2012

Driveway Moments: Developing Syllabi According to Kenneth Burke

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Have you ever remained parked in your car in order to hear the end of a song or a news story? This is called a driveway moment (Pine, 2007). Kenneth Burke, literary theorist and philosopher, refers to this fulfilling of our desires as an "appetite" that humans have for form (Burