do good things for society.

Maisie utilized logos in her speech to help support her claims and persuade the audience. A lot of personal stories were used as evidence to back up her claims, and this is an example of logos because one part of logos is using example reasoning to provide sufficient proof of your claim (Fraleigh and Tuman 469). One example of Maisie using example reasoning is when she states that she did not rely on her “15 minutes of fame” (Williams), but rather relied on talent to

develop an app, Daisie, with her team. The audience would be less likely to accept what Maisie is conveying if all she used is an example of her being successful because of a brief span of popularity, but because she told the audience her talent is what drove her to success they are more likely to believe her. By using this form of logos, Maisie further proves her claim that it is better to be talented than famous.

Another way Maisie conveyed her argument is through the use of pathos. An aspect of pathos is effective word choice, and Maisie utilizes this when she talks about the opportunities she has received throughout her career in acting. One could say that the opportunities Maisie has received are more due to luck, but Maisie chooses to use the word opportunity instead because the audience is more likely to believe the message she delivers if they think she has actual knowledge about how to be talented rather than Maisie only coming across as being talented just solely because of luck. This word choice also helps her credibility since the audience credits her success to hard work rather than luck.

Another way pathos is used is to appeal to the audience's emotions through humor. Multiple times throughout the speech, Maisie makes jokes to not only engage the audience but also to help persuade them. One example of Maisie using humor to appeal to the audience is when she jokes that she was the "icing on the cake of a terrible marriage" (Williams). By getting the crowd to laugh, they are more likely to listen to what more she has to say, and thus process the central points of her speech. Furthermore, it is proven that when you stir up the listener's emotions, you enhance your persuasive power (Fraleigh and Tuman 482). When Maisie utilizes these things in her speech, she helps her audience stay engaged and understand the points she is trying to make.

Maisie's use of audience interaction is one large way that the audience maintains interest in the speech. At the beginning of the speech, Maisie responds to audience cheers as a way to engage the audience and reward them for listening. At the beginning of the speech, Maisie suggests ways the audience may know of her, and for each audience cheer she laughs and waves at the crowd. This crowd acknowledgement lets the audience know that the speaker, Maisie, cares about the audience's opinions and values their input in response to what she has to say in her speech.

Maisie delivered her speech in a very ethical way. At one point in her speech, Maisie makes sure to give credit to Carmine Gallo when referencing a piece of work that she mentioned that belonged to that person. This is ethical because Maisie is avoiding plagiarism, and plagiarism is always unethical (Fraleigh and Tuman 68). Another way Maisie demonstrates ethical speech practices is when avoiding the use of fallacious reasoning. Fallacious reasoning is when the supporting material used to back up claims is faulty or unsound (Fraleigh and Tuman 73). In her speech, Maisie bases her supporting evidence on sound reasoning and examples; some sound examples Maisie used to back up her claims include real-life personal stories, logical reasoning, and reasoning that the audience can understand and relate to.

Ethicality is also demonstrated in Maisie's speech when she makes sure to practice full disclosure to her audience. Practicing full disclosure means that you acknowledge before the audience any vested interests you have in the topic being discussed (Fraleigh and Tuman 448). Maisie practices full disclosure by telling the audience her life story and how her life story influenced how she acts and behaves. Maisie notes the thoughts that go through her head when faced with certain situations, she makes sure to be brutally honest even at her own expense, and she shares her personal feelings toward certain topics. The audience grows to trust Maisie more

and more throughout the speech because she practices full disclosure to them, and the full disclosure helps the audience make more of a fully informed decision regarding the topics and ideas being presented to them.

In this persuasive speech the organizational structure being used is the Classical Western Argument. The Classical Western Argument contains five main parts: introduction, narration, confirmation, refutation, and summation (Macauley). Maisie follows all of these parts to the Classical Western Argument with the exception of refutation, but even without one of these parts the speech still fits in to this category. Maisie gives an introduction which warms up the audience, she gives context from her life to the audience to help understand, she lays out her one claim that she is supporting, and she concludes by amplifying her argument.

I think that the key demographic for this speech is college aged individuals. Maisie gives a lot of advice with regards to what people should do to have success in life; this advice applies mostly to college aged people because those individuals are at the point of their life where they are trying to figure out what to strive for in their life and careers. Maisie's main message is to strive to be talented instead of famous, and the college aged generation is the demographic that will benefit most from this advice. People younger than college kids would not pay much attention to advice for directing their life because that isn't a worry for them yet, and people older than individuals in college have already made the largest decisions that shape their future.

From listening to Maisie give her speech I learned a lot about public speaking. The first thing I learned is that you don't have to be "made for public speaking" to be a good public speaker. Maisie says early on in her speech that she felt like a "totally inadequate public speaker" (Williams), but through what must have been a lot of preparation she was able to deliver a

powerful speech in a very effective way. This teaches me that anyone can carry out public speaking with enough practice, preparation, and research. I think that public speaking has a very negative view for many people in the world, but just as Maisie proves in her speech, public speaking can be something everyone can manage.

The second thing I learned about public speaking from this speech is that you can deliver an effective public speech without any presentation aids. Maisie does not use any presentation aids in her speech, and she was still able to communicate her speeches main points effectively. Usually, presentation aids help audiences understand and remember your message (Fraleigh and Tuman 345). The absence of presentation aids in Maisie's speech meant that she would have to help the audience understand her message in different ways; Maisie helps the audience understand by giving deeper, more clear examples, using descriptive language, and presenting each idea clearly and precisely.

Another thing I learned from this speech is that the use of profanity in a speech can be acceptable if used in the right manner. In the introduction of the speech, Maisie makes a joke about someone telling her she shouldn't actually be presenting a TedTalk, and to cap off her joke she says "damn it" when nobody comes out to inform her she shouldn't be on stage. The audience laughs a lot when she swears to finish her joke. Some people view the use of profanity as something that is classless, but Maisie proves that profanity can be used in a way that wins over the audience and interests them more in the speech.

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Speech Critique Essay

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“The Power of Vulnerability” by Brené Brown

Brené Brown said, “to feel this vulnerable means to be alive”. Vulnerability is defined as the state of being exposed; whether that is being exposed to embarrassment, pain, or an overwhelming sense of emotion. All human beings feel vulnerable throughout their lives, and the power behind it means that we have a purpose and that we are present. Brené Brown classifies herself as a “researcher storyteller,” who shares her personal stories in order to feel in tuned with herself and connected to others. She conducts her own research through social work and self-led interviews in which she uses her discoveries to inform the public of deeper meanings behind certain concepts. Partnering with TedTalk, Brené Brown takes the stage in order to reveal a message of the power of vulnerability and help others understand that they should not fear the idea of uncovering their true selves. Being vulnerable means that as an individual one understands that they are imperfect. Stigma fills the human mind with the belief that being imperfect is a terrible thing, when in reality, children should grow up knowing they will always be flawed. When one fully comprehends that nothing in our world is perfect, they can then accept that they are still beautiful and worthy of love. This is the process Brown states that explains what being vulnerable means; knowing that exposing our imperfect selves, still makes us worthy of love and self-value. As a speaker, Brené Brown appeals to emotion, relates to her audience, and provides a new perspective that expands the simple thought behind inner exposure.

She utilizes multiple nonverbal skills and language strategies to strengthen her message, and she portrays what it takes to be a public speaker that influences a community. Within this speech, a new door is open, allowing individuals to see the aspect of being vulnerable through a whole new lens.

Brown's speech begins with a journey she endured when she had the desire to explore what makes people vulnerable. She sought to decode the process of being vulnerable and to end the belief that exposing inner emotions should be feared. Her introduction caught the audience's attention because she incorporated common ground, allowing her to come off as relatable. The textbook, *Speak Up: An Illustrated Guide to Public Speaking* written by authors, Douglas M. Fraleigh and Joseph S. Tuman, defines the term common ground and highlights its importance. They write common ground is "the collection of beliefs, values, and experiences that a speaker shares with an audience" (Fraleigh and Tuman G-3). Utilizing this in an introduction allows the audience members to be more receptive of the message and feel a sense of association. Brené Brown practices this as she explains how she attended therapy for a little over a year because she struggled with accepting vulnerability herself. She demonstrates to her audience members, that just like them, she had to put effort into feeling unguarded and learn to appreciate the discomfort while diving into exposure. Alongside establishing common ground, her introduction is successful as she previews each main point she is going to cover. She begins this outline by starting with the importance of feeling connection with one's self and those around them. By stating that vulnerability begins with valuing connection, the members of the audience can prepare themselves that the message being conveyed results around channeling inner emotions. Connection brings meaning to our lives and specifies why we are here; in other words, it allows us to feel connected to our feelings which leads us to open up. Her introduction expands into the

idea that occasionally, individuals feel disconnected which becomes a sense of shame. Brown elaborates that when feeling this emotion of shame, we are less likely to expose ourselves and this is where the fear of being vulnerable arises. Feeling shame is a universal state in which all humans experience it, but with the power of vulnerability, Brown elucidates that we have to overcome it in order to be authentic. Utilizing storytelling, she captivates the audience's attention as she convinces each individual that they all possess problems. By thoroughly explaining what her speech is going to be about, the members of the audience are hit with the raw reality that even with an imperfect life, they can find comfort through vulnerability. With a well thought out introduction, Brown establishes a common ground, persuades the public and elaborates on key concepts that makes the audience reflect upon being vulnerable.

To support her message, Brené Brown gathers years of self-conducted research to back up the main points she emphasizes in her introduction. As an American professor and author, Brown incorporated her knowledge of social work in order to further explain the power of vulnerability. She took a set of interviews and divided them into two groups, one being individuals who feared vulnerability and the second being those who embraced it. From these, she concluded that those who do not run away from expressing their inner self, should be labeled as wholehearted. In her TedTalk, she states, "What made them vulnerable, made them beautiful" (Brown). These individuals had a sense of worthiness in which they felt a sense of love and belonging, which in turn, allowed them to believe they are worthy. In contrast, the group that was apprehensive towards vulnerability often numbed it. Meaning they suppressed all the bad emotions that some might reveal to others. However, with her studies, Brown claimed that when one numbs those unpleasant feelings, they numb everything. It causes people to miss out on feeling the emotions of joy, happiness, and rejoice; all things that make life worth living. By

using these aspects of evidence and research, Brown supports her informative speech by proving those who conceal vulnerability live a life of numbness and demonstrated that those humans are stripped of all emotions. She uses the concept of explanation as she analyzes her studies clearly and creates a sequence of connections between the idea of fearing vulnerability and a sense of numbness. Alongside explanations, she incorporates descriptions by painting a mental picture in her listeners' minds. She describes her self-conducted interviews by using detail and vivid information that makes her perspective come to life. Brown appeals to ethos and builds her credibility as the audience can trust her self-research and explanations, which is an effective way for a speaker to persuade their community to embrace their viewpoints. Her argument informs that vulnerability has the power to take away euphoria from one's life, or it has the power to bring forward a sense of worthiness and belonging; it all depends on the outlook that individual chooses to practice.

Brené Brown's message is further conveyed through her use of nonverbal gestures and language strategies. Her nonverbal communication allowed her to connect with her audience and leave a long-lasting impression on them. Fraleigh and Tuman dive deeper into this skill as they explain the different types of nonverbal delivery, and among these, Brown incorporated eye contact, physical movement, and presentation aids. The authors write, "Employing elements of nonverbal delivery... can further captivate and engage your audience... and leave them wanting more" (Fraleigh and Tuman 340). This skill of nonverbal communication made Brown come off as reliable and enhanced her message as the audience could gain a broader understanding of what was being delivered.

Brown uses language strategies to present her message clearly by choosing her words carefully and took into consideration how the audience members would respond to her diction.

According to *Speak Up: An Illustrated Guide to Public Speaking*, “An average speech may contain hundreds or even thousands of words and every one of them matters” (Fraleigh and Tuman 288). Brown’s word choice defined her as a speaker; she was able to leave an impact on her audience because of the way she spoke to them. Throughout her entire speech, she often appealed to humor and laughed with her audience, which created an environment surrounded by comfort. Without using a manuscript or a memorization tone, it was clear to understand that Brown was extemporaneously speaking. This way of speaking came off as a conversation rather than a lecture, yet she managed to hold authority as she proved her credibility. She emphasized key points which allowed her voice to sound energized and vocal, staying away from sounding monotoned at all costs. Her presentation aid supported both factors of nonverbal communication and language strategies as it advanced her belief that vulnerability is powerful. Her presentation consisted of images and small text that did not distract individuals, but instead made them ponder of what the message meant to them. Brené Brown quickly became a well-known public speaker because of the relationship she sustained with her audience and the way she emphasized strategies to further her ideas.

Brené Brown is an effective informative speaker and is able to “share accessible, understandable information in a compelling way” (Fraleigh and Tuman 401). She was able to inform others on the importance of being vulnerable in a way that was memorable and enthralling. She incorporated an organizational structure that allowed her speech to flow in an arranged manner. For instance, she managed to use signposts in between her thoughts. Using terms and phrases such as “I’ll leave you with...” and “furthermore” kept her audience engaged and able to easily comprehend all the information being provided. With each example and key concept Brown gave she provided a definition of them which broke everything down in a way

that the audience could relate to. With her informative speech structure, Brown analyzed her audience by making audience analysis a priority, she selected the techniques of description and explanation based off her audience, and she focused on her goal to inform. This organizational structure allowed her speech to flow and come full circle, all while informing a group of individuals about a topic they could have been overlooking. Among this, her clear detailing of her own experiences gave the opportunity for everyone to recognize that vulnerability affects many aspects of life. By sticking to her organizational structure, Brown left a mark on her audience as they took in new information and gained a whole new perspective.

Just as Brown's introduction was successful, her conclusion left a memorable impact on her entire message regarding vulnerability and its power. Brown closed her speech by explaining how we misinterpret vulnerability by pretending, perfecting, and numbing emotions. We as humans tend to perfect ourselves and those around us. For instance, from a very young age children are viewed as perfect as parents ignore certain flaws and faults. It's also extremely common that we push down or hide our own flaws because we fear what others might think about them. Brown states that this is the worst thing we can do; she makes the comment suggesting that if children grew up knowing they are imperfect and accepted their flaws, no one would struggle with practicing vulnerability. By including this concept in her conclusion, the audience is left with the impression of how we as a society are misinterpreting what being vulnerable means. She also uses the technique of repetition as she reminds the audience of the action of numbing certain emotions. This emphasizes how important it is to not fear self-exposure but instead we should fear the desire to numb how we are feeling. Losing touch with our emotions strips us from feeling anything at all, and that takes away a big part of life. Her conclusion makes her message really stand out as she comes full circle. She focuses in on the

idea that to feel vulnerability means to be alive, which informs the audience that throughout the journey of life we are going to experience trials and times of peace. Through both the ups and downs, we need to comprehend the importance of exposing our impaired self. Brown ensures that her audience remembers one key idea as she uses a signpost to symbolize her speech is coming to an end; her ending quote of being enough is just one aspect that makes her conclusion and entire speech memorable.

As I watched, analyzed, and reflected upon Brené Brown's TedTalk regarding the meaning of vulnerability and its ability to affect one's life, I gained a newfound understanding of the importance of exposing my inner emotions and self. To me, vulnerability always meant something to be afraid of, a form of weakness, and meant to be pushed aside. I would run away from things that put my heart on the line or something that had the ability to expose those hard feelings I would be overwhelmed with. However, after listening to Brown's fascinating perspective, I came to realize that vulnerability is the highest level of courage. When one faces the exposure of their imperfect self, their inner beauty shines through. Brown outlined four notions that result from being intuitive with vulnerability; these four included the idea of being seen, practicing gratitude, loving, and being enough. Instead of numbing feelings that make us vulnerable, we need to allow ourselves to be deeply seen and to love with our whole hearts even when there is no guarantee of what the outcome might be. We need to understand that we have to practice gratitude and joy in moments of terror; those moments when we question if expressing our true selves is a mistake. Alongside these, the most important one is that we need to believe we are enough because this mindset allows us to stop screaming and start listening, be kinder and patient with others, and be gentler to ourselves (Brown). As Brown opened this new lens, I analyzed how those closest to me view vulnerability in order to observe if they embrace what

most people fear. Through watching my older brother, I concluded that similar to me, he used to run from being vulnerable. When times get difficult, he would often suppress how he felt in order to prevent exposure of his self; but when given a support system he would open up. When he felt like he was being heard, his vulnerability was revealed in which I learned more about who he is as a person. As for my mom, practicing vulnerability is a trait I admire most out of her. She has this sense of worthiness in which she accepts her imperfection and believes that she is worthy of being wholehearted. There are also people in my life who show vulnerability in times of hardships, like my father. In this case, he expresses how he feels during the moments that it matters the most in which he does not run from being vulnerable, but he also does not entwine himself within it. I believe that so many fear vulnerabilities, but through watching my family I have seen that self-exposure has brought us so much closer. The state of being exposed to the unknown can bring individuals together as it means that we are alive and present in our journey of life. Being inclined with vulnerabilities is not something that can be mastered, but rather learned throughout years. In their lifetime, many people regret that they were held back from fear in which they were terrified of putting themselves out there in a specific moment. Brown elucidates that running away from vulnerability results in disconnection and shame, in which she says that being vulnerably seen is horrifying and challenging, but in the end, it can make us feel like we have a purpose. Not only did I learn the importance of being vulnerable, but I also learned that its power is something that can either close or open new doors of opportunities in our lifetime.

With a new, deeper meaning of vulnerability, I plan to use Brené Brown's beliefs in order to better myself as a human. After contemplating and rendering on Brown's life changing perspective and message, I no longer want to fear the idea of exposing how I feel. By being able

to be vulnerable in certain moments throughout my life, I will also be able to form strong relationships with others and not live with regret. It's important to me to live a life where I do not dwell on questions such as, "can I love something this much", "am I enough", or "am I making a mistake". Through life, we encounter certain experiences that make us feel a certain way and undergo emotions, and our role is to express those feelings with others; which is the act of being vulnerable. By fearing this practice and running away, I cannot become the person I always have wanted to be. As my response to this speech, I am going to take with me Brené Brown's message and not be afraid to act upon vulnerability. My hopes are that we can unite together as a community to practice this notion, and I know that my job as an audience is to pass along her message. I believe that our world could be in a much better state if we all adopted the mindset that vulnerability is the highest factor of revealing our genuine self. Brown shares her definition and outlook on exposure because the public needs to gain the understanding of the power vulnerability possesses.

The modern society, stigma, and media misconceives the act of being vulnerable, in which speaker Brené Brown redefines it as the only way to be truly authentic. She takes advantage of her platform, knowledge, and drive in order to spread awareness of a concept that has been overlooked for years. Brown manages to take a simple topic and change the lives of so many by sharing her own discoveries. As humans, we experience emotions and feelings that we fear to reveal to others because it can expose us to pain, humility, tension, and heartache. However, what some misunderstand is that being vulnerable can also bring us an irreplaceable sense of happiness as it brings us closer to others and more in tuned with our self-value. We often assume that vulnerability will only result in something negative, when in reality it allows us to obtain a sense of courage. Brown explains that vulnerability is an act of courage that has

the power to make us wholeheartedly individuals. When we are not afraid to expose who we are as a person, we become someone that gains a strong sense of love and belonging. Brown further elaborates that vulnerability has gained a bad reputation as people view it as excruciating. Yet, with her message, she states that this perspective towards vulnerability is created because people feel disconnected and not valued by others. Being able to practice vulnerability begins with overcoming self-shame and becoming connected as it gives meaning to our life. Connection needs to happen, and we need to be seen before we can come to terms with the gift of vulnerability. The process of becoming comfortable with practicing it can take years, even a lifetime, and it is the hardest part. Learning to gain that sense of self worthiness is challenging, but as Brown highlights, the hardships will be worth it when we finally become in tuned with exposing our inner emotions. The highest form of courage only occurs when we put effort into facing the hardest aspects of lives, but the higher the risk, the higher the reward. When one adopts Brown's definition of vulnerability, they gain a new mindset that letting their guards down actually shows the beauty behind their insecurities.

Public speaking is a process that is meant to influence, inform, entertain, or persuade a group of individuals. Brown perfected the action of informing the public of a specific topic, in which her topic was about something that all humans can reflect on and relate to. By critiquing her speech, I learned so much more than just a new perspective of vulnerability; I learned what it meant to be a public speaker that is respected by an audience. Through her language strategies, organizational structure, credibility, and informative techniques, Brown influenced a countless number of individuals. Through her work, she was forced to listen to her own advice, and be vulnerable with the public. She had endured many instances that pushed her back and discouraged her as an influencer. Despite these instances of negativity, Brown continued to be a

speaker and managed to make a change in our society. I learned that as a speaker, you can make a change by incorporating personal stories. Brown is known for her use of anecdotes in which she uses to captivate her audience members. It allows her to get her message across in a clear and distinct way because it puts everything into a real-life scenario. By connecting her personal stories to situations that most individuals endure in their everyday life, her audience is engaged in her message and feel connected to her as a person, not just a speaker. She establishes a relationship with each member through her speeches, and this relationship allows someone to hear her message with an open mind and retain the information. As a public speaker, she uses her speeches to create moments of impact through the use of pathos which leaves the audience in a sense of kinship and breaks barriers between just a speaker and an audience. Her techniques are inspiring as she manages to share her personal outlooks on life and teaches others to adopt those outlooks. As a student who is learning the fundamentals of public speaking, Brené Brown shows me what it takes to be someone who makes a change with just a single speech.

Work Cited

Brown, Brené, director. *TEDTalks: Brené Brown--The Power of Vulnerability*. TED, 2010.

Fraleigh, Douglas M., and Joseph S. Tuman. *Speak up: An Illustrated Guide to Public Speaking*.
Bedford/St. Martins, 2020.

CONFIDENTIAL

Outside Speaker Review

Public Speaking, section 005

Kathryn Burrell

10 – 30 – 20

The speech I decided to review was Congresswoman Alexandria Ocasio-Cortez's response to GOP Congressman Ted Yoho regarding his hurtful remarks about her. I chose this speech because I find Alexandria Ocasio-Cortez to be a great role model to many young women, including myself, and she exemplifies how to stick up for yourself in this speech perfectly. The general purpose of the speech was to raise awareness to the disrespect women have to face from men even in a professional setting. Alexandria Ocasio-Cortez's speech was one full of power, control, and inspiration. You could feel how important this message was to her just by watching the way she spoke about the topic. Through her introduction, conclusion, hand gestures, and organizational structure Ocasio-Cortez was able to convey a raw and important message to her audience and young women around the world.

Alexandria Ocasio-Cortez's introduction was thorough and controlled. She explained a personal narrative about the interaction between her and representative Yoho tentatively. On page 43 of "Speak Up!", the authors talk about word choice and how important it is to not only your whole speech, but also your introduction. Alexandria Ocasio-Cortez did not hold back using the descriptive and offensive words representative Yoho described her as. By directly quoting representative Yoho she woke up the audience with language that is not often heard in a professional setting. This was a great way to convey to her audience that she was verbally assaulted by Yoho and would not allow it. This was a great attention getter and respected by

many in her audience. With the use of a story and a provocative statement, her audience was sure to pay attention to the body and concluding portion of her speech. Ocasio-Cortez also does a good job of letting listeners know that she is one of them. She highlights in her speech, "I am not only a Congresswoman who represents New York's 14th congressional district, but every Congresswoman and every woman in this country, because all of us have had to deal with this in some form, some shape, and at some point." When she spoke these words, she let us all know that this speech has so much more to do than just a moment of drama in her life. Another quote I would like to point out that used this technique is when the Congresswoman said "I have worked a working class job, I have waited tables in restaurants, I have ridden the subway, I have walked the streets of New York City and this kind of language is not new." This even further connects the audience to herself because she relates where she has been and the struggles that come along with it. Many people also have similar jobs and experiences, which connects Ocasio-Cortez to her audience. Alexandria Ocasio-Cortez's introduction for her speech was powerful, insightful, and inspiring. The use of strong word choice, a personal story, and connecting to her audience personally creates credibility to her and the words within her speech.

Alexandria Ocasio-Cortez does not directly indicate her concluding remarks but makes it apparent through summarizing her main indicating an end to her speech. She successfully concluded her speech with a summary of her main points and giving detail about other encounters she has had to face with other representatives. She leaves her audience gracefully with a memorable clincher stating that "there is a continuing pattern of dehumanization towards others and especially women that can no longer be tolerated." The way she did this was through ending with a striking sentence or phrase. She also included the strategy of ending

with a story or anecdote. Ocasio-Cortez gave another example of verbal harassment from the governor of Florida calling her a “whatever that is.” By inserting these strategies into her speech Ocasio-Cortez leaves the audience more informed, educated, and empathetic to the situation at hand and the reason she is speaking up about it. I did like how she said the word “lastly,” which indicated an end to her speech perfectly. She was able to follow with concluding remarks all while sounding genuine in her conclusion. I thought it was a good conclusion, but there could have been more signposting or a summarizing thought to signal that the end of her speech was near through certain words. Perhaps including something along the lines of, “I hope you have become more enlightened to the verbal harassment many women face today.” Overall, her thoughts were clear, and her voice was heard by her audience.

Ocasio-Cortez’s nonverbal communication throughout her speech was almost louder than the words she spoke. She kept eye contact with her audience the whole time and never looked around the room unsure of what she was saying. In order for her to keep the audience engaged she held her eye contact perfectly. Confidence radiated from her as she spoke with intense eye contact, because she knew what to say and exactly how to say it. In “Speak Up!” The authors highlight the audience’s perspective of making eye contact with the speaker. On page 332 the authors state, “Many people consider a willingness to make eye contact evidence of a speaker’s credibility.” Credibility is so important to audience members and through eye contact the audience can gain the speakers trust.

Ocasio-Cortez’s hand gestures were also a great way to convey her tone and importance of her words to the audience. She would often open her hands out wide whenever she had a strong point to make. While analyzing Ocasio-Cortez’s speech I also noticed her head would nod towards her audience to get their attention. These gestures were not boisterous or insulting

to the audience, yet they were natural and necessary to convey that what she is saying needs to not only be heard but remembered. I would like to note in “Speak Up” on page 334 there is a picture depicting

Ocasio-Cortez with her hands separated showing how recognizable her hand gestures are to many people. Ocasio-Cortez’s physical movement was not as apparent within her speech, which fit the mood perfectly. Since Ocasio-Cortez didn’t have any visual aids or presentations there wasn’t a need to walk around as much. Ocasio-Cortez was also speaking from a podium and not on an open stage so there were not opportunities to move about appropriately. I would have found physical movement distracting, so it was definitely better that she had little to no movement during her speech. Another nonverbal delivery skill used was her personal appearance. As you can see in the video, she is wearing a modest pant suit that indicates professionalism. She has her hair styled neatly and has some dainty jewelry on. Now, it is a bit unfortunate to say, but many audience members in any speech will base their opinion on the speaker just off of their outward appearance. If Alexandria Ocasio-Cortez showed up 10 minutes late, disheveled hair, and a casual outfit her audience members may not have taken her account as seriously or with much importance. Looking presentable is important for both the speaker, and the audience. It instills both confidence within the speaker and in the audience. I am 100% sure Ocasio-Cortez felt that her speech was effective because she looked effective. Her nonverbal communication was necessary and important to the topic she was discussing, I felt it was powerful and that she held a great amount of control within her speech.

Alexandria Ocasio-Cortez’s language within her speech is jarring. The words she chooses to say are daring and uncomfortable for some to hear. But by opening up about the injustice and crude way she was spoken to, she can inspire many to stick up for themselves as

well. Her words are “concrete,” meaning they are specific and adhere exactly to what she is saying. There is no sugar coating, or tip toeing around her words. She is concise and powerful. Ocasio-Cortez also strategized a proper use of words, which helps the audience understand what message you are trying to get across. If Ocasio-Cortez had left out the two main provocative words in her speech the audience would never have understood the impact it had on her, and the way representative Yoho expresses his thoughts about another person. At the end of the day, Ocasio-Cortez was not deliberately hurt by these words, but people need to be educated on the way their representatives treat each other. One language strategy portrayed by Ocasio-Cortez was concise language. Ocasio-Cortez’s words were not all over the place. Her thoughts were short and did not drag out too long to be thought of as dramatic or overbearing. This made it easy for the audience to follow along and understand her message clearly. Ocasio-Cortez also used the strategy of vivid language. She made it very clear to the audience what was said by representative Yoho and did not hold back explicit words. I believe she did this to grab the audience’s attention and call action among them to listen up and understand that those words are not acceptable for anyone to use against or while talking to her. In “Speak Up” the authors write “to steer clear of unnecessary references to ethnicity, religion, gender, or sexuality.” (Fraleigh & Tuman, 2019, p. 307) Ocasio-Cortez does a beautiful job of respecting all of these while calling attention to women who struggle with verbal abuse every day. She did not slander the male gender and state that all men use derogatory language. She explained that as a woman it is something that she has had to face often. I think this was important for her to do, because if she had slandered any other gender then she would be doing exactly what representative Yoho had done to her which was not her goal. She upheld grace within the court and demonstrated what a true Congresswoman acts like when put in a disgusting situation that should never repeat

itself. These language strategies are so important to all speeches. The way Ocasio-Cortez utilizes these strategies is done in a beautiful way that should be taught to students learning about public speaking.

My response to the speaker's message was one of full support. I believe that Alexandria Ocasio-Cortez holds the right to "call out" or bring attention to the disrespect she has had to bear with being a Congresswoman, woman, and leader. I think she upheld her tone that was respectful, but also brought about an attitude that was not shy or dismissive. I feel very strongly about this topic, because I do think that women get thrown under the bus too often. They are told they are bossy, loud, and rude when in reality they are strong and have opinions just like the rest of the world. Women are now more comfortable with speaking their opinion and allowing their voice to be heard. It is really upsetting that this is how current politicians speak to each other. I believe Ocasio-Cortez's response was controlled and honorable for many young women to look up to today. I think this speech and many of her other speeches should be played for students in high school to understand the importance of their voice. They can also learn the importance of public speaking and certain strategies to use while speaking in front of a crowd about something that you are passionate about. I find Congresswoman Alexandria Ocasio-Cortez to be a very admirable political figure who speaks honesty, kindness, and heart. She sticks up for those whose voices are not normally advocated for. Women are often put down or overshadowed within politics, but with Alexandria Ocasio-Cortez's strong response to cruel words she puts that stigma to rest. She proves that women are just as valued as men are in leadership roles. She also exemplifies a perfect reaction to unexpected and disrespectful words. Ocasio-Cortez gives women a voice, a voice that needs to be heard. I loved within her speech how she added "I could not allow my nieces, I could not allow the little girls that I go home to, I could not allow

victims of verbal abuse and worse to see that, to see that excuse, and to see our congress accept it as legitimate.” Alexandria proves that women should never be intimidated by the noise and disruptions of hateful people who only want to drag us down at the end of the day.

The kinds of arguments used to support Alexandria Ocasio-Cortez’s speech were informative and persuasive. Ocasio-Cortez was informing her audience about the incident through example reasoning. According to “Speak Up!” example reasoning is “when you present specific instances to support a general claim. Your goal is to persuade the audience that your examples supply sufficient proof of your claim” (Fraleigh & Tuman, 2019, p. 470.) In Ocasio-Cortez’s case she was giving the example of representative Yoho calling her crude words. She also seemed to be using pathos while speaking about her father who had passed away, saying that he was not around to see the way his daughter was treated. You can see her emotion change from angry to sad within her eyes as she spoke about her family to the audience. It showed that just because Yoho “apologized” it was insincere and only hurt women more. By hiding behind the fact that he has a wife and a daughter he showed that he does not care for women’s voices or feelings. Yet, he cares about his security as a man in office that he is still seen as a family man. But there is no way he can be both a family man and disrespect his family and Alexandria Ocasio-Cortez.

I would consider this a persuasive speech because Alexandria Ocasio-Cortez is trying to change her audiences’ attitude towards disrespectful language towards one another. One organizational structure Ocasio-Cortez used within her speech was “casual pattern”. She does this by explaining a cause and effect understanding between certain events to prove her argument as legitimate. She takes the incidents from many different verbal abuse incidents and states what those do to a person. These are examples of cause and effect. Since there was a chain

of similar events that happened within Ocasio-Cortez's life, she is able to use them to argue against the hatred and disgusting words people have called her.

Her organizational structure was clear and concise through her attention getter, thesis statement, main points, body paragraphs, and conclusion. I would also like to point out the use of transitions within Alexandria Ocasio-Cortez's speech. She uses phrases such as "lastly," as well as "and now what we have seen." These transition words help move the speech along and direct her speech further. I feel that this is a great way to organize your speech because it keeps the fluidity alive while speaking and doesn't sound as scripted. Her words continue to go on without hesitation with transition words in her speech. This is an admirable structure to use because sometimes it is hard to include these words. You can get lost within your speech and what you are saying if you do not keep the conversation going along.

Ocasio-Cortez also uses repetition to state her argument when she is defending women and the lazy excuses Yoho brought up when "apologizing." She stated the phrase, "I could not allow" repetitively about halfway through her speech. Ocasio-Cortez did this to reiterate the importance of standing up for the young women in her life. She repeated those words to say that it is not acceptable for her to see her accept crude and incorrect words be tormented towards her. Using repetition is also another great organizational structure because it helps the audience to know where Ocasio-Cortez stands. It is a powerful tactic that many public speakers use within their speeches.

Ocasio-Cortez also uses an internal preview to help the audience follow along with her points and explanations. In order for her audience to truly understand the verbal abuse she has gone through she lists being told to "go back to where she belongs" by President Trump, being

called a “whatever that is” by Florida’s governor, and obviously representative Yoho’s verbal attacks on the state capitol.

Organization is a key structure within a speech and is one of the most important things to consider while preparing a public speech. Having enough time to sit down and understand the order of the words you are speaking will only increase your wonderful speech. Alexandria Ocasio-Cortez took organization into consideration while preparing her speech in order to execute her point across to her audience seamlessly and without fault. It is apparent to the audience and me that she was able to organize her thoughts in a way that would convey a heartfelt message about dignity, pride, and respect among her fellow colleagues. Through her persuasive speech you can hear her call to action to hold men accountable for their words and their actions that harm women within their life and in their workforce. This persuasive speech is executed well through organizational structure. Not only are her words powerful but you can honestly see all the heart and dedication Alexandria Ocasio-Cortez put into her work. This speech is an inspiration to many people.

I was moved after watching Congresswoman Alexandria Ocasio-Cortez’s response to representative Yoho’s “apology” speech. I was not only inspired for myself but for the country as a whole. I was able to see a different view of what politicians look like. How they speak, act, and stick up for themselves in times that are needed. I was opened to a new world where public speaking is required of you for the job and you are expected to talk a lot through certain procedures. I found the whole process insightful. I also liked watching Ocasio-Cortez speak because of her passionate hand gestures, eye contact, and body movement. I also enjoyed listening to the different tones her voice changed to when she spoke about different parts of her speech. Her speech was really inspiring because it gave me the confidence to try to include these

into my following speeches that I will have to conquer down the line in my life and in my future career. As a woman I found it especially heartening to hear someone speak up against the hate a lot of women have to endure every single day just to be seen as equals as our male opponents or colleagues. I found her confidence to be striking. As someone who struggles with stage fright and anxiety it is astounding to watch a woman be able to handle the pressure of not only speaking in public but speaking up for herself in public. This is something that I had only dreamed of when someone would upset me with their words. Before listening to this speech, I would probably have tried to shrug off the rude comment, but after watching this speech I know the importance of letting your voice be heard when someone tries to disrupt your life.

In conclusion, I think womens' rights and voices are just as important as anyone else's. This speech is an exquisite piece that advocates for women and their desires to be respected by their peers. Through transition, repetition, specific words and phrases Alexandria Ocasio-Cortez was able to prove that her speech was well articulated. Her speech was also organized and presented with such grace and confidence. The tools used within the speech can teach students how to give proper speeches to their audiences, whoever that may be. Congresswoman Alexandria Ocasio-Cortez's example to young adults, children, and women will always be admired and sought out. She is what a true leader is and proves that through this speech. She asserts that we are all equal and deserve to be treated as such. If you have a disagreement about views, then that is something that can be discussed in a professional manner. The words and actions given by representative Yoho are not commended. His apology speech was a lazy excuse that did not withhold proper tools and structures whereas Ocasio-Cortez's speech did withhold proper tools to educate and persuade her audience to enforce action and manners in the workplace. This speech should be shown in all classrooms in high schools to

show the tactics within an effective speech and to give students an example of a great way to advocate for change. No woman should be told how to talk, what to think, what to wear, or who they are. They are just as strong, worthy, and important as their male colleagues. I am so grateful and honored to have such a brave and strong example as Alexandria Ocasio-Cortez to show everyone just how important they are. This speech is inspirational to many Americans.

References

- CSPAN. (2020, July 23). Rep. Alexandria Ocasio-Cortez (D-NY) Responds to Rep. Ted Yoho (R-FL). Retrieved November 02, 2020, from <https://www.youtube.com/watch?v=LI4ueUtkRQ0>
- Fraleigh, D. M. (2020). *Speak up: An illustrated guide to public speaking*. Boston, MA: Bedford/St. Martins.

Kathryn Burrell

Agenda Setting Theory Lecture Outline

The topic is Agenda Setting Theory. This topic is intended for a 100 or 200 level introductory course at the college level. The lecture could be conducted in various class sizes. The classroom should have a projector and projector screen to show clips from major news and media networks. Desks and chairs should be facing front toward the projector screen for viewing with the instructor positioned at the front of the classroom. The instructor may move around the classroom if they wish and the space is provided. When a video segment is shown, the instructor may move to the back of the classroom for viewing if time and space allow.

A discussion of Agenda Setting Theory, its history, and a visual model will be used to introduce the concept. Intense left – and right-wing segments from major news networks and newspapers will be shown as a tool to show Agenda Setting Theory in action. Clips from late-night talk shows can also be used which also tend to lean far-left. They are also a tool to gauge the reaction of Americans. YouTube videos detailing the dissonance between the sources and societies reaction are abundant and a great resource. All video and newspaper examples should be recent, between 2014 and now.

Thesis statement: Agenda Setting Theory is a tool to view our current media and political climate in the United States.

Organizational pattern chosen for the body of the lecture: Topical

Students new to Communication Studies most likely wouldn't know Agenda Setting Theory and how it can work in society. Topics surrounding media influence are controversial now and may garner varied reactions from students. The topical pattern allows the instructor to rearrange the content of the lecture to include student observations and examples relevant to the topic.

Introduction:

- Attention-Getter: The media is influencing you to push their agenda.
- Agenda Setting Theory
- Instructional Objectives: You should be able to leave this lesson and identify and explain Agenda Setting Theory in day-to-day life.
- Preview: Today we will learn the history and framework of Agenda Setting Theory and look at some recent examples related to the 2016 Presidential Election and subsequent events.

Body:

- AST framework
- AST visual model
- AST history
- Fox News and CNN extremist examples
- Reactions from segments on late night talk shows

Conclusion:

- Overview: Agenda Setting Theory helps us identify and explain the reasons and reactions of people to current and hot-button issues. By being knowledgeable of AST we can become more aware of the messages being pushed by major outlets.
- Closure: Next time you scroll across a story on your social media feed or see a headline on a newspaper or magazine at the grocery store, ask yourself why you react the way you do and why this outlet might send the specific message.

Bill Nichols's
Documentary Modes

History of Documentary 1/29/20

Documentary Definition?

“The creative treatment of actuality.”

John Grierson

Reflexive

*Man with a Movie Camera,
Stranger with a Camera,
Roger and Me*

Showcases/details
filmmaking process and
methodologies

Ex: fieldwork, interview,
editing process

Expository

*The Civil War, Grizzly
Man, Stranger with a
Camera, The Thin Blue Line*

Make a case for a p.o.v.
or argument.

Example: speak directly to
viewer using voice over.

Observational

Grey Gardens,
Gimme Shelter

Looks on as social actors
go about their lives
without
intruding/directing

Ex: Social actor
narration, extended scenes

Participatory

*The Fog of War,
Sherman's March*

Filmmaker interacts with
the social actors,
contributes to film
content, audience is aware

Ex: interviews



Poetic

Night and Fog,
Baraka,
Koyaanisqatsi

Stresses visual/acoustic rhythms, patterns, and the form/structure of the film.

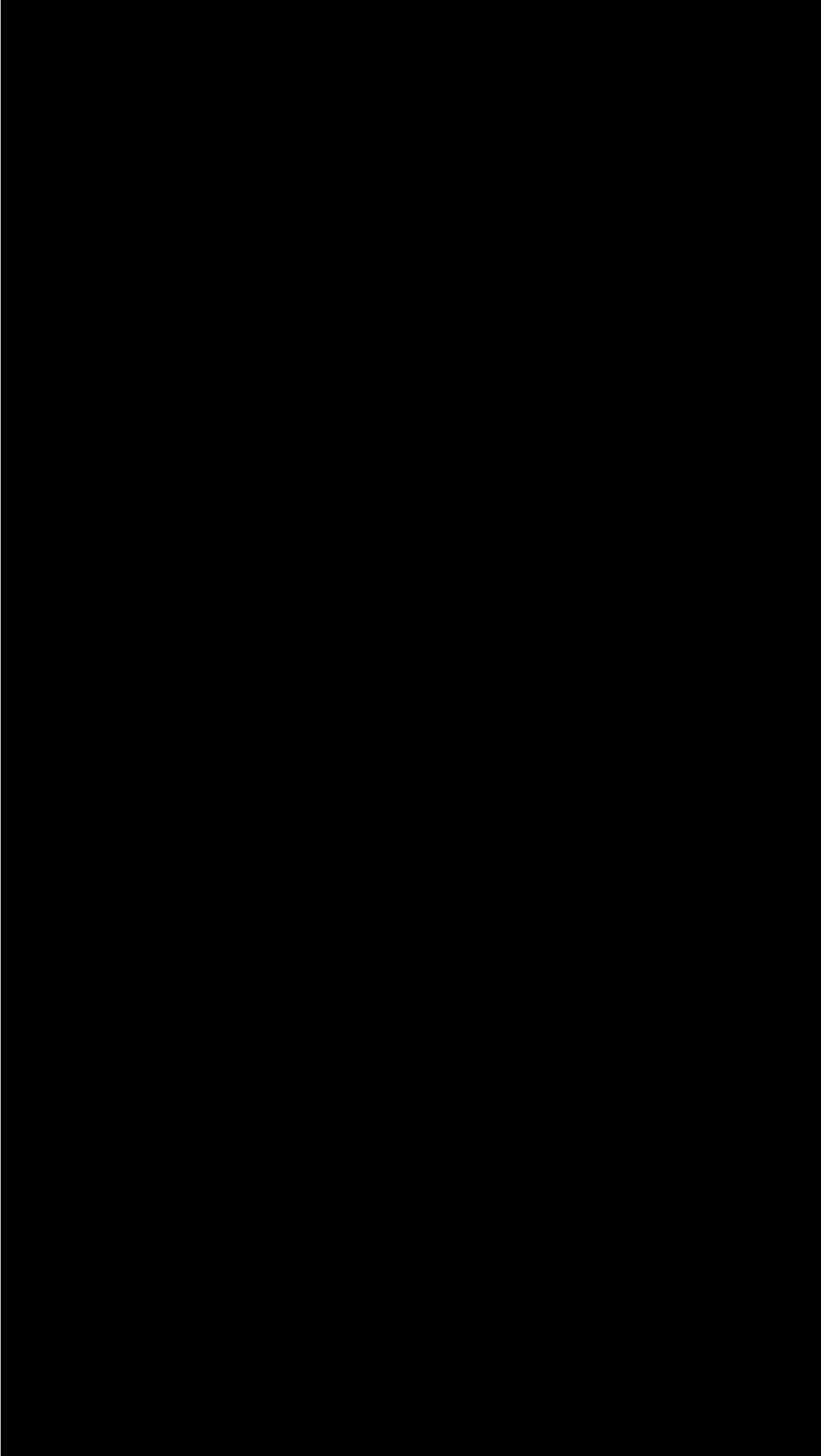
Ex: auditory and visual synchronicity; suggesting parallels between content; mostly done in the editing process.

Performative

Waltz with Bashir,
The Thin Blue Line,
The Act of Killing

Emphasizes the expressive quality of the filmmaker's engagement with the film's subject; addresses the audience in a vivid way.

Ex: Actor presentation, narrative storytelling/segments, staged shots/scenes



Cinema Verite and Direct Cinema

2/19/20

GMF 482

Difference and Similarities?

- Used interchangeably by early adopters
- Now associated with different styles and uses
- Not possible to achieve pure observation and absolute “Truth” because of the editing process.

How do / differentiate the two?

- Verite: soft like French wine
- Direct: intense like American personalities

Cinema Verite

- Out of France at the beginning of the New Wave
- Literally, “film truth”
- Camera will show the “Truth” of the moment
- Intervention of the filmmaker okay

Cinema Verite, cont.

- *Don't Look Back*: normalized the “classic” documentary look (shaky shots, walking/tracking, zoom).
- “..cannot advertise, explicate, or even admit to having any ‘hidden agenda’” even if there is one (Grant and Sloniowski 240).”
- Jean Rouch combines Vertov and Flaherty’s methods (McLane 232)
- Relate to the “*kino pravda (camera eye)*” in Vertov’s manifesto

Cinema Verite, cont.

--

“..an agenda, not a script, and that it mounts a systematic critique of the dominant media informed by a liberal view of the role of the press in contemporary democracy (Grant and Sloniowski 251).”

“One of the primary philosophical underpinnings of cinema verite is American liberalism ...(Allen and Gomery 232 in Grant and Sloniowski 239).”

“The advocacy of a specific program of change is not the filmmaker’s task; it is enough to reveal the “truth” of a social situation to the viewer (Allen and Gomery 234 in Grant and Sloniowski 239).”

“...about their feelings rather than the work they do or how they do it (227)”

*Crisis: Behind a
Presidential
Commitment*
(1961), dir. Robert
Drew



Portrait of Jason
(1967), dir.
Shirley Clarke



Le Joli Mai (1963),
dirs, Chris Marker
and Pierre
Lhomme



Direct Cinema

- Out of American practice
- Subjects are the “Truth” of the moment, taking the “camera eye” out of the equation
- Subjects “control” the content
- Strive for pure observation (no intervention)
- Point-and-shoot
- Will not have any script or agenda (not that a verite documentarian would admit to it)
- Leaves interpretation completely to the viewer.

Direct Cinema, cont.

- Things as they come in real life are much more exciting than anything that you can invent on stage. Writers try to emulate life. They feel they have to have it under their control. We feel just the opposite. We observe and shoot things just as they happen... We are after an emotional response... [we] don't want people to say: 'It's a documentary, isn't it?' If we can achieve that, something will have been accomplished." David Maysles
- "Direct cinema sought to expose reality through capturing unguarded moments of self-revelation in the normal flow of life. Cinema Verite wanted to explain the *raison d'etre* of life, whereas direct cinema wanted to let life reveal itself (McLane 233)."

Primary (1960),
dir. Robert Drew



Grey Gardens (1975)

dirs. Albert Maysles, Ellen Hovde,
Muffie Meyer, David Maysles



Salesman (1969)

dirs. Albert Maysles, David
Maysles, Charlotte Zwerin



COM 101

Visual/Verbal Communication
2/19/20

Instructors:

Dr. Jermaine Martinez

Whitney Stefani

Kathryn Burrell, GTA

*All answers will be awarded points. There's a button we have to hit in BBL after class.

Blackboard Password:

moviestoday

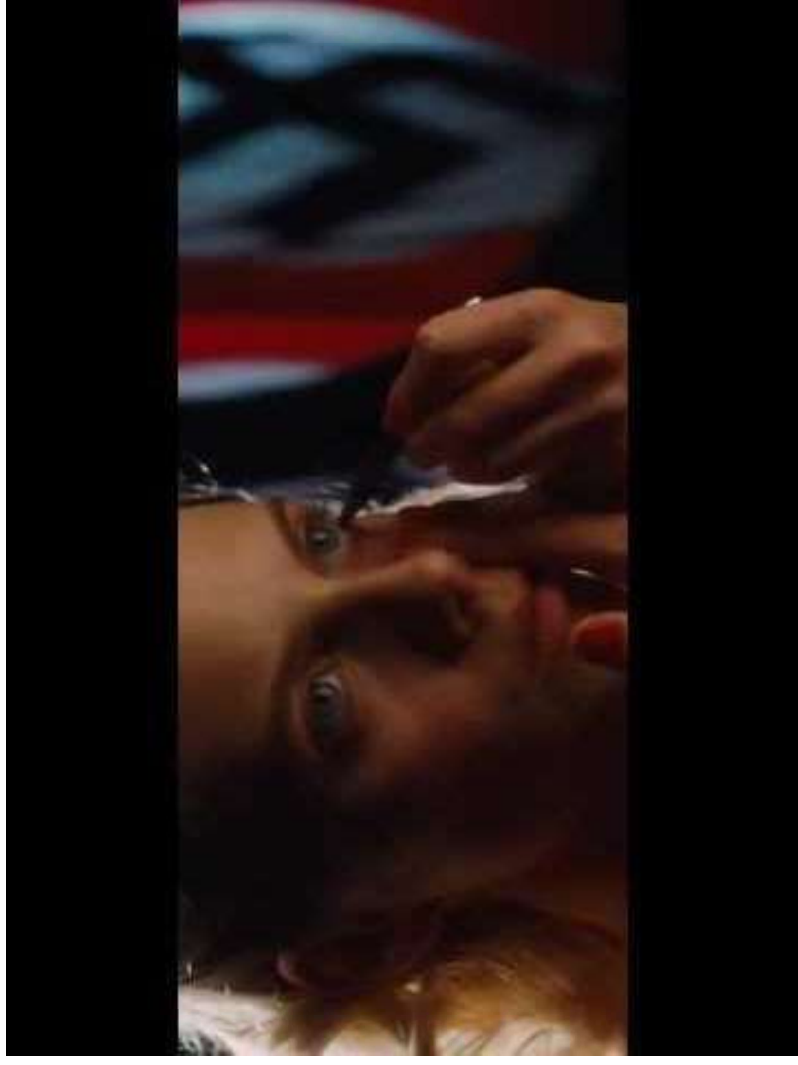
Review and Terms

Sign	Icon
Signifier	Index
Signified	Symbolic
Signification (1st, 2nd, 3rd)	
Denotation	
Connotation	

Visual/Verbal Communication and Film

Decoding Messages

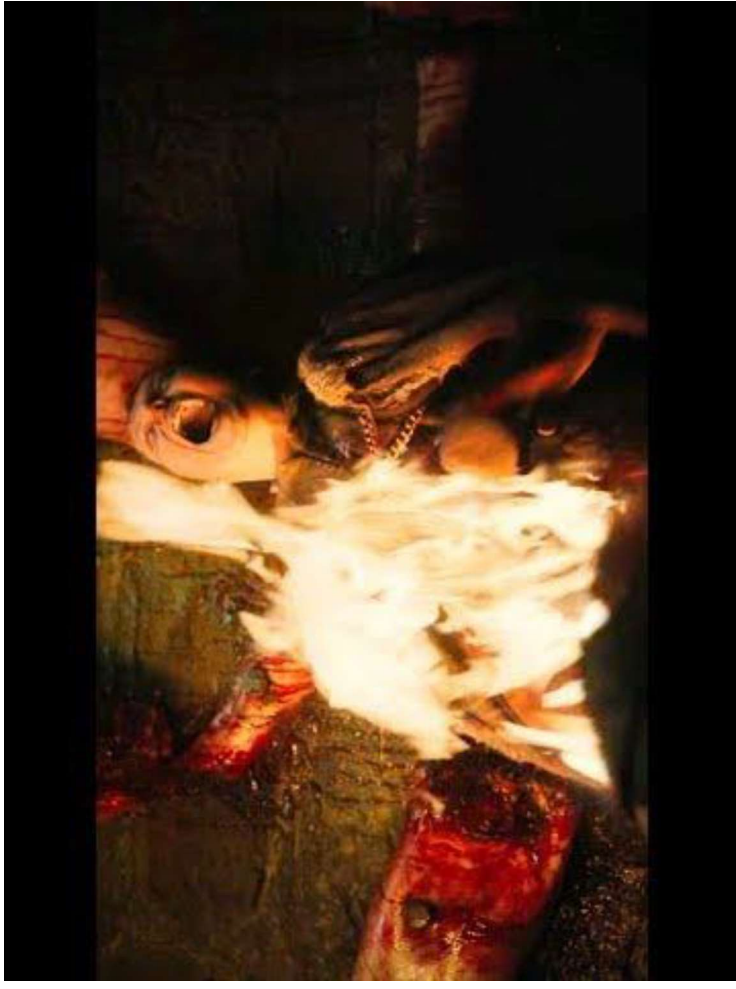
*Inglourious
Basterds*
(2009), Dir.
Quentin
Tarantino



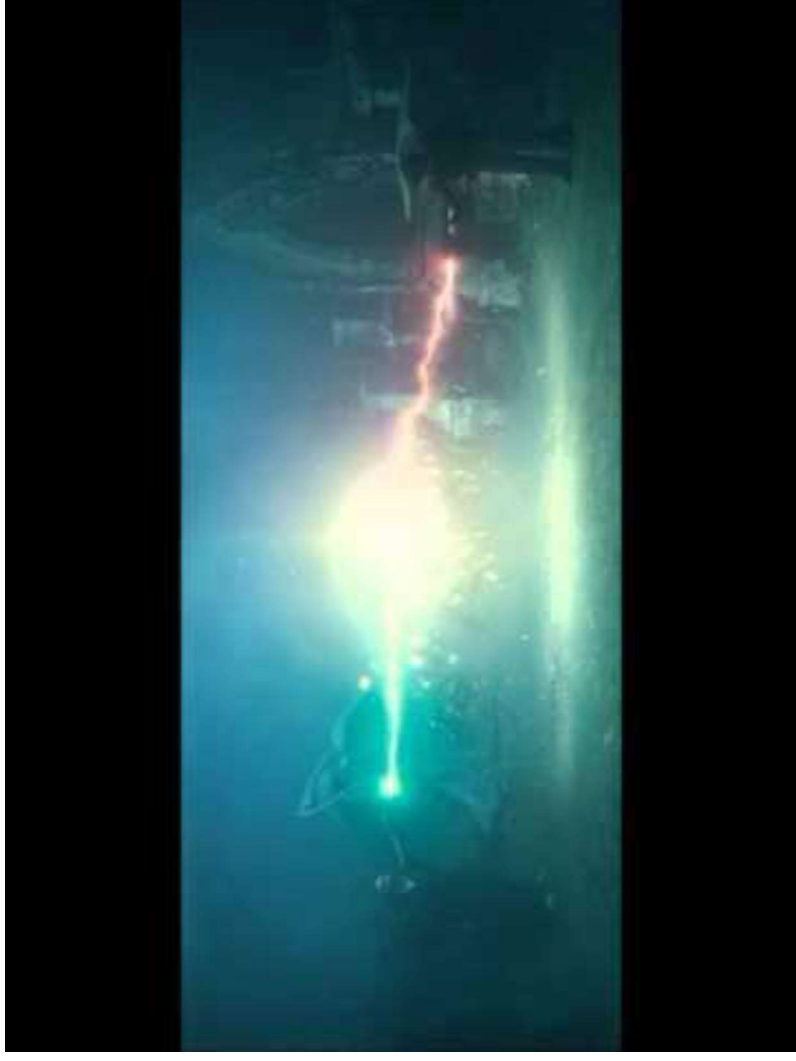
Joker
(2019), dir.
Todd
Phillips



Game of Thrones
Season 8, Episode 1
(2019), dir. David
Nutter



Harry Potter
and the Goblet
of Fire (2005),
Dir. Mike
Newell



Your Turn!



Visual Communication Analysis

Communication Analysis 101
Dr. Whitney Stefani
Dr. Jermaine Martinez
Kathryn Burrell, GTA

METRO-GOLDWYN-MAYER'S TECHNICOLOR TRIUMPH!



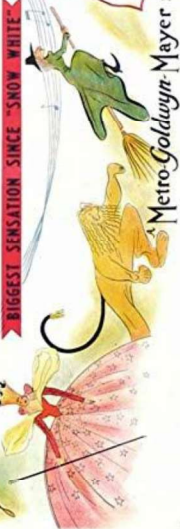
WE'RE OFF TO SEE THE WIZARD...
The wonderful...

WIZARD OF OZ

WITH
JUDY GARLAND • FRANK MORGAN
RAY BOLGER, BERT LAHR, JACK HALEY
BILLIE BURKE, MARGARET HAMILTON
CHARLEY GRAPewin and the MUNCHKINS
Directed by Victor Fleming
Produced by Mervyn La Ruy

FOR GENERAL EXHIBITION

Songs...
"If I Were a Rich Man"
"If I Only Had a Brain"
"We're Off to See the Wizard"
"The Merry Old Land of Oz"
"The Song Song"
"If I Were King of the Forest"



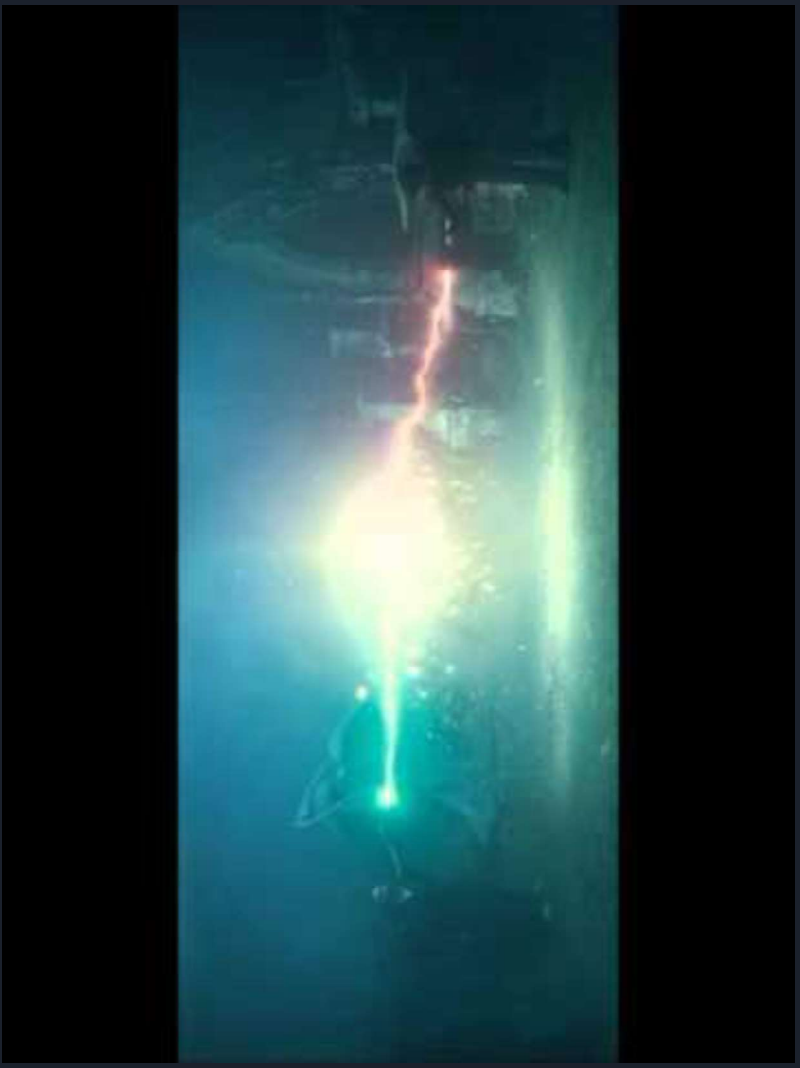
A Metro-Goldwyn-Mayer PICTURE

The Wizard of Oz (1939), dir. Victor Fleming





Harry Potter and the Goblet of Fire (2005), Dir. Mike Newell





Blackboard Activity

Answer the prompt with one example.

Media and Entertainment

Portrayals of American Values

Please open the Jensen & Schrag reading before class starts.

COM 101

3/11/20

Dr. Whitney Stefani

Dr. Jermaine Martinez

Kathryn Burrell, GTA

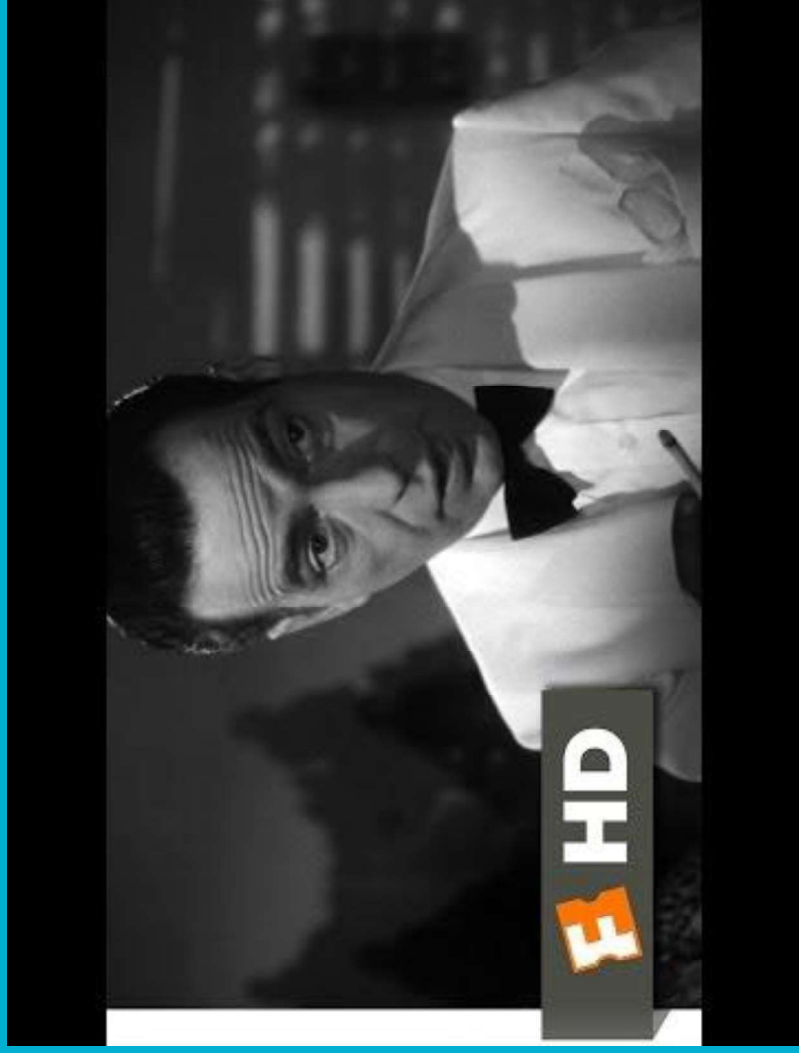
With a partner, discuss films (or books, tv shows, etc) and values you attribute to them.

AFI Top 100 List

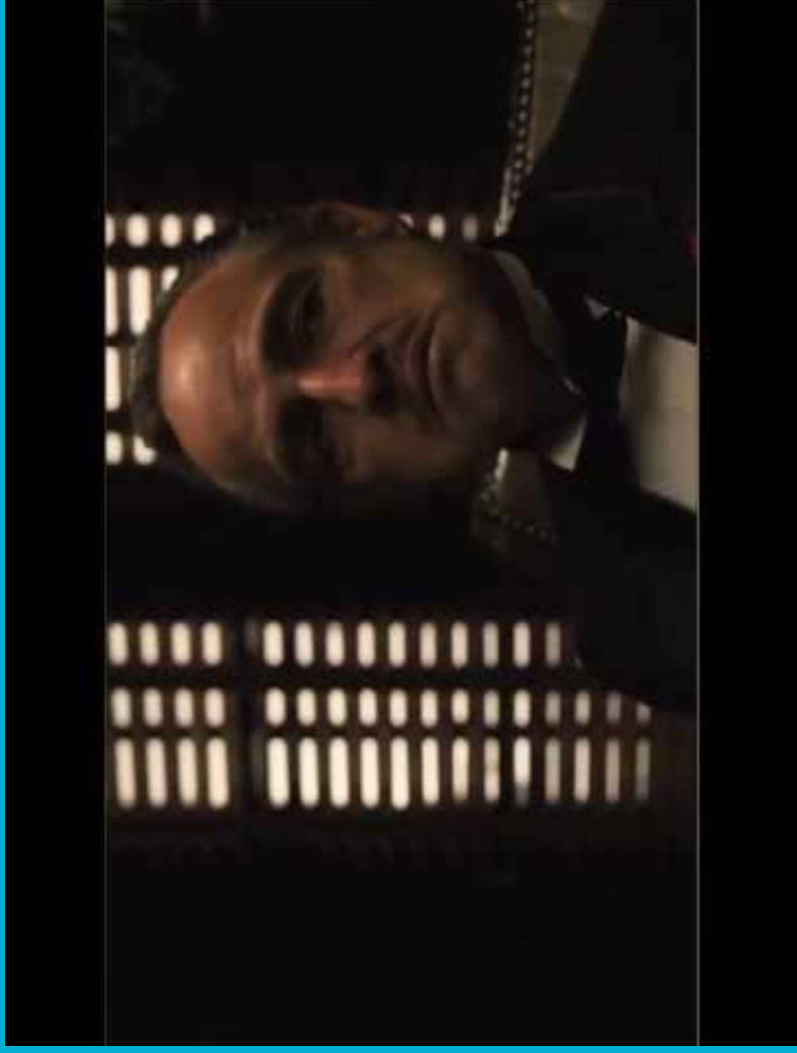
The American Film Institute publishes a Top 100 list, as well as a 10 top 10 list and others that rank the best American films.

Today we will be looking at the top 3 films and discussing how they display inherent American values.

#3: *Casablanca* (1943), dir. Michael Curtiz



#2: *The Godfather* (1972), dir. Francis Ford Coppola



#1: *Citizen Kane* (1941), dir. Orson Welles



Rhetorical situation and American Values



Get Back on TRACK

It's your year **GET HEALTHY**

Everything you need to get fit
Get your year off to a healthy start with great values on top brands in fitness apparel, home exercise equipment & more.

Get Healthy ▶

Plan your next shopping trip
View Your Local Ad ▶

Local AD

Alli \$49.97

Danskin Hoodie \$89.96

SlimFast 930

KEEP YOUR
HANDS
OFF
OUR GUNS

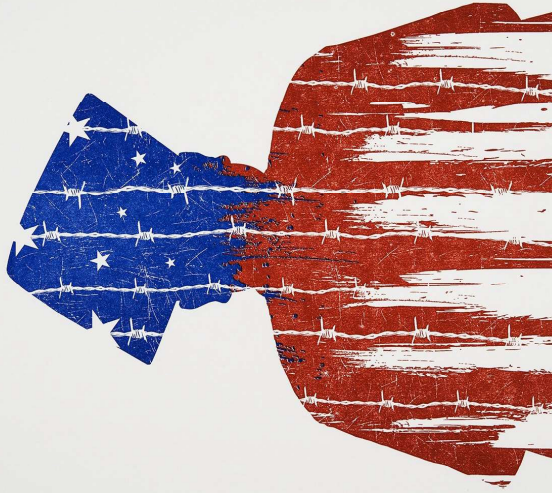


MeetBloomberg.com



PROTECT
FREEDOM

PAID FOR BY THE MEN AND WOMEN OF THE NATIONAL RIFLE ASSOCIATION



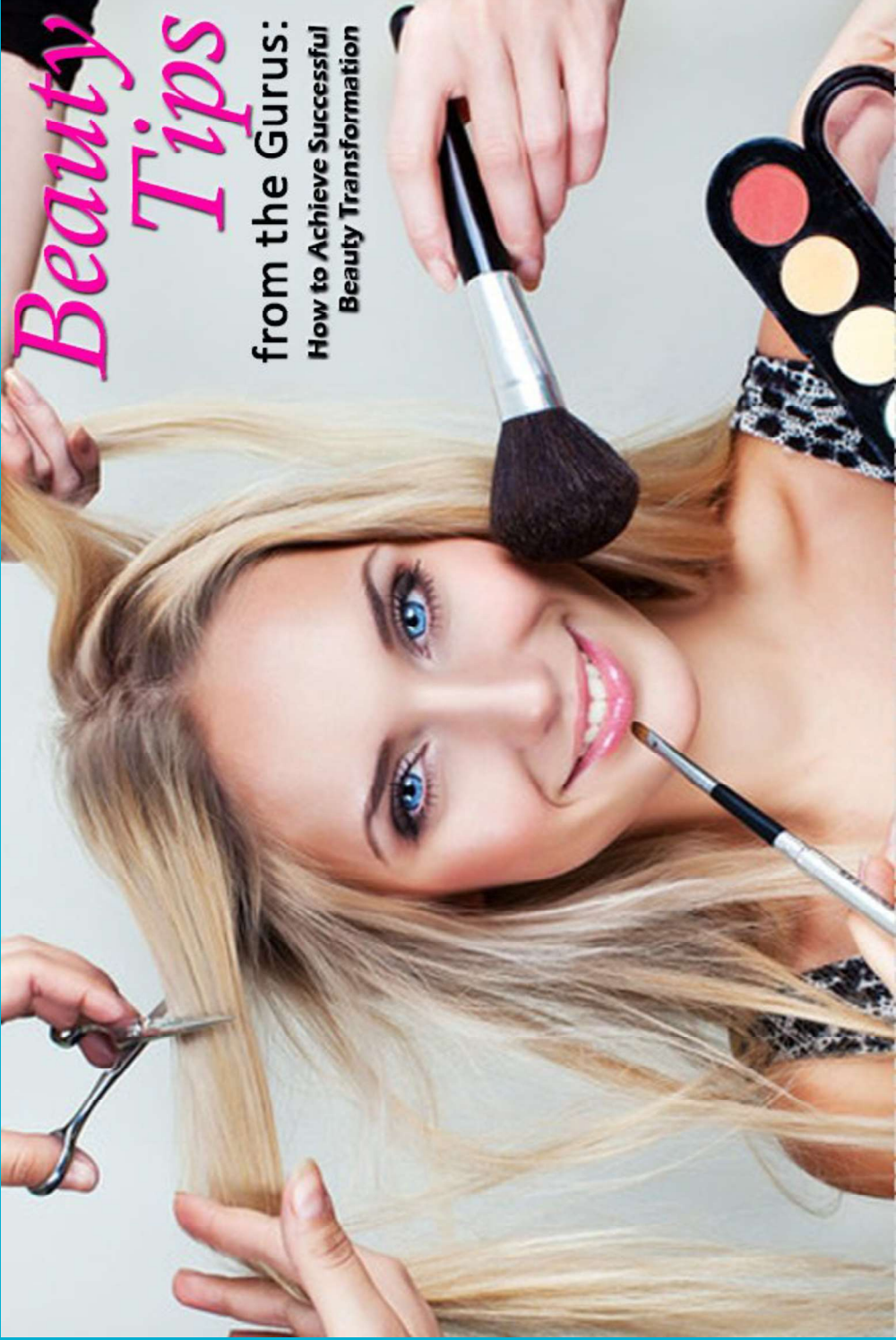
DREAMERS

EDUCATION IS OUR LIBERATION

ACCESS DENIED SINCE 2001



THE CENTER



Beauty Tips

from the Gurus:
How to Achieve Successful
Beauty Transformation

WELCOME TO CST 1111

FUNDAMENTALS OF PUBLIC SPEAKING!

INSTRUCTOR: KATHRYN BURRELL

HANG TIGHT AS WE WAIT FOR CLASS TIME

ONE WORD CHALLENGE

2

In Small Groups:

Jot down some examples of public speaking that may not be obvious.

Share your thoughts about examples of public speaking, and think of one **POSITIVE** adjective that describes public speaking.

Choose one person from your group to tell the class why this adjective describes public speaking.

WHY PUBLIC SPEAKING?



SYLLABUS!



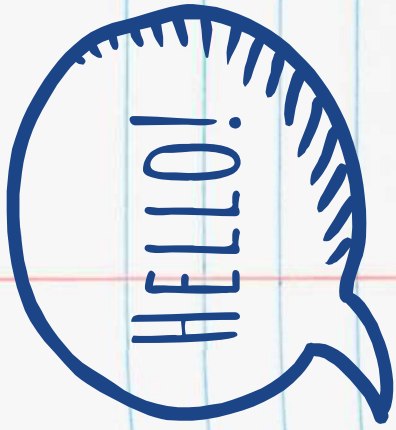
PUBLIC SPEAKING INVENTORY

- 1) How comfortable are you with speaking in public?
- 2) What do you most want to get out of this class?
- 3) What questions or concerns do you have about this class or public speaking in general?

DAY 5

FUNDAMENTALS OF PUBLIC SPEAKING

PLEASE MAKE SURE YOUR FIRST AND LAST NAMES ARE
DISPLAYED BEFORE WE START



Interview as Biography Activity

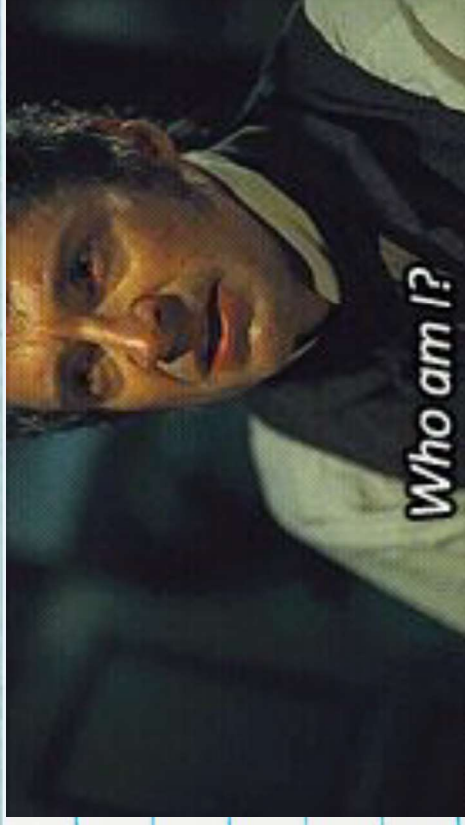
- Name
- Major
- Hometown
- Plus one or two questions from the conversational topics handout.

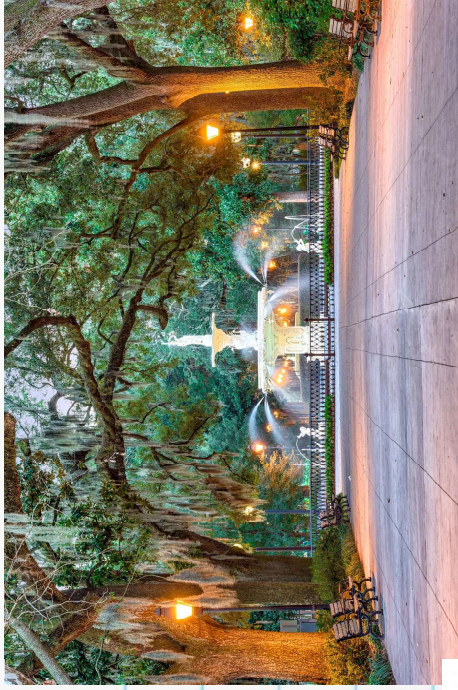
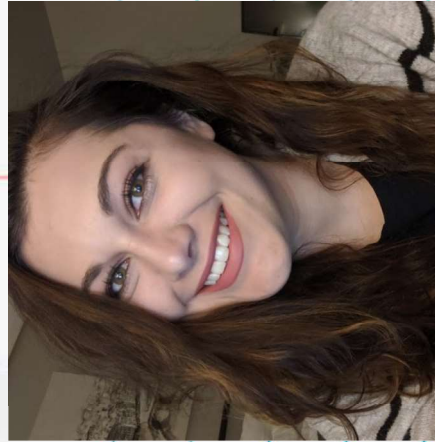
In pairs, and then you will introduce each other for the class! :)

For pointss.

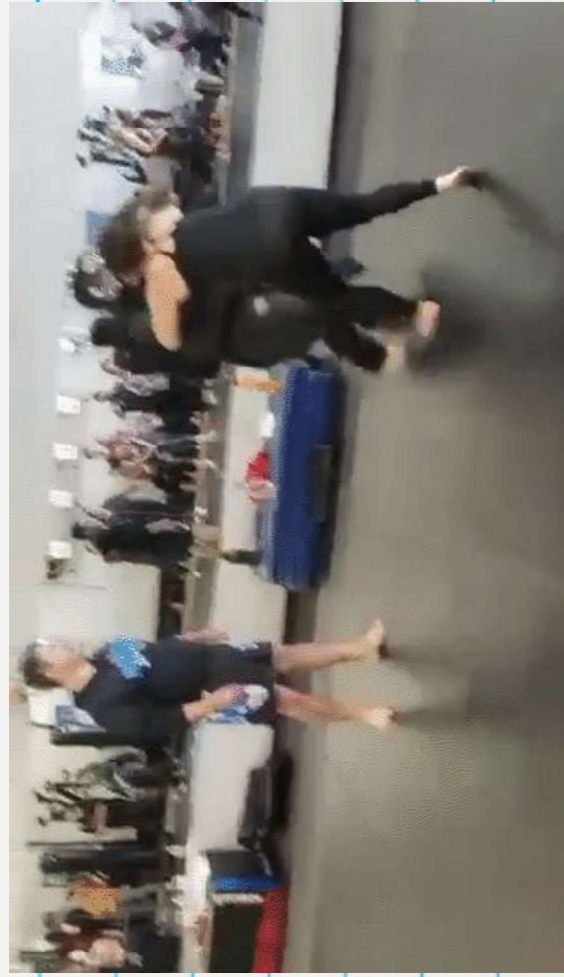
ABOUT ME

Since I'm your teacher and all...





9



Let's chat sometime.

Self-Introduction Speeches

Reminders:

Due Monday: Read the Chapter 2 selection

Due Tuesday night: Ch 21 and Ch 1 quizzes.

Up and ready.

DAY 2

FUNDAMENTALS OF PUBLIC SPEAKING

PLEASE MAKE SURE YOUR FIRST AND LAST NAMES ARE DISPLAYED
BEFORE WE START

READING DISCUSSION

- *What are the tips given by the authors?*
- *Are they realistic?*

TODAY'S ACTIVITIES

15

Speaking and activity discussions

Flow discussion

Relationship b/w skillset and challenge

Focus control example

Discussion debrief

Assign PRPSA (Unit One folder in BBL)

DAY 4

FUNDAMENTALS OF PUBLIC SPEAKING

PLEASE MAKE SURE YOUR FIRST AND LAST NAMES ARE DISPLAYED
BEFORE WE START

FUNDAMENTALS OF PUBLIC

SPEAKING

PLEASE MAKE SURE YOUR FIRST AND LAST NAMES ARE DISPLAYED
BEFORE WE START

Basic Speech Organization

19

*Why is clear organization
important in public speaking?*



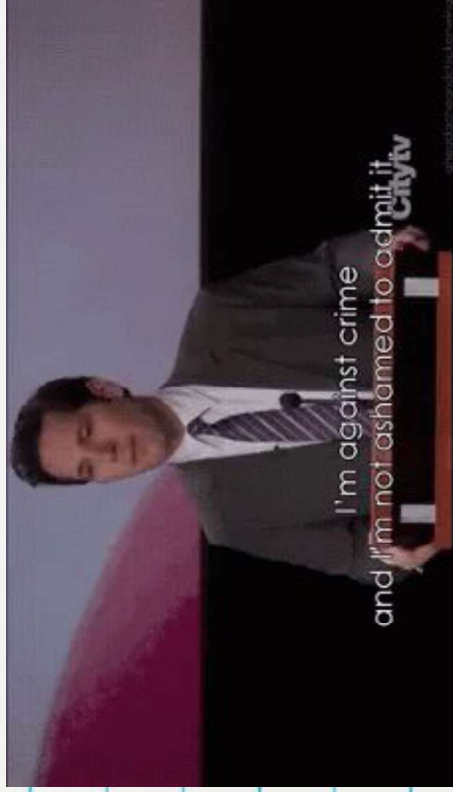
THESIS STATEMENTS

What is a thesis?

A single statement describing purpose of speech.; varies depending on if informative or persuasive; should be clear and concise.

Signpost a thesis statement so that it is easy to hear.

EX: Today I will explain why "Parks and Recreation" is important to me.



MAIN POINTS

After you have developed your thesis, you need to explain and support it with main points.

Main points will:

Introduce the object or idea to the class

Explain why it has significance to you and/or your cultural group

Develop an understanding about your interests and who you are.

After you have your thesis and main points, you can think about beginning and ending your speech.

ATTENTION GETTER

What are some things we can do to get our audience's attention?

Why is it important that we do so?

Book has examples.

Experience examples

Tell a story to engage the audience. Use images or sounds, humor, a quote, startle the audience, puzzle the audience and pique their curiosity.

After the attention getter comes the thesis.

TRANSITIONS AND SIGNPOSTS

These are words and phrases that help the audience know where you are in your speech.

These are important speech elements that are fundamental to your speeches.

Signposts: "Today," "First, second, third," etc.

Transitions: These tell your audience that you have concluded one section of your speech and are moving on to the next.

Internal summaries and previews.

"Let's get started with the first step."

"In conclusion..."

Workshop



SPEECH DAY!

SORRY FOR NO MUSIC, I'M ON A

DIFFERENT COMPUTER TODAY

SPEECH DAY #2!

READ
ME PLS

An announcement, so I don't take up precious class time:

- I've only received a few emails from people wanting to be in person. This is **TOTALLY FINE** with me, but I'm a little confused because at least half the class said they wanted to be in person.
- If you want to be in person, you need to email me by 5:00 pm **TODAY** with the subject line: "First Name Last Name, 005, In Person" with your name filled in!
- You have the ability to autonomously choose to be online for this class. If you thought you didn't, and that's why you said you'd be in person, please know that you don't have to be. We will never have full, regular classroom experience this semester.
- Please don't kill me. I have asthma.



TODAY'S
AGENDA

Finish speeches

Ethics activity

HELLO CLASS

- Make sure your first and last names are displayed for class!
- You should have received an email from me this morning with your speech feedback! :)
- As always, if you have any questions about the course (including the rest of the semester) please send me an email!
- Informal chat session! Pick my brain and hang out - Friday at 5:00!
Meeting ID: 918 2348 2269
Password: 67890



Great topics have 5 distinct elements of great topics:

- i. They inspire public debate and discussion
 - ii. They are perceived by an audience to have multiple viewpoints/opinions and NOT perceived to have just 1 or 2 "sides"
 - iii. They are social undecided
1. That is, the topic is perceived audiences to be kinda "sticky," meaning hard to know what is the best position to take on the topic
- iv. They are current, usually in the news/social media within the last year or so.
 - v. They are perceived by an audience as being important to what is going on to their public or private lives and will have consequences for their future public or private lives.

i. An "old stand by" topic is any topic that is expected in a "public speaking course" they include but are not limited to:

1. Drinking age
2. Concussions in sports
3. Social media (loneliness)
4. Assisted suicide
5. Abortion
6. School Uniforms
7. Legalizing Marijuana
8. Etc.

GOOD MORNING!

Reminders:

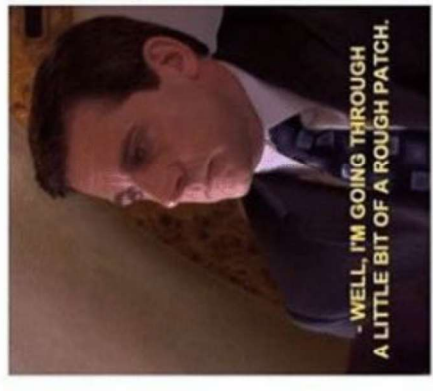
- The university is closed on Monday!
- Self evaluations due tonight.
- Chapter 5 quiz is now extra credit.
- Chapter 9 quiz and reading due Thursday night.
- Hang out chat session tonight at 5:00:

Meeting ID: 918 2348 2269

Password: 67890

A MOOD

me: can you please round up my grade to an A
teacher: you have a 55% in the class

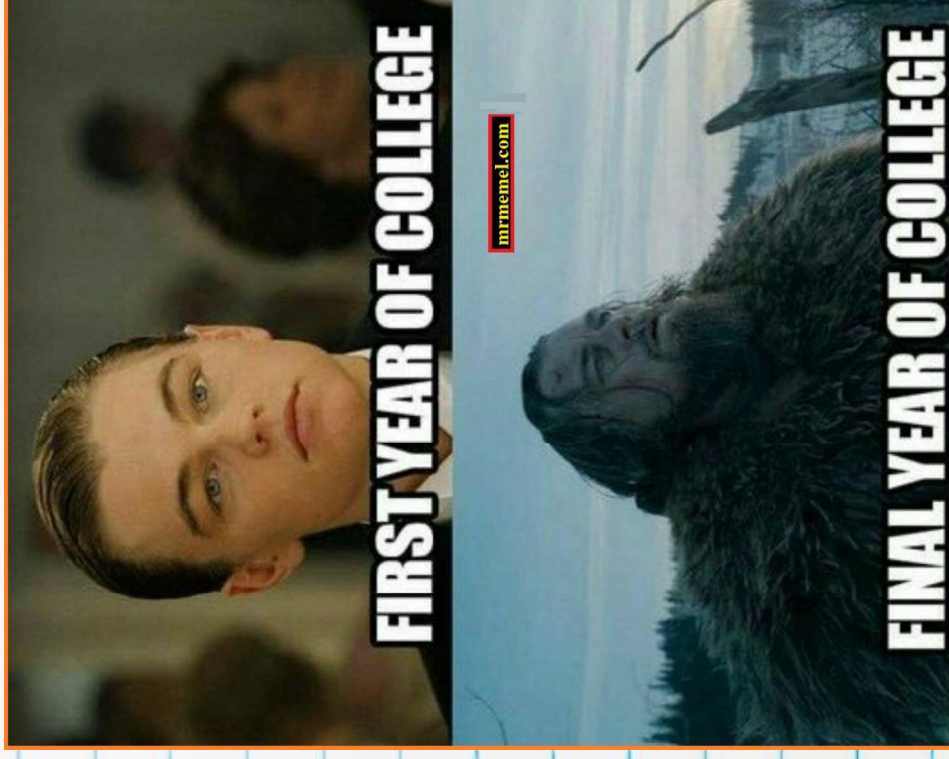


GOOOOOO MORNINGGGG!

Please make sure your first and last names are displayed before we start class.

We will be talking about audience analysis today

Did you see the awesome present I left in the unit 2 folder?



DISCUSSION

- A. *Who is Julia Childs' audience?*
- B. *How does she tailor her demonstration to this audience?*

CLASS DISCUSSION

Interested in cooking

Catered toward women in the time period (stay at home moms)

Everyday people

- People who are not experts

Potentially parents who cook

College students

Traveling (camping, roadtripping, hotel)

Setting (kitchen)

Using clear signposting

Using appropriate equipment

Relatable

Slows down

Clear instructions

CST III DEMONSTRATION EXERCISE DAY 1



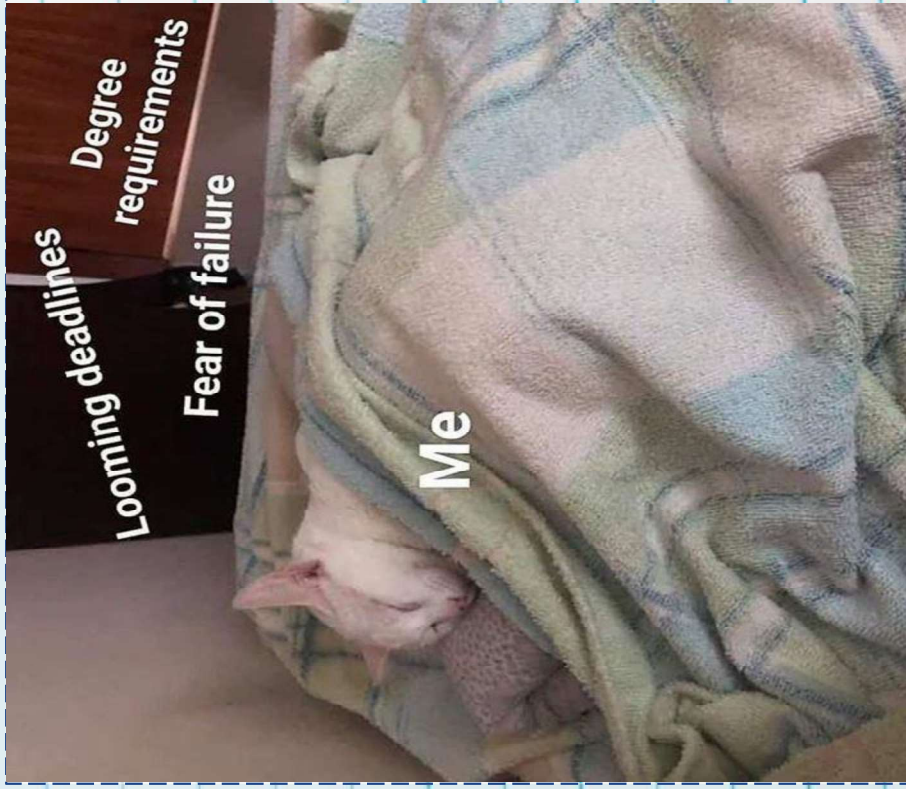
CST III DEMONSTRATION EXERCISE DAY 2

REMEMBER WE ARE GOING ALPHABETICALLY,
IF YOU DIDN'T GO ON MONDAY AND WERE
SUPPOSED TO YOU'LL BE GOING FIRST TODAY



CST III DEMONSTRATION EXERCISE DAY 3

REMEMBER WE ARE GOING ALPHABETICALLY,
IF YOU DIDN'T GO ON MONDAY AND WERE
SUPPOSED TO YOU'LL BE GOING FIRST TODAY



That's me

CST IIII

9/18/20

ORGANIZATION OF INFORMATIVE SPEECH
CAUSE/EFFECT AND SUPPORTING EVIDENCE



SMALL GROUP ACTIVITY

Using a popular television character, come up with an organizing scheme about that person.

Chronological:

Leslie Knope

A. Her Past

B. Her Present

C. Her Future

Topical:

Geralt of Rivia's escapades

A. Escapade 1

B. Escapade 2

C. Escapade 3

Spatial:

Daenerys Targaryen

A. Dany's Head

1. Physical

2. Psychological

B. Dany's Body

1. Characteristic 1

2. Characteristic 2

3. Characteristic 3

INFORMATIVE SPEECH AND CAUSE/EFFECT STRUCTURE

CAUSE

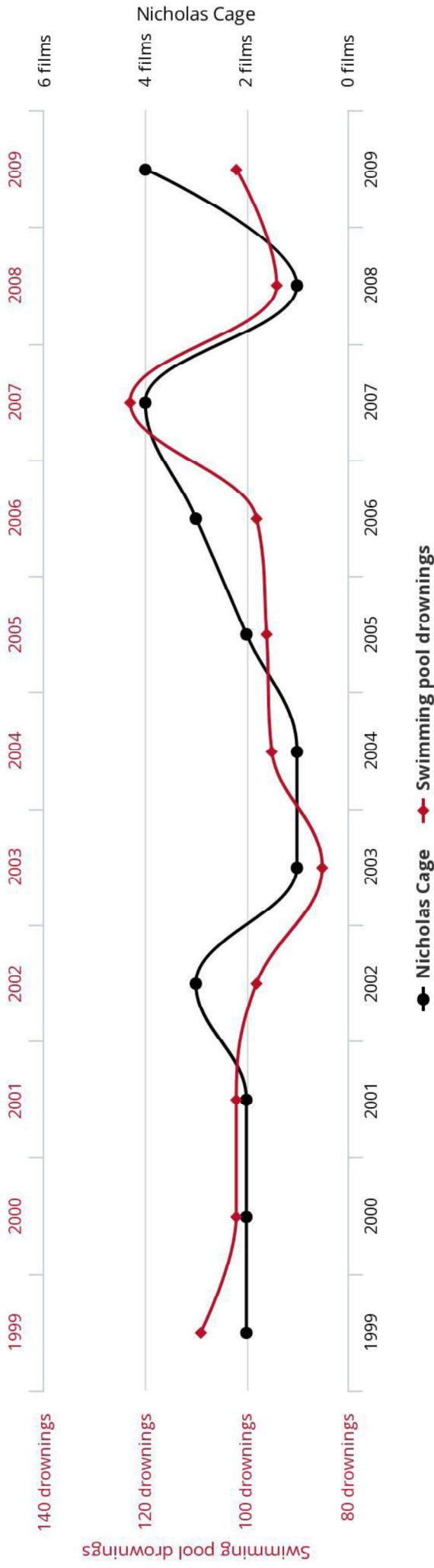
EFFECT

Ice Storm

CORRELATION DOES NOT EQUAL CAUSATION

Number of people who drowned by falling into a pool
correlates with

Films Nicolas Cage appeared in



Informative Speech Organization (Sample Outline)

- I. Introduction
 - a. Attention getter
 - b. Benefits to the audience
 - c. Thesis
 - d. Preview of main points, with signposts

TRANSITION

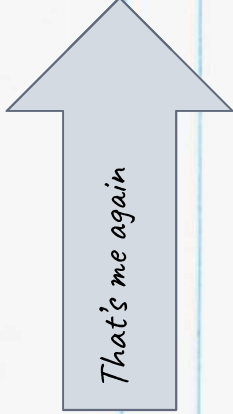
- II. Main Point 1: Single, concise sentence summarizing event/trend (CAUSE)
 - a. Explain any necessary terms or concepts
 - b. Establish the scope of the event/trend
 - c. (If necessary and time permits) Explain why the event/trend happened

TRANSITION

- III. Main Point 2: Single, concise sentence summarizing the EFFECT(s)/IMPACT of the event/trend
 - a. Introduce the first EFFECT/IMPACT
 - i. Explain the EFFECT/IMPACT
 - ii. Prove the EFFECT/IMPACT happened
 - iii. Prove the EFFECT/IMPACT is caused by the event/trend
 - b. Introduce the second EFFECT/IMPACT
 - i. Explain the EFFECT/IMPACT
 - ii. Prove the EFFECT/IMPACT happened
 - iii. Prove the EFFECT/IMPACT is caused by the event/trend Signal of conclusion

TRANSITION

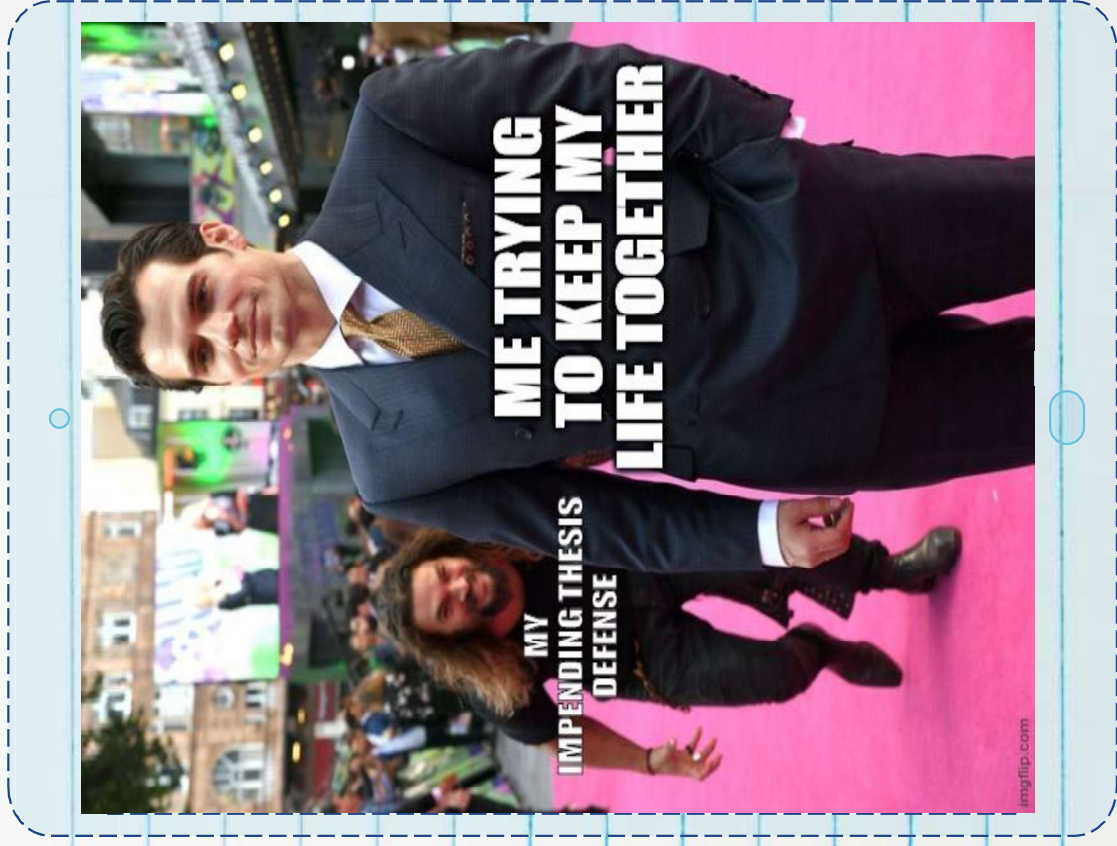
- IV. Conclusion
 - a. Review of main points, with signposts
 - b. Final thought



CST IIII

9/20/20

SUPPORTING EVIDENCE AND ORAL CITATIONS



In your informative speech, you're making a series of claims.

- First, you are claiming that an event/trend is occurring or has occurred.
- Then you are claiming that this event/trend is causing/has caused a particular impact/effect or set of effects.

We need to explain each claim and prove it is true using evidence.

That means there are 2 purposes for evidence:

- To explain or clarify speech content and
- Then to support a claim, to prove it is true.

EVIDENCE TYPES

Definitions

Use definitions to explain terms that your audience may be unfamiliar with.

You need to define and explain terms in the context of your speech. We don't want to hear the dictionary.com definition!

EVIDENCE TYPES

Examples

Examples are concrete illustrations of your argument or topic.

They won't usually prove a claim is true, but they help your audience understand important concepts in your speech.

There are two types of examples: factual and hypothetical.

FACTUAL EXAMPLES

"The New York Times reported that Mary Culver, a real estate agent in New Jersey, had to move out of her home because approximately 50 million bedbugs had taken over her house.

Bed bugs have even reached Flagstaff. For example, a bed bug infestation was found in Allen Hall on the NAU campus, according to an article in the AZ Daily Sun."

HYPOTHETICAL EXAMPLES

Hypothetical examples are ones that use factual information to build a realistic scenario illustrating a point. They are useful when real world examples are hard to find.

[In a speech about the importance of starting to save for retirement early.] Let's imagine Hunter starts a Roth IRA right after college graduation. He/she puts in the maximum each year from the age of 22 to 65. Assuming an 8% rate of return, when Hunter retires, he'll/she'll have nearly \$1.5 million. Jamie, on the other hand, starts a Roth IRA at the age of 35. Even with the same \$5000 yearly contribution and 8% rate of return, Jamie will have only about \$575,000 on which to retire, which is nearly 2/3 less than Hunter.

EVIDENCE TYPES

Statistics

Statistics prove trends are occurring, show the magnitude of an event/trend/effect, and summarize lots of info with just one number.

EVIDENCE TYPES

Expert testimony

Experts can help provide insight into complex issues that we as non-experts cannot provide. Use expert testimony when only an expert can answer a question or be qualified to make an interpretation.

EXPERT TESTIMONY, CONT.

- *Journalists, writers to the editors, bloggers, and students themselves are not considered experts. Journalists may write about medical news, but you wouldn't want them to operate on you. You'd want a trained surgeon for that. Now if a surgeon was quoted in an article, then that would be expert testimony.*
- *Writers to the editor are just average people talking about issues or airing grievances. They aren't experts.*
- *Bloggers – we don't know who they are sometimes AND their work isn't published.*
- *Finally, you are not yet an expert. One day, one day soon you will be an expert in your field, but not today.*

EXPLAIN / CLARIFY OR PROVE

Two purposes of evidence

Citing in a speech differs from citing in a paper.

After all, your audience is listening to your information, not reading it.

This means that your citations must be easy to hear (and say) and you must paraphrase your information in a way that is easy to hear and understand.

ORAL CITATIONS, CONT.

How to cite sources orally:

- Cite the name of the source (New York Times, Boston Globe, or Time Magazine)
- And cite the month and date when the article was published.

EX: In a December 2014 article in the New York Times, parents are planning on spending 25% more money on holiday gifts this year compared to last.

EX: "According to USA Today in June 2014, 70 percent of Americans have confidence that hospitals would do the right thing about a serious safety problem if it were brought to their attention."

ORAL CITATIONS, CONT.

The audience doesn't need to hear the author's name because this usually won't help the audience judge the quality of the information.

For example, it's more important to know that an article was published in the *New York Times* than to know it was written by Ashley Parker, a staff writer.

ORAL CITATIONS, CONT.

The only exception is if the author of an article is an expert in the field and you are using a direct quote from the article as expert testimony in your speech.

Then you will need to tell us who the author is and what makes that person credible.

EX: According to Dr. Smith who is the leading researcher at the Mayo Clinic Pediatric Institute...

SIMILARLY, THE AUDIENCE DOESN'T NEED TO HEAR THE ARTICLE TITLE

- It would be hard to catch and remember the entire title
- The name of the publication will better help us determine if information is credible.

TITLES, CONT.

The author of a blog can title a blog post in a credible way, such as "Government shutdown jeopardizes funding for WIC".

The article title sounds credible, but does that tell us if the source itself is credible? Not at all. Therefore, the article title doesn't help the audience understand your source, so it's not important or useful to state it during your speech.

If you are citing a more obscure source, like a specific magazine or journal from a field, you would need to tell us why that source is credible. ("According to "Film Quarterly" which is a leading film studies trade journal...")

VARY YOUR CITATION FORMAT

Option 1)

Begin - "According to Newsweek in May 2015..."

Option 2)

Tag at the end - "..., reported in Newsweek May 2015."

Option 3)

Preface the evidence - "I'd like you to listen to this figure from Newsweek in May 2015."

Option 4)

Follow the evidence - "This figure is from Newsweek in May 2015."

YOU WILL NEED TO CITE SOURCES ORALLY IN YOUR SPEECH.

Include full citations in your outline

LET'S BRIEFLY DISCUSS PARAPHRASING OUR EVIDENCE.

The evidence we find in articles was written to be accessible to very specific readers.

This means sentences might be **complex**, could potentially use **jargon**, and they won't be tailored to the claim you are trying to support.

This means you need to paraphrase all of your evidence using your own words!

PARAPHRASE, CONT.

Paraphrasing means using your own words and sentence structure in order to deliver the evidence in a way that is clear, concise, and supports the corresponding claim.

“*Le Joli Mai* is the culmination of the pursuit of realism that drove the New Wave as well as being a paramount example of documentary filmmaking that is still relevant in content and filmmaking technique in 2020.”

TO

“*Le Joli Mai* is a French New Wave documentary that incorporated the realism of the French New Wave and still relevant to modern filmmaking.”

PARAPHRASE, CONT.

"Women belong in all places where decisions are being made. It shouldn't be that women are the exception."

TO

"Women are equal contributors to society."

Paraphrase Assignment

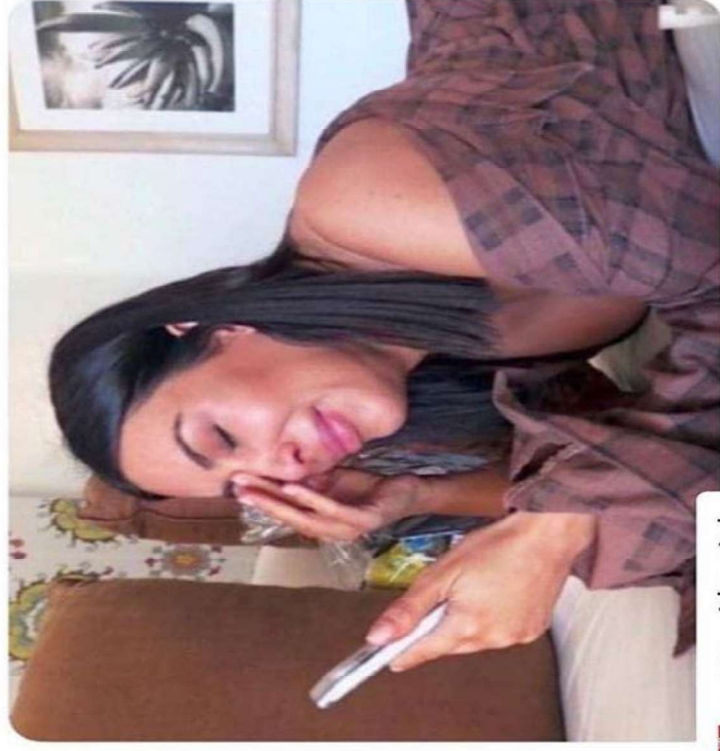
CST III
9/25/20

INTRODUCTIONS AND CONCLUSIONS

YOUR CAMERAS NEED TO BE ON FOR CLASS.

I GOTTA SEE YOUR FACES!

Me setting my alarm for 6am at 1am



nursewithnojob

Discuss:

How many elements of a introduction are there?

What are they?

Do you agree with the ordering in the book?

How do you use them?

1) Gain attention with attention
getter.

2) Signal thesis

3) Audience analysis: what's in it for them?

4) Establish Credibility

5) Preview main points

WHY USE ATTENTION GETTERS?

Set the tone for what follows

Audience probably aren't paying attention

Beginnings and endings are most memorable

What's the difference between an attention getter and a casual greeting?

WHAT ARE SOME PREFERABLE ATTENTION GETTERS?

- 1) Tell a story to personalize and entertain:
 - Use a story relevant to main message
 - Ensure the story comes across as believable.
- 2) Offer a striking or provocative statement:
 - Surprise listeners by presenting a fact or startling idea that is new, ironic, or counterintuitive to them but is still linked to your topic.
 - Use dynamic language to grab the audience's attention further.

ATTN GETTERS, CONT.

- 3) Build suspense by providing an ambiguous or unfinished example to increase your audience's curiosity.
- 4) Use humor by telling a joke or an amusing story to put the audience at ease.
 - Make the humor relevant to your topic, audience, and the occasion.
 - Note that humor is a high risk/high reward approach.
 - A joke that makes your point effectively can increase your confidence and audience appeal, whereas a joke that falls flat or is "off color" can damage the introduction.
 - A humorous story from your own experiences often works more effectively than a joke

ATTN GETTERS, CONT.

5) Provide a quotation.

- Quote someone who has high credibility and is liked and respected by your audience.
- Consider using a thought provoking or counterintuitive quotation.

What next?

SIGNAL THESIS

- 1) Give a thesis statement to reveal your speech's "bottom line," which alerts listeners to your topic and purpose in delivering the presentation.
- 2) Make it clear that your attention getter is over and you are about to reveal the main points of your real topic.
 - This is best done by offering a short pause before announcing your thesis

What's next?

AUDIENCE ANALYSIS

Show your audience what's in it for them.

This motivates audience members to believe that you have their best interests in mind.

BUILD CREDIBILITY

- 1) Demonstrate your knowledge and competence.
- 2) Briefly and modestly emphasize your recent, most relevant credentials.

PREVIEW MAIN POINTS

- 1) Tell audience members the main ideas that they can expect to hear and the order in which they will hear them.
- 2) Use signposts—words such as first, next, and finally—to help listeners understand the structure of your speech.

CONCLUSIONS

CONCLUSIONS

- 1) Create a conclusion that briefly sums up the message that you developed in the body of your speech and that leaves a memorable impression.
 - Summarize your main points.
 - Use a summary to remind the audience of your thesis, and review all the main ideas
 - Finish with a memorable clincher.

CONCLUSIONS, CONT.

Create a thirty second clincher that leaves an imprint on your audience's brains.

- Some strategies are as follows:
 - Tie your clincher to the introduction by extending an opening anecdote or example. Tie your clincher to the introduction.
 - End with a striking sentence or phrase.
 - Highlight your thesis.
 - Conclude with an emotional message.
 - End with a story or anecdote.

CONCLUSIONS, CONT.

- 2) A good conclusion brings your speech "full circle":
- If your attention getter is a personal story, then end with a personal story.
 - If your attention getter is a shocking statistic, then end with a shocking statistic
 - Etc.
 - The best speeches go full circle.

ACTIVITY

Create an introduction and a conclusion for one of the topics.
Handout coming into the chat.

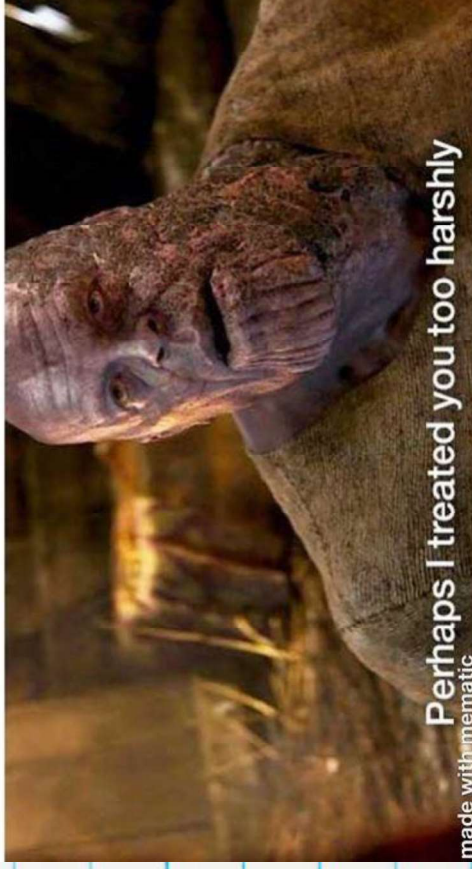
CST IIII
9/28/20

DELIVERY

YOUR CAMERAS NEED TO BE ON FOR CLASS.

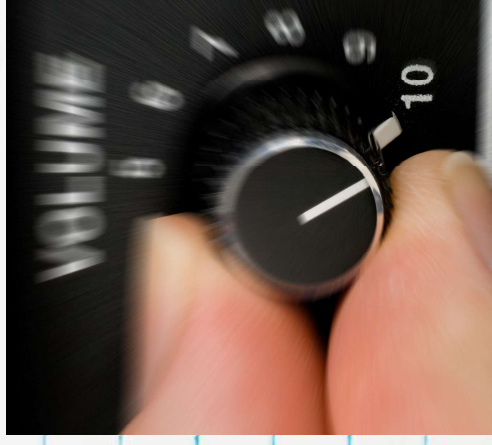
I GOTTA SEE YOUR SMART FACES!

2020 after giving us COVID



VOLUME REFERS TO HOW LOUD OR SOFT YOUR VOICE IS DURING DELIVERY

- 1) Speak loudly enough so that all audience members can hear you but not so loudly that you drive away nearby listeners.
- 2) Ask friends to assess the volume of your speaking voice so that you can adjust it. Speaking too loudly or too softly can detract from your presentation.
- 3) To determine the proper volume, consider the size of the audience and forum, and focus on visual cues from your audience as you speak.



-tone Derives from your Pitch—the highs and lows in your voice.

- 1) Use a variety of tones to sound warm, enthusiastic, and interesting, but control the variety so that your voice does not crack.
- 2) Avoid speaking in an unvarying monotone.
- 3) Consider using inflection (raising or lowering your pitch) to emphasize certain words or expressions.



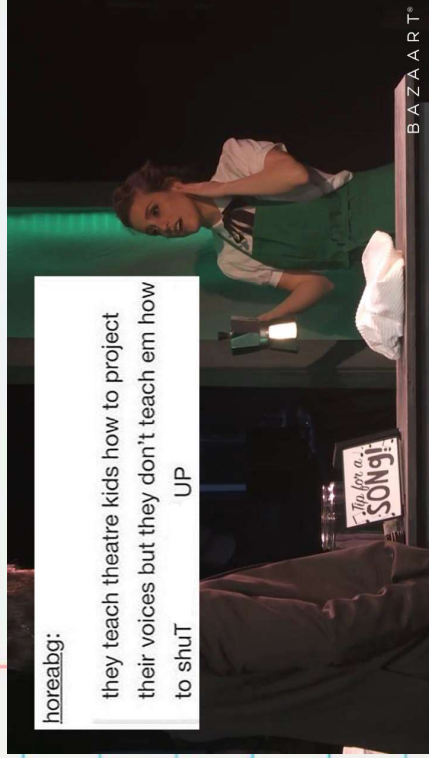
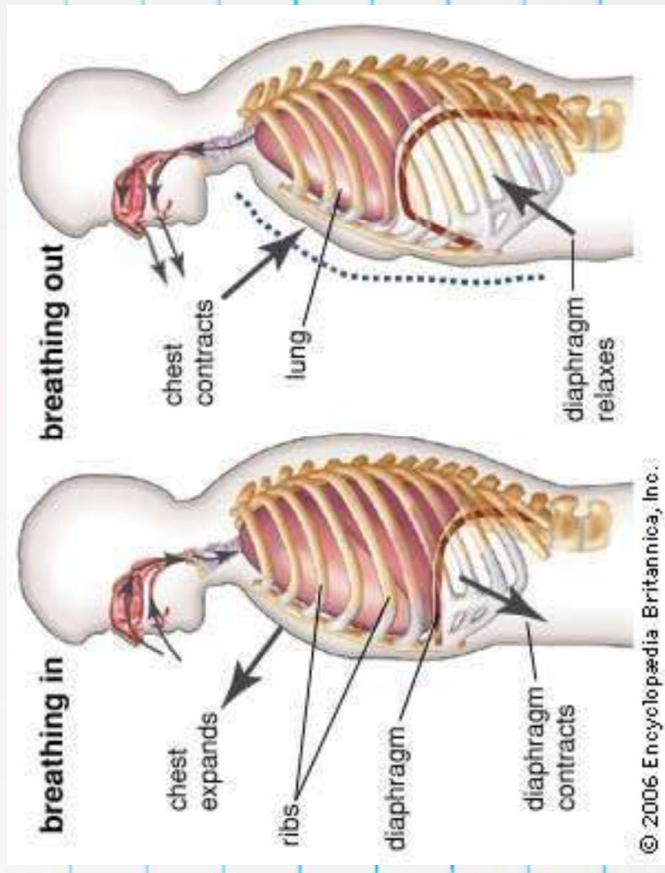
RATE OF DELIVERY REFERS TO HOW QUICKLY OR SLOWLY YOU SPEAK

- 1) *Speaking too quickly or too slowly can be problematic.*
- 2) *Speak quickly enough to make your speech lively and interesting but not so quickly that you become inarticulate.*
- 3) *Your friends can give you feedback about your rate of delivery.*
- 4) *Resist trying to speed up a long speech to fit a short timeline.*



PROJECTION REFERS TO "BOOMING" YOUR VOICE ACROSS A LARGE SPACE TO REACH ALL LISTENERS.

- 1) *Maintain good posture as you project your voice.*
- 2) *Exhale from the diaphragm to carry your voice across the room.*



ARTICULATION REFERS TO THE CRISPNESS OF YOUR SPOKEN WORDS

- 1) Express the syllables in your words clearly and distinctly.
- 2) Stay focused, and don't round off the ends of words or sentences.



PRONUNCIATION REFERS TO HOW CORRECTLY YOU SAY WORDS

- 1) Be particularly careful with how you pronounce names of people or places.
- 2) Check the pronunciation of troublesome words before your presentation.



PAUSING REFERS TO LEAVING GAPS BETWEEN WORDS OR SENTENCES.

- 1) Use pauses to reinforce your words and create a sense of importance, but use pausing carefully.
- 2) Do not fill pauses with verbal fillers or verbal tics such as "you know" and "um" and "like".



More Practice!

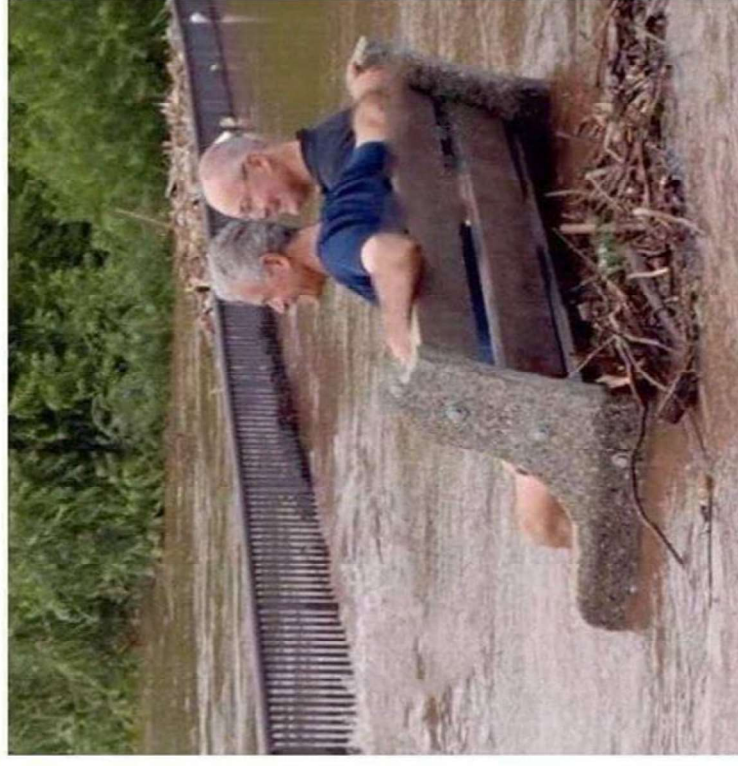


CST IIII
9/25/20

LANGUAGE

YOUR CAMERAS NEED TO BE ON FOR CLASS.
I GOTTA SEE YOUR FACES!

When life is falling apart but you're
totally used to it now.



HOW DOES WORD CHOICE AND LANGUAGE IMPACT THE AUDIENCE'S PERCEPTION?

Convey Ethos

Enhances Credibility

Impacts Clarity

ORAL VS. WRITTEN

Oral language is more adaptive.

- Writers do not receive immediate feedback from a live audience.
- Speakers can respond as they receive feedback.

Oral language tends to be less formal.

- Written language lends itself to precise word choice and formal grammar.
- Spoken language lends itself to a simpler, more conversational tone.

Oral language incorporates repetition.

- Most writing teachers advise students to avoid being redundant.
- Because listeners cannot go back and revisit points in a speech, repetition is a useful tool.

ORAL LANGUAGE

Language needs to be adapted for the ear, not the eye.

Language needs to be:

Memorable

Interesting

Clear

Because we only get to hear a speech once.

This emphasizes extemporaneous speaking! Do not read/write your speech!

HOW DO YOU USE LANGUAGE FOR THE EAR?

Keep It Simple:

A major difference between written and spoken language is that spoken language has just one chance to be understood by your audience - during the performance of your speech. For that reason, keeping to language that is easy to recognize and understand (SIMPLE) gives you the best chances of communicating your message accurately and clearly.

HOW DO YOU USE LANGUAGE FOR THE EAR?

Concrete:

Concrete language refers to tangible, specific things (such as: President Johnson, your cousin Sam, tax evasion, or Law & Order). Not good for spoken language is abstract language, which refers to more general ideas or concepts, such as "motherhood," "morality," or "excellence."

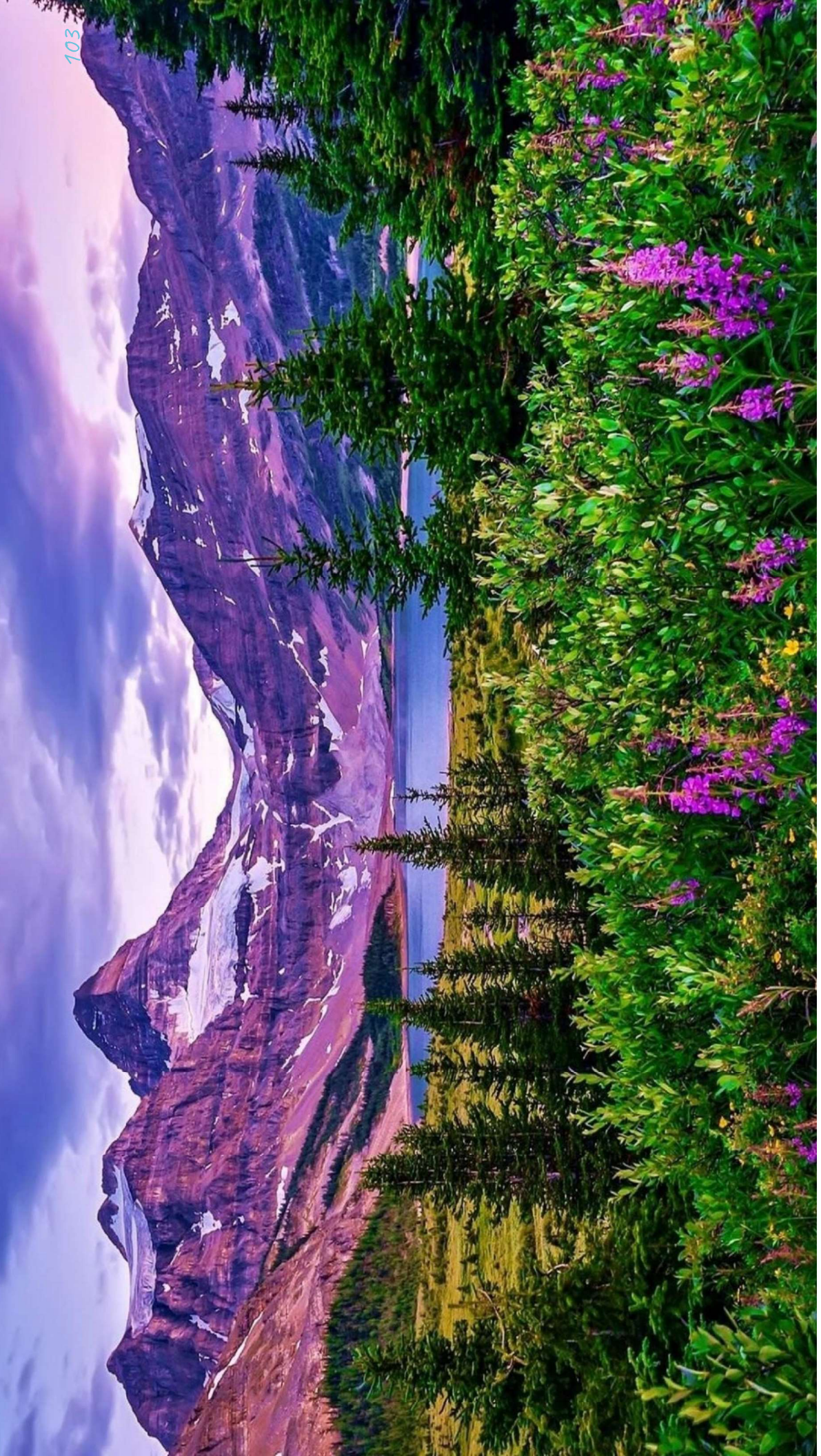
HOW DO YOU USE LANGUAGE FOR THE EAR?

Vivid, descriptive:

We want to tap into our audience's imagination. We want to use language that helps your audience picture exactly the scenario that you are describing. Think about reading a novel. As you're reading it, you are using the authors' descriptions of what each character and backdrop looks like and sounds like to build a mental picture. We want to do the same thing in public speaking.

WE CAN GET THE AUDIENCE MORE INTERESTED IN AND INVOLVED WITH OUR SPEECH BY EVOKING THEIR SENSES.

Using language that evokes senses engages the audience and maintains attention - takes the audience on a journey.



TYPES OF LANGUAGE

Vivid Language

- Appeals to senses and attempts to create mental images
- Vivid descriptions of different geographical locations: Snowcapped Rockies of Colorado, Red hills of Georgia
- Vicious racists, governor's lips dripping with words of interposition and nullification

Figurative Language

- Simile - comparisons using like or as
- Metaphor - comparisons without like or as
- Use to compare the unfamiliar to the familiar; *stoke our imagination*

TYPES OF LANGUAGE

Rhythmic Language:

- Alliteration - repetition of initial sounds of words to connect related words and phrases.
- Anaphora - repetition of entire words or phrases

Symmetrical Language:

- Symmetrical language is language that uses the order of words (Structure) to convey a sense of relationships between ideas.
- Antithesis: uses parallel structure to heighten the movement or contrast between two ideas.

TYPES OF LANGUAGE

Evocative Language:

- Evocative language is language that uses an audience's memory of well-known stories, phrases, memes to indirectly suggest a relationship between ideas in the minds of an audience.
- Allusion: a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers.

Language Search

- Search on Youtube for a quick video about your informative speech topic.
- What kinds of language do people use when talking about it? Write down some examples, then start discussing with your group.

10 minutes in small groups, then we'll discuss.

NOTES ON LANGUAGE

Avoid biased language and stereotypes, especially negative ones.

- Stereotyping puts the speaker's credibility at risk.
- It can come into play when speakers make claims beyond the facts that their evidence proves—by generalizing about their topic.

Use gender-neutral references.

- Work around awkward references by using plural nouns where appropriate or varying between examples that use "she" and "he."
- Examples of gender-neutral terms include poet, chair, and firefighter.

NOTES ON LANGUAGE

Make appropriate references to ethnic groups.

- Steer clear of unnecessary references to ethnicity, religion, gender, or sexuality.

A note on appropriate language and political correctness

- Questions of political correctness are controversial.
- To avoid debate over this issue, support your position with credible evidence and logical (and kind) reasoning.

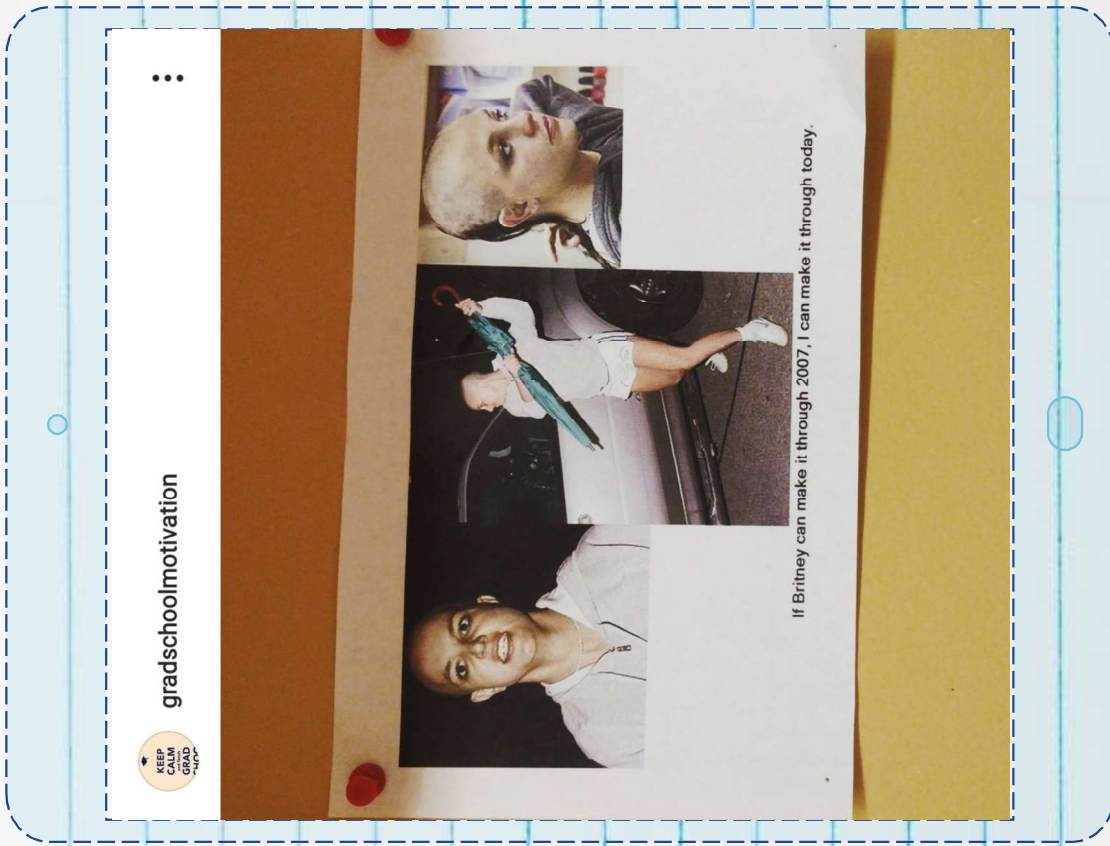
CST IIII

10/9/20

INFORMATIVE SPEECHES DAY 3

We have a lot to get through today, so we will be moving right along, taking attendance when class starts, and giving attention to our last group of speakers.

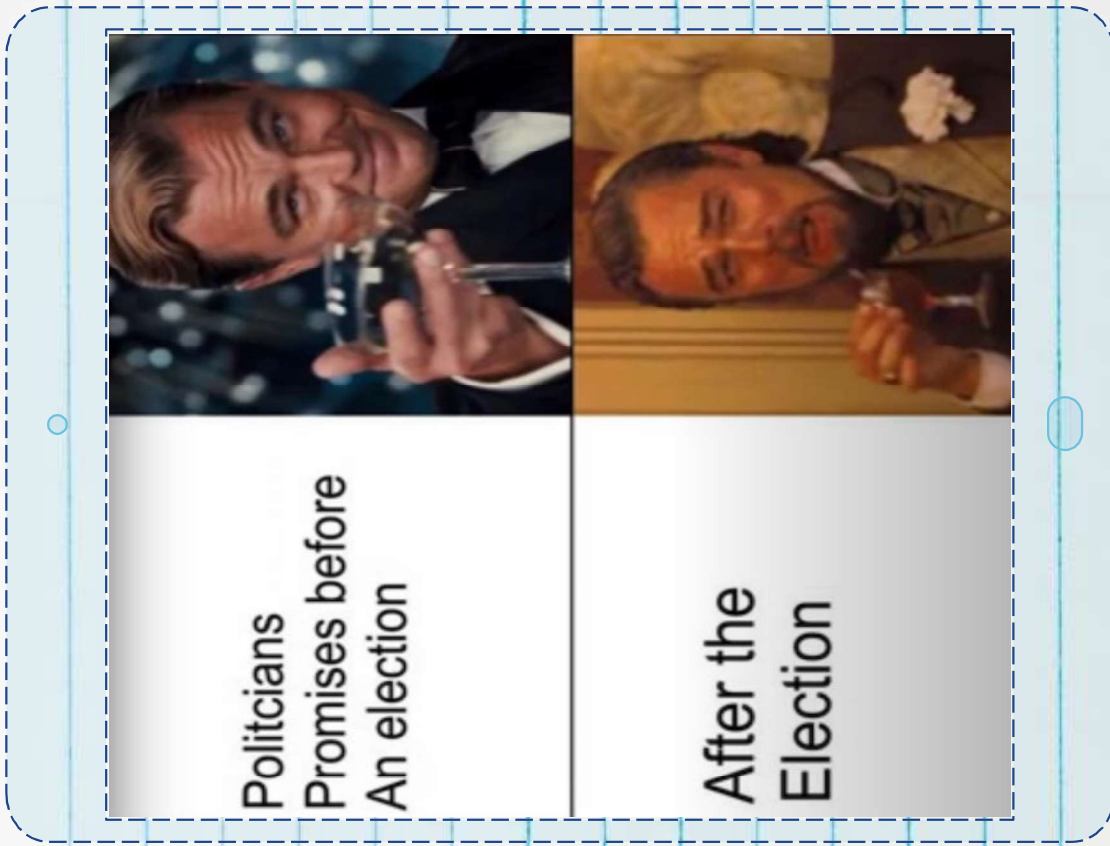
Deep breaths if you need 'em! You've got this!



CST IIII

10/12/20

PERSUASION



BASED ON WHAT YOU'VE READ IN THE SPEAK UP! WHAT ARE 3 KEY WAYS TO INFLUENCE AN AUDIENCE?

- Strengthen commitment (appeal to attitudes, values, and beliefs the audience already holds)
 - After that speech, now I am more certain that systemic injustice exists.
- Weaken commitment (induce attitude, believe, value change)
 - After that speech, I think I was wrong to assume that all LGBTQ people are the same
- Promote Action (motivate changes in behavior)
 - After that speech, I'm ready to volunteer at the local homeless center

SHOW TIME

Keep in mind:

Which of the 3 influence goals is this speaker attempting to accomplish?

This speaker is promoting action. However, because the speech includes appeals to actions that we can take, it is thus a speech aimed at motivating changes to behavior (specifically of the U.N., but also exigent to a wider audience).

SHOW TIME

What must this speaker convince the audience of, if they are hoping to promote actions, or changes in their behavior?

- Convince us a problem/need exists and that it's serious enough that we must fix it.
- Convince us that his proposed solution/satisfaction (the U.N. steps up and listens to science) will satisfy the need.
- Convince us that his call to action is something that we (specifically, the U.N.) can accomplish.

SHOW TIME

What are the strategies the speaker can use/uses to accomplish this goal of promoting action.

- Credible research
- Evidence (statistics, examples, etc.)
- Uses visual aids (graphs to establish problem & compare solutions)
- Persuasive language (emphatic, stresses why we must fix problem)
- Audience adaptations
- Identify and overcome obstacles to completing the satisfaction
- Direct appeals
- Clear organization
- Comes across as credible, which makes us more likely to believe them

PERSUASIVE SPEECHES

Everything on the assignment sheet AND....

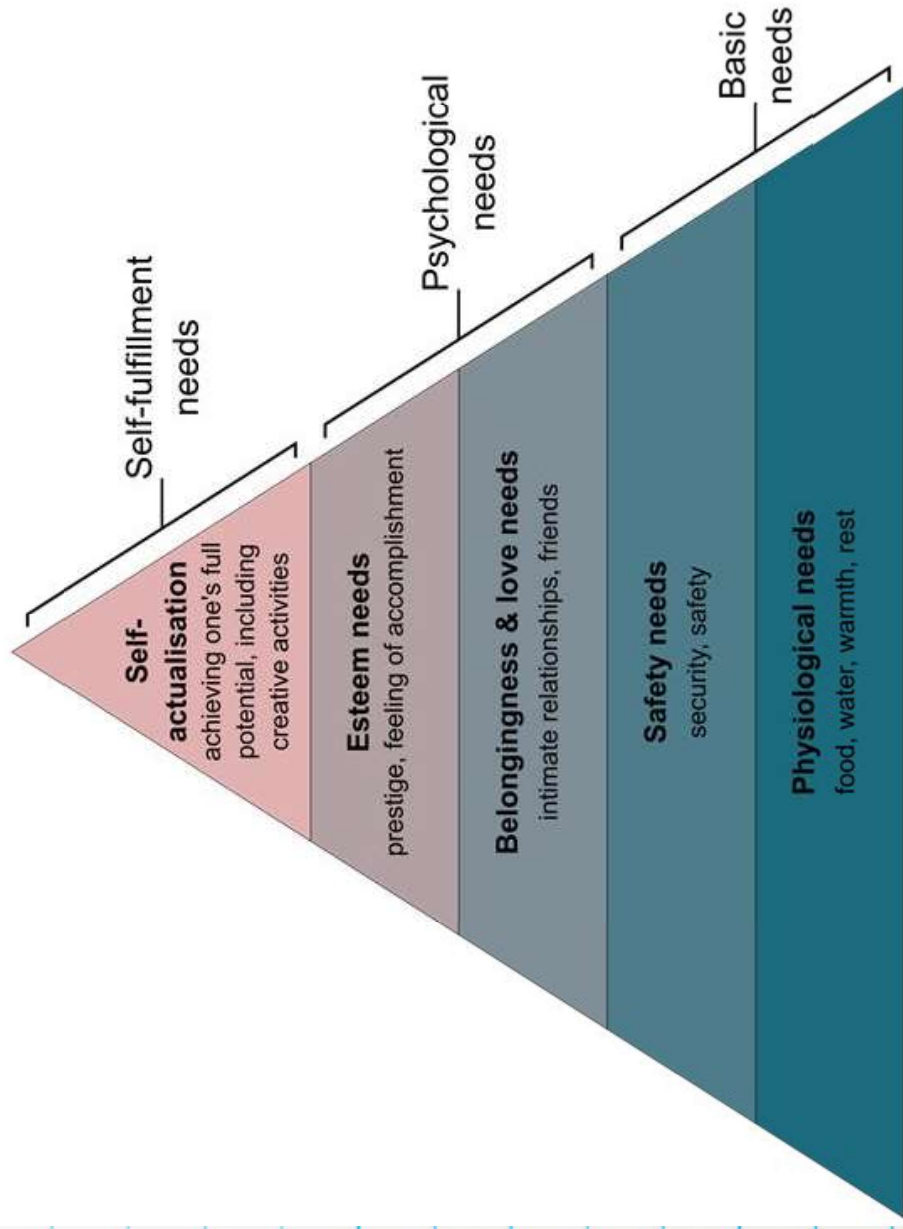
ECOLOGICAL ENVIRONMENT

BRAINSTORMING TOPICS - MASLOW'S HIERARCHY OF NEEDS

In Groups:

Brainstorm 3-4 problems/topics facing an NAU audience, community, nation, state or world.

Brainstorm specific needs you or others have at each level.



To Do and Reminders

I made chapter 18 extra credit. You're welcome.

Sign up for your speech day (link in BBL)

Look at the Outside Speaker Critique Assignment. Due at the end of finals period.

First draft submission required by Nov. 2.

I have to turn in midterm grades this week. If you do not feel good about where your grade is at and do not think you can catch up, consider the following:

- Individual course withdrawal deadline is Monday, Oct. 19.
- Session withdrawal deadline is Wednesday, November 11.
- Contact registrar.enrollment@nau.edu with questions.

CS111

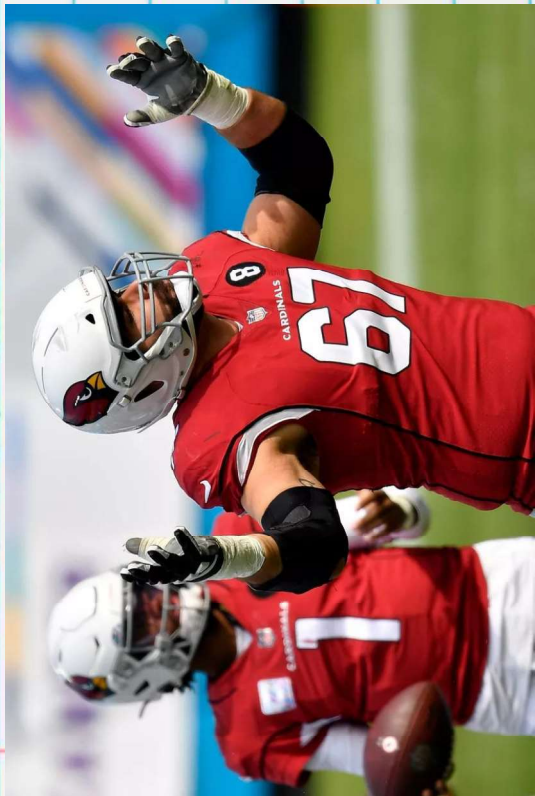
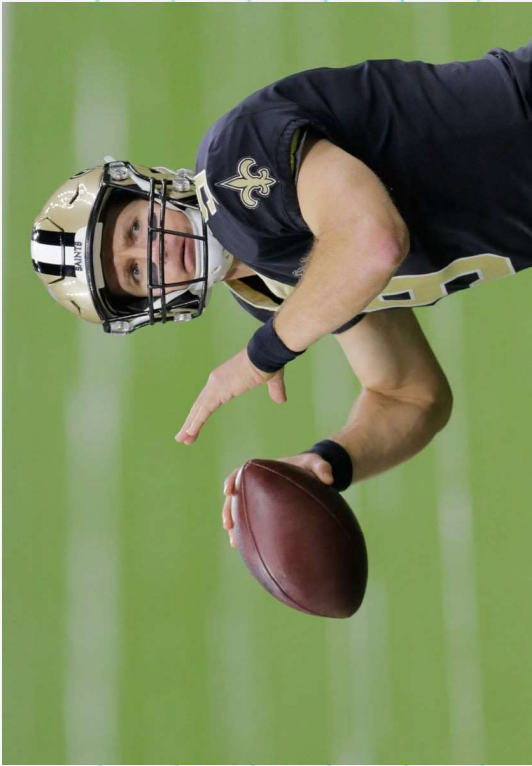
10/14/20

ETHOS, PATHOS, AND LOGOS

COURSE NOTES:

CHAPTER 18 QUIZ DATE WAS CHANGED ON
THE UPDATED SCHEDULE - YOU MAY
COMPLETE IT BY FRIDAY NIGHT AS EXTRA
CREDIT IF YOU WISH





WHAT IS PERSUASION?

"The process of influencing attitudes, beliefs, values, and behavior"

Persuasive speeches often try to influence listeners' attitudes, beliefs, values, and behavior and/or seeks a response - asks listeners to make a choice or take an action.

Why is it difficult to persuade others or influence their attitudes, beliefs, values, and behavior?

Why is it important to learn how to persuade others?

WHAT IS A PERSUASIVE APPEAL?

A strategy meant to elicit a particular response from your audience in order to affect their attitudes, values, beliefs, or behaviors.

Aristotle formulated what are known today as Traditional

Appeals:

Ethos

Pathos

Logos



ETHOS: REFERS TO YOUR CREDIBILITY AS A SPEAKER

Credible and moral speakers, those with ethos, win audience trust because they are seen as knowledgeable, honest, and genuinely interested in doing the right thing.

How did you build credibility in your demonstration and informative speeches?

What are the 3 components of ethos from chapter 18?

3 COMPONENTS OF ETHOS

- 1) Competence is practical wisdom that is derived from knowledge of the topic and experience with it.
- 2) Trustworthiness is virtue, which is characterized by being honest and fair.
- 3) Goodwill: Speakers who exhibit goodwill toward an audience want what is best for listeners, which they demonstrate by doing the following:
 - Understand listeners' needs and feelings.
 - Empathize with their views.
 - Respond quickly to others' communication.

HOW MIGHT YOU BUILD YOUR CREDIBILITY AS A SPEAKER?

- Share your qualifications to speak on the topic.
- Present strong evidence from reputable sources.
- Highlight common ground with the audience.
- Choose your words carefully.
- Show respect for conflicting opinions.
- Practice your speech until your delivery is fluent.

ETHOS AND A. A.

Appeals to ethos are important if your audience is unfavorable towards or uninformed about your topic.

You must provide strong support that you are correct, using credible sources and appearing to be knowledgeable about your topic, if you want to convince your audience that you are correct.

PATHOS: REFERS TO USING EMOTIONAL APPEALS

Appealing to your audience's emotions more than to their minds (pathos) puts a human face on the problem that your speech is addressing.

It can be a big motivator.

Using sound reasoning and concrete details to make a logical connection between your point and the emotions that you are evoking.

What kinds of emotions do you want to appeal to when talking about problem vs. a solution?

Pathos is rarely used by itself. Usually we combine it with a logical argument or some other reason why the audience should take an action or change their attitude.

Ex: showing disaster scenes in appeals to donate blood.

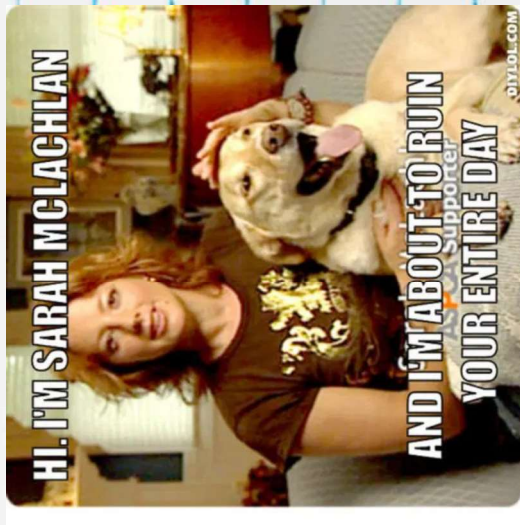


CAN PATHOS GO TOO FAR?

Pathos can be ineffective because it makes people feel so bad they cannot listen to the rest of your message. That is counterproductive to persuasion.

Ethicality in pathos...

- Do not use emotional appeals to manipulate your audience.
- If you fail to establish a sound connection between your point and the emotion that you are invoking, your appeal will be neither logical nor ethical.
- Fear appeals often are presented unethically. They are premised on false evidence that arouses the emotion.



LOGOS: REFERS TO AN APPEAL OF LOGIC

We appeal to listeners' ability to reason through supporting evidence to reach a conclusion.

Sound familiar?

Informative Speech

Claim-Evidence-Reasoning pattern used with visual aid graphs.

WHY LOGOS?

Evidence of need and solution

Claim: Cell phone use while driving is a widespread phenomenon.

Evidence: As of October 2011, 266 million people subscribed to some form of wireless communication, including cell phones.

Evidence: Furthermore, a study by AAA found that, at any given time, 8% of all drivers are using their cell phone in some way.

Reasoning: Given the number of people subscribing to cell phones and the number of drivers using them, it would be difficult to not encounter someone using a cell phone while behind the wheel.



Can also be thought of as CPR:
Claim-Proof-Reasoning

PATHOS AND A.A.

If your audience is unfavorable toward your speech, whether it's because they don't agree that your problem is really a problem or they disagree with your solution, then you'll need to provide logic appeals and strong argumentation in order to overcome this opposition.

You'll also focus on *logos* appeals if your audience is uninformed about your topic.

EPL SEARCH

Make a google search for the persuasive speech topic you've been considering.

Look for an article about your topic and identify examples of ethos, pathos, and logos with your group.

Note: You may not find all three in one article.

**FINALLY LEARNED
WHAT**



**ETHOS, PATHOS AND LOGOS
ARE**

memegenerator.net

EPL ASSIGNMENT FOR HOMEWORK.

Due Friday night (not @ class time - you're welcome).

Make a cup of coffee and sit down to watch the debate for the assignment.
It's really interesting stuff and gets the brain working while also being entertaining... in my opinion.



I am usually not one for speeches, so goodbye.

CS1111

10/14/20

MONROE'S MOTIVATED SEQUENCE
AND MASLOW'S HIERARCHY

COURSE NOTES:

TOULMIN/FALLACIES ASSIGNMENT DUE

TONIGHT

NOV. 2ND FIRST DRAFT OUTSIDE SPEAKER

CRITIQUE DUE

High school teachers vs. college professors.

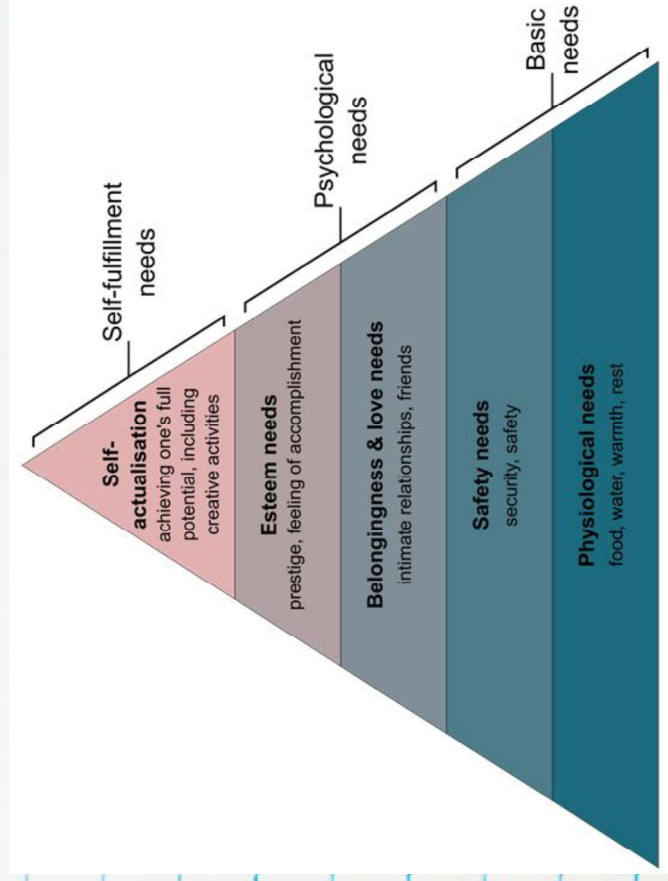


IN GROUPS EACH PERSON WILL ASK THE OTHERS THESE TWO QUESTIONS

What do you know about X? (X = your persuasive speech topic)

What would I have to say to make X feel relevant and interesting to you?

RESPONSES



NEEDS APPEALS: DEMONSTRATING, WHEN POSSIBLE, HOW YOUR TOPIC WILL HELP YOUR AUDIENCE FULFILL A NEED.

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In what ways does appealing to an audience's needs help a speaker achieve their persuasive goals?

Used because it can be an effective motivator in getting audiences to seriously consider your argument.

How do we already try to address the audience's needs?

Stating clear, relevant benefits to the audience

PHYSIOLOGICAL NEEDS: FOOD, WATER – THE BASICS FOR HUMAN SURVIVAL

If we were doing a speech on water pollution, what appeal could we use to tap into physiological needs?

Tap water supply is filled with contaminants that can make you sick



SAFETY NEEDS: SHELTER, SAFETY FROM CRIME

If we were doing a speech on the problem of mass shootings in the US, what appeal could we use to tap into safety needs of a college audience?

Emphasize how your solution would protect places like college campuses



SELF-ESTEEM NEEDS: PRIDE, PRESTIGE, SELF-RESPECT, ACCOMPLISHMENT, RECOGNITION, THE
NEED FOR SUCCESS

146

You're a **GOOD PERSON** who cares about animal welfare if you adopt from shelters instead of buying from a store

Graduation speeches or retirement toasts would be rife with self-esteem based appeals

SELF-ACTUALIZATION: NEED TO FEEL ACHIEVEMENT CONNECTED TO PERSONAL IDENTITY,
INDEPENDENCE, HAPPINESS, AND GIVING BACK TO WORLD AND OTHERS

147

*This appeals to our need for fulfillment
in life*

*Often means feeling like you are ready
to give back to world and others*



TELL ME

Is it easy or hard to appeal to an audience's self-actualization.

Sometimes hard because we're usually worried about meeting other, more basic, needs

Again, when appealing to need, you must consider where your audience falls on this spectrum.

TELL ME

Why wouldn't it be appropriate to give a speech about saving for retirement to a group of unemployed people?

They have more immediate concerns, like finding income

You have to analyze your audience to determine where they fall on this spectrum, then craft appeals based on what they need the most.

TELL ME

What do you do if your audience is uninterested in your topic or they don't think it applies to them?

It is your job to appeal to need to show the audience exactly why they should listen and agree with you.

MONROE'S MOTIVATED SEQUENCE

The Motivated Sequence is both an organizational pattern and persuasive strategy used to help your audience connect with and take action on your argument.

There are 5 steps in the sequence and each step is used to create a sense of urgency to listen and act on your argument.



Attention
If you don't have your audiences attention you're wasting your time



Need or problem
Identify a need in your audience or show them that there's a problem



Satisfaction or solution
Show them the solution that resolves the need or problem. Show them it will work.



Visualize
Activate the circuits in your audience's brain by helping visualize the solution



Act
Close with a call to action that makes your audience a part of the solution

ATTENTION: SIMILAR TO THE ATTENTION GETTER STRATEGIES COVERED IN CLASS

you can use the most fitting type of attention getter that will engage your audience.

The need should be briefly previewed here, and oftentimes, the attention getter is also a part of establishing the need.



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PROBLEM/NEED - THIS STEP ESTABLISHES THE NEED OR PROBLEM THE AUDIENCE FACES AND THAT MUST BE ADDRESSED.

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- 1) First identify what the need is.
- 2) Next, prove that the need exists for your specific audience or those they care about.
- 3) Finally, prove to the audience that there is or will be a negative impact if they do not address the need.

You will need evidence to support the three points above.



Attention

If you don't have your audience's attention you're wasting your time



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PROBLEM/NEED - THIS STEP ESTABLISHES THE NEED OR PROBLEM THE AUDIENCE FACES AND THAT MUST BE ADDRESSED.

154

The need step is one of the most important parts of the Monroe's Motivated Sequence.

If you don't persuade the audience that the need is present and important, you will not be able to convince them to take further action to address that need.



Attention
If you don't have your audience's attention you're wasting your time



Need or problem
Identify a need in your audience or show them that there's a problem



Satisfaction or solution
Show them the solution that resolves the need or problem. Show them it will work.



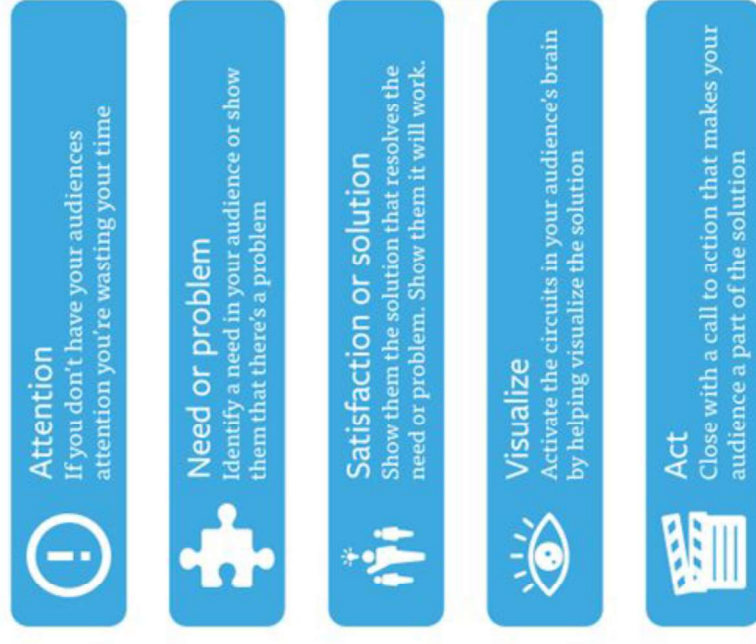
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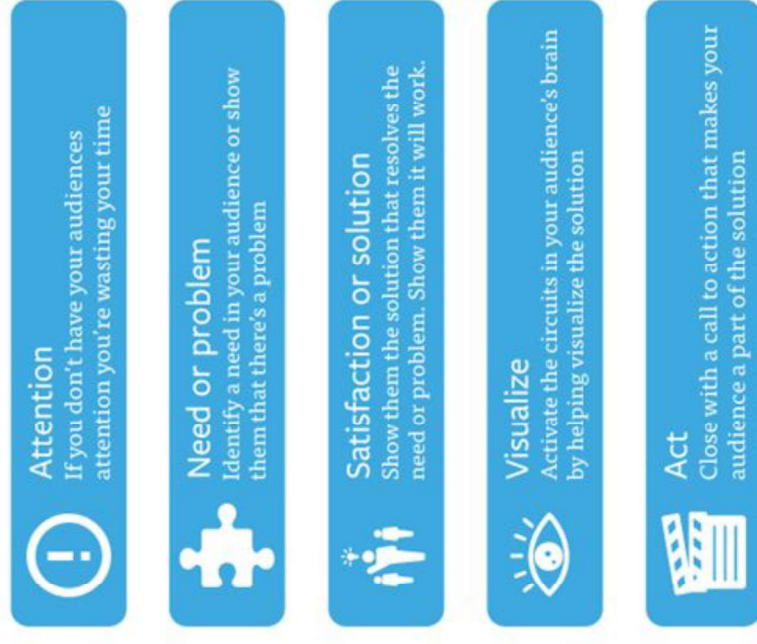
SOLUTION/SATISFACTION: this is the action or change that needs to happen in order for the need to be met/satisfied.

- In your speech, you will explain what the satisfaction/ solution is, and use evidence to prove it will meet/address the need.
- You will identify at least two obstacles that may prevent the audience from enacting your specified solution.



SOLUTION/SATISFACTION: this is the action or change that needs to happen in order for the need to be met/satisfied.

- These obstacles could be in the form of an opposing viewpoint (e.g., the belief that providing assistance to hungry families creates a cycle of dependence).
- The perception that a solution is too difficult, time intensive, expensive, etc.
- You will need to provide evidence to overcome the obstacles/refute the opposing viewpoint.



VISUALIZATION: IN THIS STEP YOU GIVE YOUR AUDIENCE A SENSE OF WHAT IT WOULD BE LIKE TO HAVE THIS NEED SATISFIED.

157

Help them imagine the benefits of solving the need or following your advice.

Remind students of the power of descriptive language.

Remember the power of descriptive language!!



Attention
If you don't have your audience's attention you're wasting your time



Need or problem
Identify a need in your audience or show them that there's a problem



Satisfaction or solution
Show them the solution that resolves the need or problem. Show them it will work.



Visualize
Activate the circuits in your audience's brain by helping visualize the solution



Act
Close with a call to action that makes your audience a part of the solution

ACTION: THIS STEP IS WHAT YOU WANT TO LEAVE THE AUDIENCE WITH; WHAT EXACTLY DO YOU WANT THEM DO WITH THE INFORMATION YOU'VE PRESENTED.

For example, sign up for the closest blood drive or donate money to a specific cause.

Action is reiteration of the satisfaction.

This shouldn't be brand new information, but rather you are concretely telling the audience what to do in order to satisfy the need.



Attention

If you don't have your audiences attention you're wasting your time



Need or problem

Identify a need in your audience or show them that there's a problem



Satisfaction or solution

Show them the solution that resolves the need or problem. Show them it will work.



Visualize

Activate the circuits in your audience's brain by helping visualize the solution



Act

Close with a call to action that makes your audience a part of the solution

TIME PERMITTING....



Attention

Transition

II. Problem/Need

- Explain problem/need
- Prove it exists
- Prove it has a negative impact

Transition

III. Solution/Satisfaction

- Explain solution/satisfaction
- Prove it can address the problem/need
- Identify and overcome obstacles/objections

Transition

IV. Visualization

Transition

V. Call to action

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10/14/20

PERSUASIVE WORKSHOP

COURSE NOTES:

NOV. 2ND FIRST DRAFT OUTSIDE SPEAKER

CRITIQUE DUE

I'M WORKING ON GRADING YOUR

TOULMIN/FALLACIES ASSIGNMENT

When people ask me how
school is:



Oh, I'm fine, it's just life is pointless and nothing matters and I'm always tired.

Why must BOTH speakers and audience members need to understand the listening process?

Good listening increases a speaker's ability to respond to audience feedback and thus connect with an audience.

Good listening helps audience members absorb information and evaluate the claims of others critically.

Obstacles to listening behaviors

INFORMATION OVERLOAD

we're tired of listening, tune speakers out, we can't focus anymore

PERSONAL CONCERNS

sometimes our own thoughts compete for our attention, you're worried about another class, what your significant other said...

OUTSIDE DISTRACTION

Loud noise, music, etc.

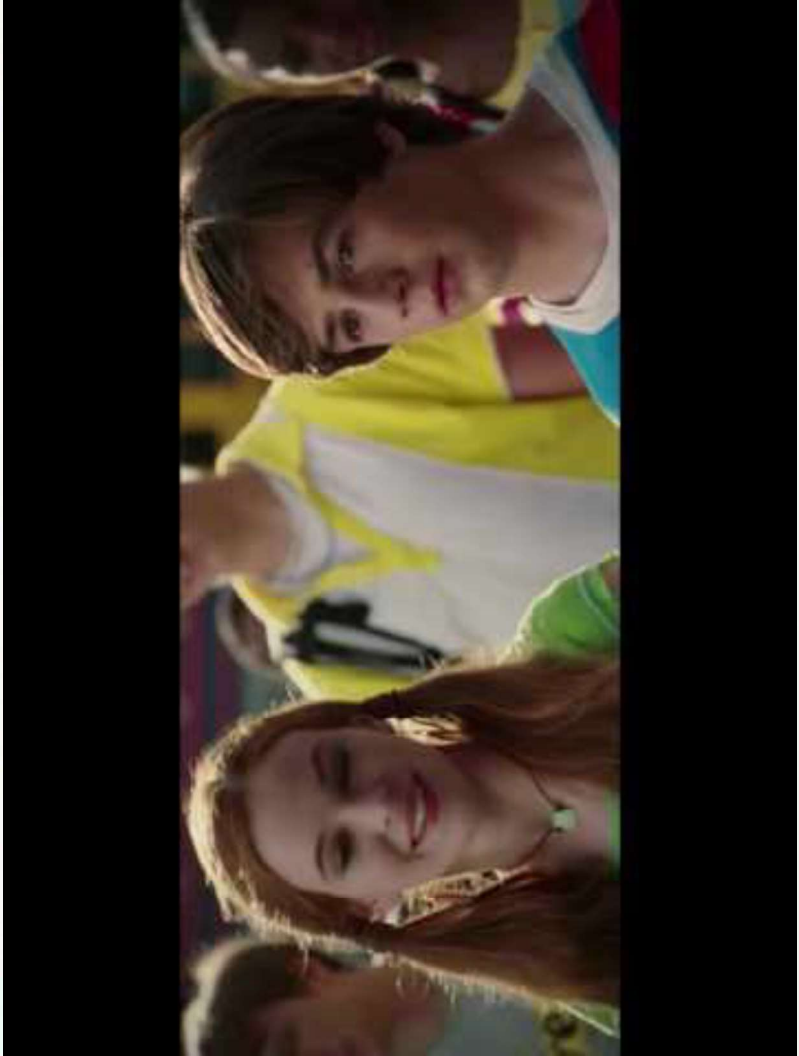
PREJUDICE

Social, personal and political beliefs sometimes interfere with listening.

DIFFERENCE BETWEEN SPEECH RATE AND SPEECH THOUGHT

An average speaker's rate of speech is 125 words per minute. We are able to process as many as 700 to 1,200 words per minute.







MAXIMIZE AUDIENCE LISTENING

"Audience surveillance"

- Paying attention (*LISTENING*) to an audience's nonverbal and verbal responses while you give a speech!
- Helps to Encourage active listening during your speech.
- How? Tailor your delivery by maintaining eye contact and adjusting volume, timing, and pauses to keep your audience engaged.

LISTENING TO AUDIENCES IN THE MOMENT TO INCREASE LISTENING IN THE AUDIENCE

175

Watch out for superficial listeners, who act as though they are paying attention but actually are distracted.

- You can engage them by making eye contact
- Notice that we're constantly analyzing (Listening) who our audience is and what their needs, interests, and even prior opinions are.

LISTENING TO AUDIENCES IN THE MOMENT TO INCREASE LISTENING IN THE AUDIENCE

176

Learn to recognize Audience Types

There are 3 types of audience:

- favorable (agrees with your position)*
- unfavorable (disagrees with your position)*
- neutral (which could mean undecided or indifferent).*

The type of audience you have will determine, in part, the persuasive appeals you choose.

Completely favorable audiences are rare.

More commonly there will be a mix of all audience types, with a skew towards the neutral and unfavorable.

FAVORABLE AUDIENCES

This audience agrees with your stance. They may, however, feel that you are "preaching to the choir." They may not feel moved for change or action.

Strategies for dealing with a favorable audience include:

- Use emotional appeals to get them to act—patriotism, fear, pity
- Get the audience to become personally involved—tell them how their lives will be affected.
- Get the audience to make a public commitment.
- Tell audience what actions to take.

NEUTRAL AUDIENCES

They are uncertain and you need to figure out why. They are either uninformed about your topic or simply uninterested.

Strategies for dealing with a neutral audience include:

- Focus on the attention. Figure out how to effectively grab and keep their attention
- Make sure your point is clear and understandable
- Present the most recent evidence and examples
- Blend logical and emotional appeals

UNFAVORABLE AUDIENCES

This group disagrees with your stance, often for explicit reasons related to attitudes, beliefs, and values.

Strategies for dealing with an unfavorable audience include

- Set realistic goals
- Emphasize common ground
- Be thorough in your reasoning and careful with evidence
- Build your credibility by being fair and open-minded

The more the you know about the audience, the better as a speaker you can adapt your performance/delivery to reach the audience.

The Outside Speaker Critique will
give you practice in listening when
you are in the audience.

GUIDELINES TO HELP YOU CRAFT A GOOD OUTSIDE SPEAKER CRITIQUE

1. Take notes.
2. Identify main points.
3. Consider the speech's objectives. To provide constructive criticism, you need to understand what the speaker is trying to accomplish.
4. Support your feedback with examples.
5. Be ethical.
6. Be courteous.
7. Avoid prejudice.
8. Hold the speaker accountable.

I DON'T HAVE A LISTENING ASSIGNMENT TO GIVE YOU, SO...

Just make sure you're working on your first drafts of the outside speaker critique and your persuasive speeches.

Remember your speeches must include a full powerpoint, another chart/graph visual aid, use Monroe's motivated sequence... look at the assignment sheet for more info.

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10/14/20

PERSUASIVE SPEECH "WORKSHOP"

COURSE NOTES:

NOV. 2ND FIRST DRAFT OUTSIDE SPEAKER

CRITIQUE DUE

I'M WORKING ON GRADING YOUR TOULMIN

ASSIGNMENTS

When people ask me how
school is:



WE ARE CONTINUING TO CREATE EFFECTIVE SLIDES AND USE THEM
CORRECTLY. SLIDES REINFORCE THE SPEAKER'S MESSAGE, NOT DO
THE SPEAKING FOR THEM.

Use only images and one graph/chart.

USE MONROE'S MOTIVATIONAL SEQUENCE AS A BASIS OF YOUR PWRPT

- i. Attention slide: Students need at least one figure/visual representation of shocking data/image that supports your attention getter.
- ii. Need Slide: This slide should be an IMAGE that offers a visual summary of the need
- iii. Visual Slide: one visual representation of data (chart, graph, infographic, etc...) can be in Need or Satisfaction (whichever works best)
- iv. Satisfaction Slide: this is an IMAGE that offers a visual summary of the Satisfaction step
- v. Obstacles Slide: IMAGE(s) that offers a visual summary of obstacles
- vi. Visualization: This slide should be image based that supports how you direct your audience to visualize the action they are taking.
 1. For example if are asking your audience to visualize becoming more physically active, your slide could include images of people riding bikes, walking in a park, or playing catch.
- vii. Call to Action Slide: This slide could be text or image based (or both) and clarify your audience's action.

WE'RE GOING TO KEEP BUILDING ON OUR GROWING ARSENAL OF EFFECTIVE LANGUAGE BY PRACTICING LANGUAGE FOR PERSUASION.

WHAT IS PERSUASIVE LANGUAGE?

- Includes informative language (clear, free of jargon)
- Inclusive language like we, us helps the audience to feel like they are involved in and affected by your speech topic.
- Precise language will make our argument more convincing. For instance, instead of saying that "many people believe" give us the statistic that proves our argument is true.
- Use interesting and vivid language to hold the audience's attention and get them excited about your topic and/or solution.
- Use powerful language: "This will be effective" rather than "this might be effective".
- Use powerful vocal emphasis as well. The goal is to make your audience hear what the important parts of your argument are.
- Use vocal variety (volume, energy, pace) and pauses to help highlight important parts of your speech.

ANALYZING PERSUASIVE LANGUAGE

How does language help the message?

How could language weaken the message?



DELIVERY WORKSHOP

*You're a speaking coach...
what advice would you give
this speaker on how to
improve?*



GOOD DELIVERY STARTS WITH POSTURE

Good posture connotes power, credibility, and expertise.

Stand: shoulders back, knees slightly bent, maintain even stance. Helps prevent swaying or shifting (side to side, front to back).

Our society is a visual one; therefore, your movement, whether it's walking or gesturing, will attract attention.

MOVE WITH A PURPOSE

- If you are going to move around the room, move to get attention, or emphasize a point.
- Usually, if you move and then speak, whatever you say will be emphasized.
- Remind your students about the delivery instructional videos, as there are several that deal with movement while speaking.

Gestures should be natural

- It's okay to "talk with your hands."
- Use your hands to give signposts (i.e., counting on your fingers along with your preview, "first... second... third...").

DELIVERY ACTIVITY

In pairs...

While standing or sitting, the first person should talk to their partner about their speech for a minute.

The listener should act as a mirror and mimic the speaking partner's hand gestures.

After a minute, switch.

The goal of this exercise is to identify the natural hand gestures you already have so that you can start thinking about how you will use gestures in your speech.

PERSUASIVE SPEECH BEST PRACTICES

- Effectiveness of the attention step (Step 1)
- Successfully explaining the problem, proving it exists, and proving it has a negative impact(s) in the problem/need step (Step 2)
- Successfully explaining the solution, proving it will address the problem, and identifying overcoming at least two strong obstacles in the solution/satisfaction step (Step 3)
- Using vivid language to help audience envision the benefits in the visualization step (Step 4)
- Specifying how to complete the action and giving us an effective final thought in the action step (Step 5)
- Adapt to the audience throughout using comparisons and metaphors (use "AA" to denote each instance)
- Cite at least 3 appropriate, credible sources that were published in print form in the last 2 years
- Include the oral citation (publication name and date) immediately before or after using information from a source in the outline and during speech
- Include the full citation in the works cited



CS1111

10/30/20

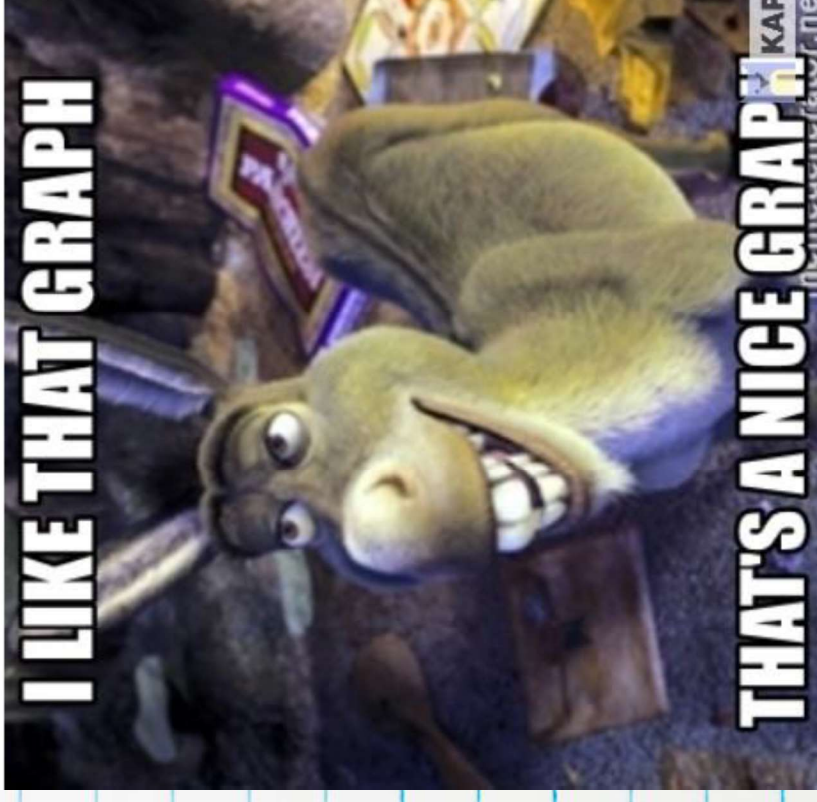
PERSUASIVE SPEECHES!!!

COURSE NOTES:

NOV. 2ND FIRST DRAFT OUTSIDE SPEAKER
CRITIQUE DUE

THIS PODCAST IS CALLED "LORE" AND IT IS
AWESOME. HAPPY HALLOWEEN!!!

Me whenever you give speeches



CST IIII

11/2/20

SPECIAL OCCASION SPEECHES!

COURSE NOTES:

FIRST DRAFT OF OUTSIDE SPEAKER CRITIQUE

DUE RIGHT NOW!

WE'RE LISTENING TO THE PODCAST "FILMSPOTTING"

THIS MORNING BECAUSE I'M ENGROSSED AND DON'T

WANT TO TURN IT OFF



ARISTOTLE NOTICED PEOPLE USED SPEECHES TO CELEBRATE SPECIAL OCCASIONS

This is called *epideictic* speaking, which celebrates, memorializes, or commemorates special joyous or sad events.

At some time in their lives, most people will be asked to deliver special occasion remarks about a happy or sorrowful event. They might do one of the following:

- Introduce another speaker or performer.
- Present or accept an award or honor.
- Celebrate the life and accomplishments of a deceased person.
- Toast an important event.
- Give an entertaining talk after a formal dinner.

TYPES OF SPECIAL OCCASION SPEECHES

1. A speech of introduction is a brief "speech before the speech" and prepares an audience for the "main event" that will follow by giving some context for the upcoming speaker, performer, or event.
2. A speech of presentation explains the background and significance of an award or honor before it is given.
3. A speech of acceptance is a speech of thanks and gratitude for an award by a recipient who acknowledges the award's significance and the support of others.

TYPES OF SPECIAL OCCASION SPEECHES

4. A speech to memorialize or eulogize honors the sacrifices and heroism of a group of people (memorial) or celebrates the life of a deceased person and reflects on events in that person's life (eulogy). It also offers an appropriate method for recovering from grief, helps people feel consolation, and pays tribute to their sense of loss.

5. A speech to celebrate is a toast or observance that helps mark an important event or a ritual such as a wedding, graduation, child's birth, retirement, or birthday.

TYPES OF SPECIAL OCCASION SPEECHES

6. An after dinner speech is an entertaining, often humorous, speech that lightens the mood before or after a formal dinner.

Note that some special occasions include more than one type of speech.

GENERAL GUIDELINES

A. Appealing to your audience's emotions

1. Your audience will probably already be primed with a specific emotional reaction to the special event.
2. Your task is often to signal when that specific emotion should surface.

B. Matching your delivery to the mood of the occasion

1. Match your demeanor and words to the mood of the special occasion.
2. Ensure that what you say and how you say it are appropriate for the occasion.

GENERAL GUIDELINES

C. Adapting to your audience's expectations

1. Listeners' backgrounds, cultural values, ages, and beliefs affect how they perceive a special occasion and what they expect from a special occasion speech.
2. Ensure that you are familiar with your audience's characteristics and expectations.

D. Evoking shared values

1. Your speech should appeal to values that both you and the audience share.
2. Remind speakers that you and they are connected.

GENERAL GUIDELINES

E. Respecting time constraints

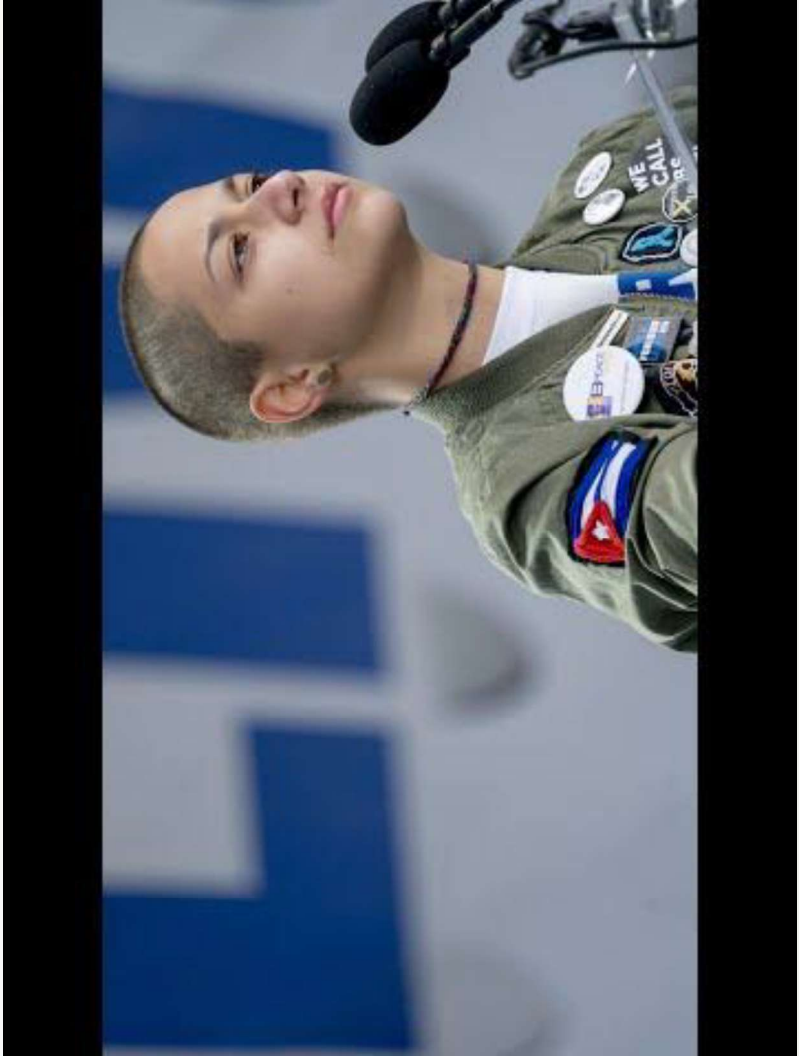
1. Find out when you are supposed to speak and the amount of time you have.
2. Adhere to these logistics when delivering your speech because most special occasions are carefully planned events.

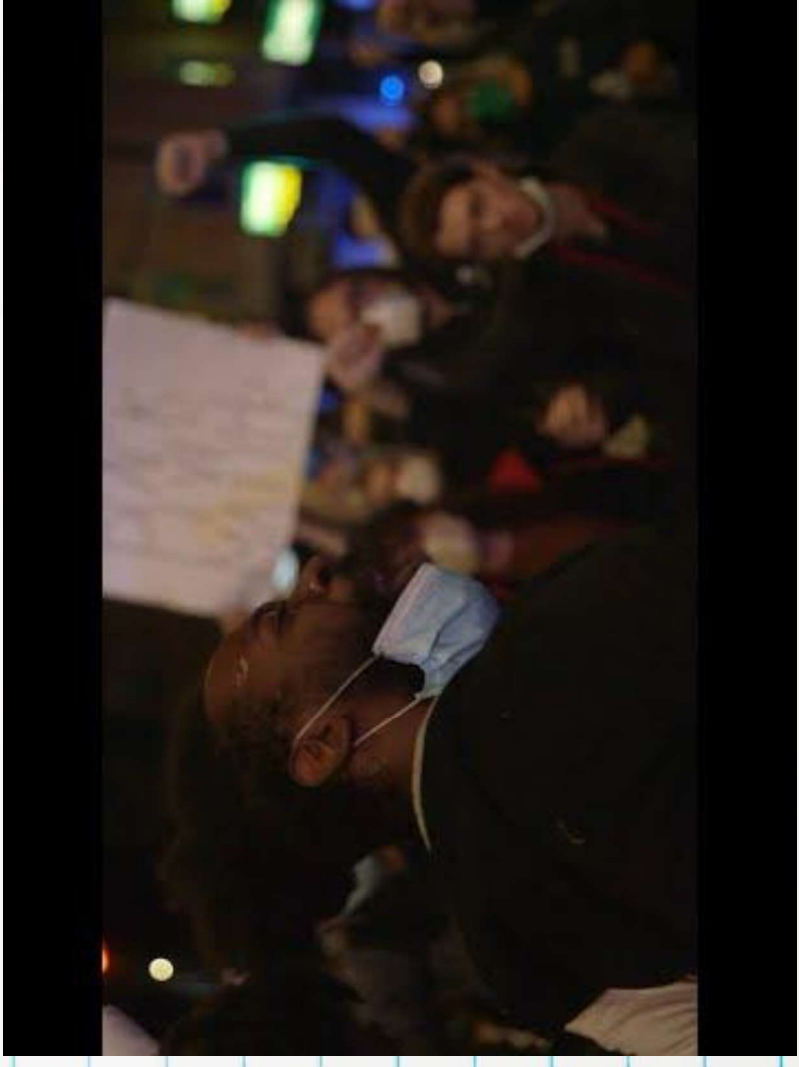
Specific Guidelines for our focused
types of SOS.

STRATEGIES FOR SPEECHES OF PRESENTATION

1. Adopt the persona of a presenter by speaking respectfully and knowledgeably about the subject.
2. Explain the significance and background of the award or honor (or research or person or other applicable scenario).
3. Connect the recipient's background to the award's criteria (or develop your ethos as a speaker if you are presenting information or yourself).
4. Use appropriate presentation aids (if applicable).







STRATEGIES FOR SPEECHES OF ACCEPTANCE

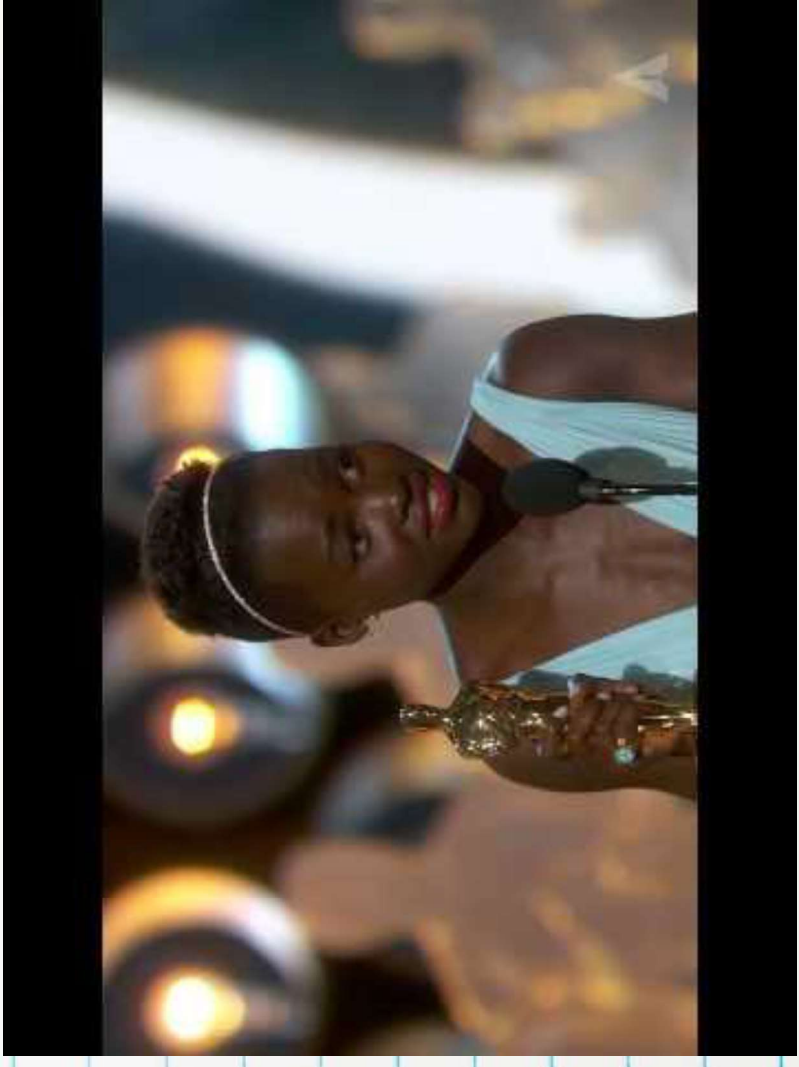
1. This kind of speech is less about what you are saying and more about how you are behaving.
2. Use appropriate volume and articulation.
 - a. The intense emotions of accepting an award can cause your voice to drop or break.
 - b. Take a moment or two to gather yourself before speaking, if necessary.

STRATEGIES FOR SPEECHES OF ACCEPTANCE

3. Show genuine humility.

- a. Don't act surprised if you knew you would be receiving the award.
- b. Express genuine gratitude for the honor and for the people who helped you achieve it.

4. Aim for a very brief acceptance speech.

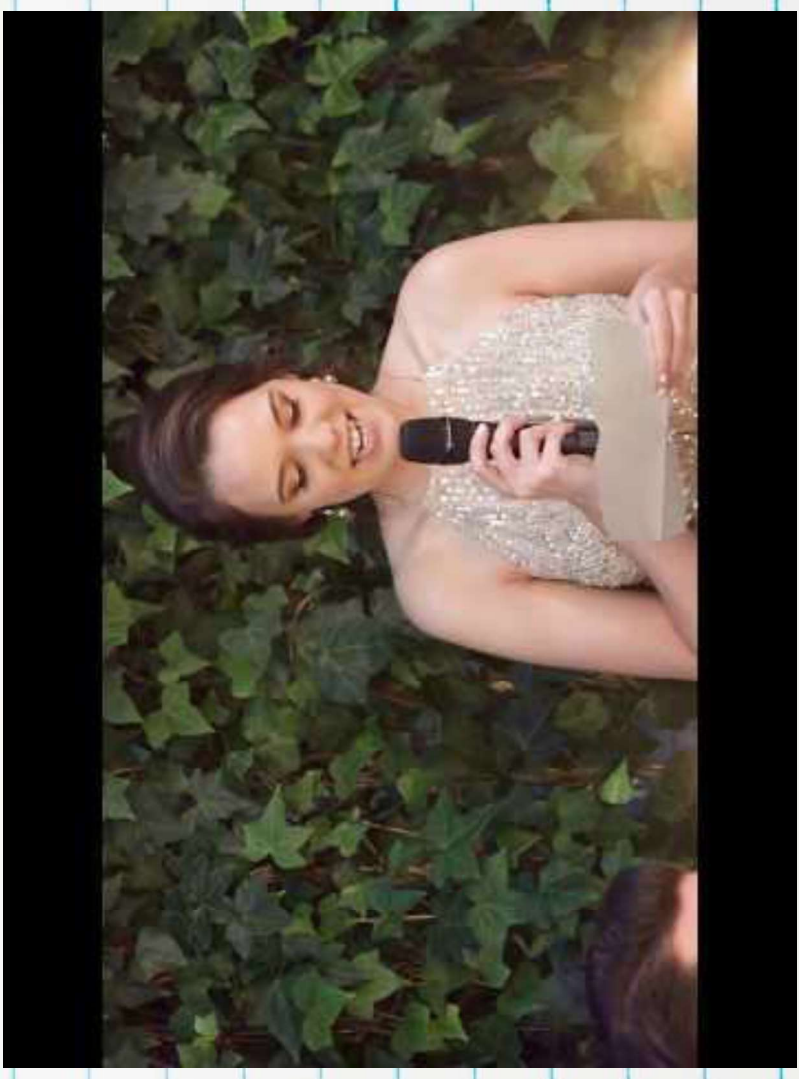


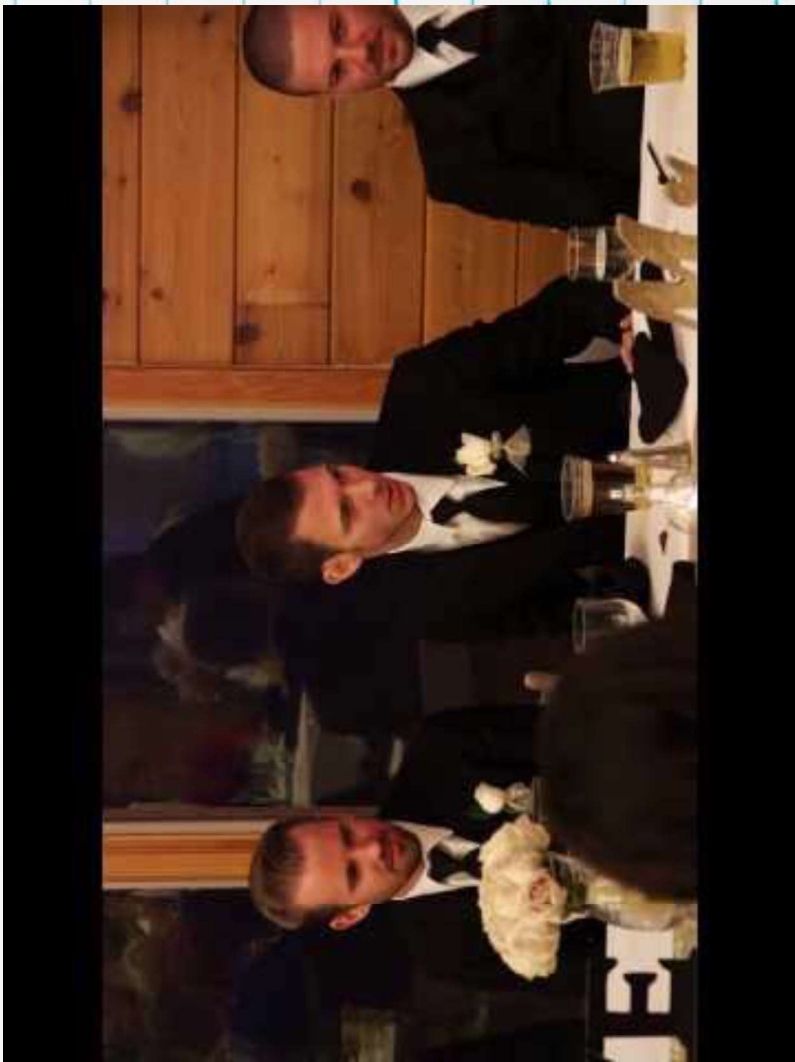




STRATEGIES FOR SPEECHES TO CELEBRATE

1. Explain the significance of the occasion, acknowledging the joy that everyone is feeling.
2. Inspire the audience to participate in the celebration.
3. Tips for delivering speeches to celebrate
 - a. Aim for brevity.
 - b. Use humor appropriately, based on your audience analysis.





YOUR OPTIONS FOR SOS

218

Acceptance speech: You've just won a special award in your field and have to give an acceptance speech to an audience.

Presentation:

- Revist the and improve your "about me" speech to use for networking.
- Symposium/research presentation
- Protest Speech
- Bonus - Monologue preparation: Use a 3-minute monologue to cold read

as if you were in an audition. At this point in your acting careers

(especially in college) auditions are probably "special occasions" but it's also a really practical skill. I will coach you in office hours if needed.

Celebration: Make a toast for a wedding or other special occasion.

SPECIAL OCCASION SPEECH GUIDELINES

On BBL

CST III

11/4/20

SPECIAL OCCASION SPEECHES!

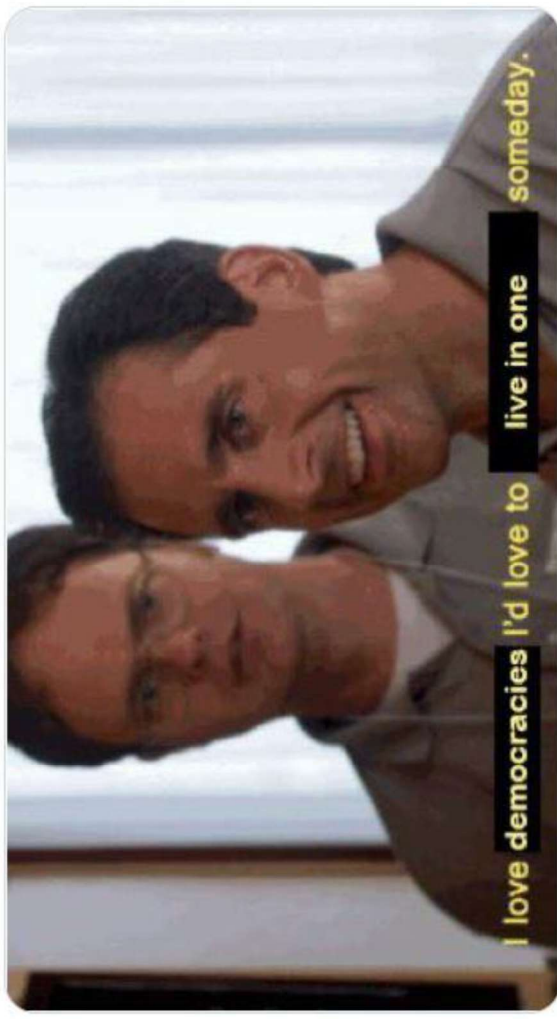
I DON'T HAVE ANY COURSE NOTES FOR YOU
TODAY.



karen @khaleeseas · 27m

this **election** is taking years off my life as we speak but i made a **mememe** to stave off some of the panic 😬

ooo



IN-CLASS GROUP ASSIGNMENT

In groups, choose 1 person to give the speech and 1 person to turn in the outline with everyone's name on it.

IN-CLASS SPEECH TOPICS (3 MINUTE SPEECHES)

- Introduce their public speaking instructor as the main event at the Thirty-fourth Annual Communicapalooza Celebration.
- Present an award, "Less Boring Than We Feared," to their public speaking instructor.
- Accept the "Less Boring Than We Feared" award on behalf of their public speaking teacher at the Thirty-fourth Annual Communicapalooza Celebration. (Sadly, he or she was filming a movie on location with Steven Spielberg and was unable to attend the ceremony.)
- Celebrate the achievements of the public speaking class.
- Deliver an after-dinner speech to wrap up the Thirty-fourth Annual Communicapalooza Celebration banquet.

Designated person should turn in
the outline by 2:00 pm (half and
hour after my last class of the
day)

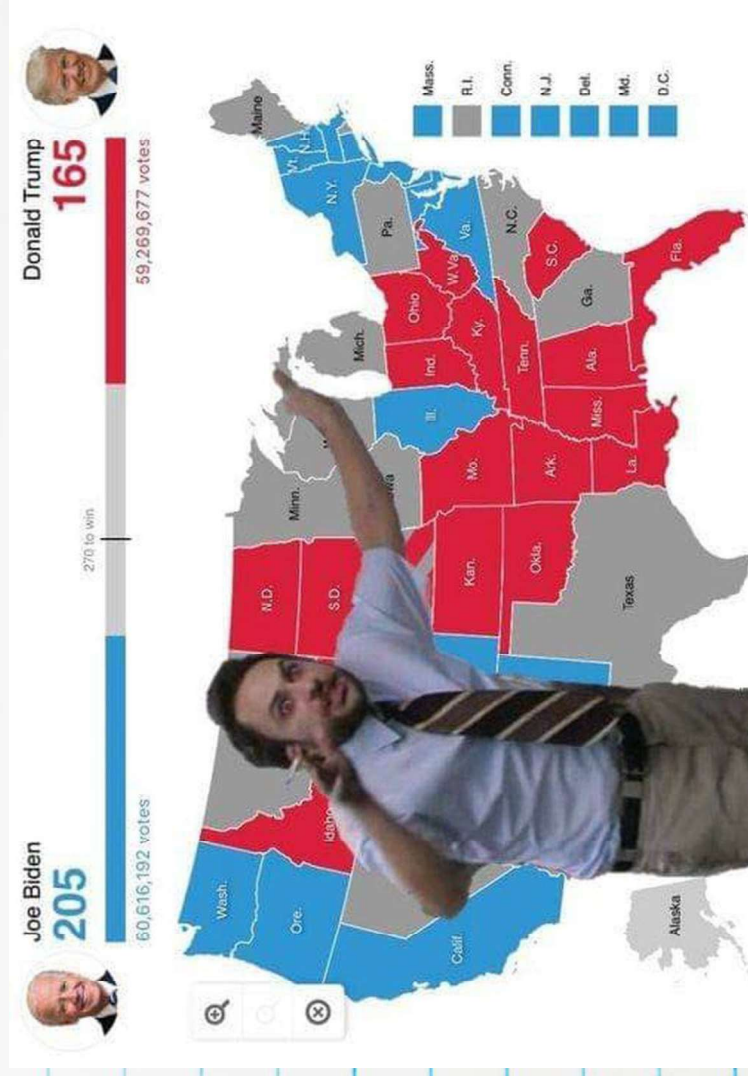
CST III

11/6/20

SPECIAL OCCASION SPEECHES!

EXTRA CREDIT FROM UNIT 1 IS AVAILABLE AGAIN.
25 PTS OF EXTRA CREDIT IF YOU HAVEN'T DONE IT
YET. IT'S IN THE UNIT 2 FOLDER CALLED "EXTRA
CREDIT ASSIGNMENT"

SOS ARE ON FRI 11/13, MON 11/16, WED 11/18



GENERAL GUIDELINES REVIEW

- Appeal to audience emotions
- Match your delivery to the mood to the occasion
- Adapt to audience expectations
- Evoke shared values
- Brevity

CELEBRATION SPEECH GUIDELINES

- Behavior > Content
- Appropriate volume and articulation
- Humility
- Brevity

5 MINUTES IN GROUPS

What advice and tactics would you give to someone who has to make a MOH toast, but doesn't think the couple should be together.

How would you coach/advise this person?

2 public speaking suggestions
2 points they could include in their speech



YOU HAVE 10 MINUTES TO PREPARE A 1 MINUTE TOAST

Submit your outline to the dropbox in the Unit 4 folder for points.

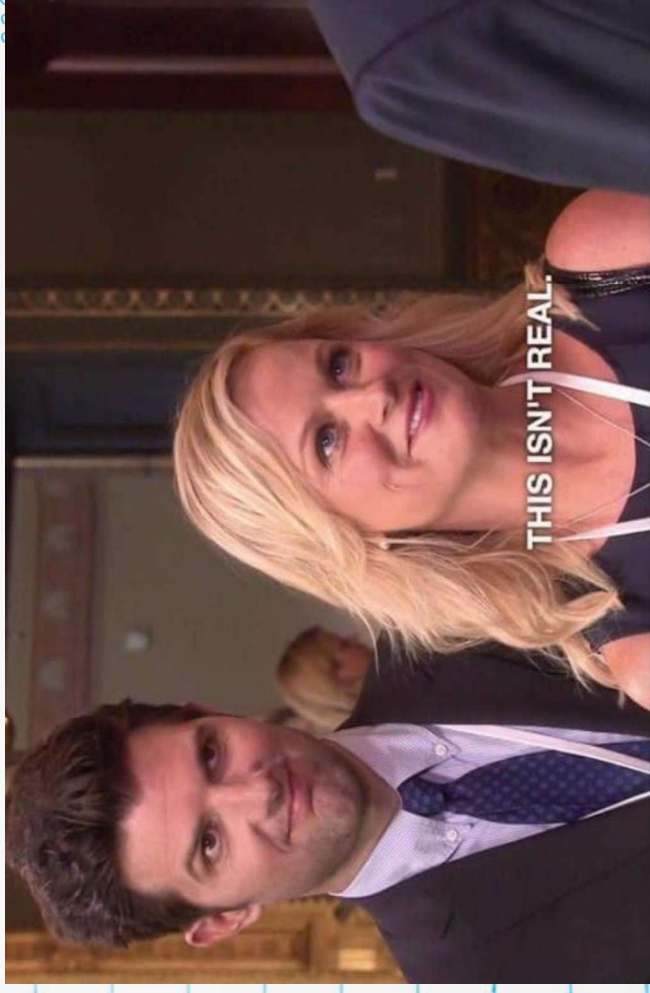
- Topics can range from: Thanksgiving toast, Wedding speech, Graduation toast, Anniversary party speech, Citizenship celebration, or another event coming up in your life if you want to practice.
- Use your imagination! It doesn't have to be totally real - what would Thor toast to Black Panther at Christmas dinner?
- If you can't think of anything, use me! I'm graduating this semester... or choose a celeb for me to marry and make a toast.
- **HAVE FUN WITH THIS ONE!** There's no pressure.

CST III

11/9/20

- EXTRA CREDIT FROM UNIT 1 IS AVAILABLE AGAIN. 25 PTS OF EXTRA CREDIT IF YOU HAVEN'T DONE IT YET. IT'S IN THE UNIT 2 FOLDER CALLED "EXTRA CREDIT ASSIGNMENT"
- SOS ARE ON FRI 11/13, MON 11/16, WED 11/18
- DON'T FORGET ABOUT YOUR OUTSIDE SPEAKER CRITIQUE

TODAY IS A CHILL DAY! PREPARE YOUR CUP OF COFFEE AND/OR PREFERRED SNACK BEFORE CLASS.



CST III

11/13/20

SPECIAL OCCASION SPEECHES DAY 1

- EXTRA CREDIT FROM UNIT 1 IS AVAILABLE AGAIN. 25 PTS OF EXTRA CREDIT IF YOU HAVEN'T DONE IT YET. IT'S IN THE UNIT 2 FOLDER CALLED "EXTRA CREDIT ASSIGNMENT"
- DON'T FORGET ABOUT YOUR OUTSIDE SPEAKER CRITIQUE. YOU NEED TO SUBMIT A FINAL DRAFT.

Three types of students during finals



CST III

Me during exam: I know this answer.

My remaining 2 brain cells:



11/16/20

SPECIAL OCCASION SPEECHES DAY 2

We are starting promptly at 12:40 to make sure we get through everyone's speeches and have time for questions.

- **Extra credit from Unit 2 is available again. 25 pts of extra credit if you haven't done it yet. It's in the unit 2 folder called "Extra Credit Assignment"**
- **Don't forget about your outside speaker critique. You need to submit a final draft. Final drafts are due by Friday, Nov. 20, at 2:30 PM- that's your final exam period for this class.**
- **Anybody that needs to make up their Special Occasion Speech will go after everyone regularly scheduled Today, and Wednesday if needed.**
- **Tuesday (tomorrow) at 5 pm is the last day to send me your Outside Speaker Critique draft if you would like me to proofread and comment**

CST III

11/18/20

SPECIAL OCCASION SPEECHES DAY 3

no seconds til
everyone's had a plate!



me, on my fourth round
of turkey and gravy.



- Extra credit from Unit 2 is available again. 25 pts of extra credit if you haven't done it yet. It's in the unit 2 folder called "Extra Credit Assignment"
- Don't forget about your outside speaker critique. You need to submit a final draft. Final drafts are due by Friday at 2:30 pm - that's the end of your final exam period for this class.
- All remaining course work is due by the end of your final exam period.
- Any make up speeches will go at the end of today.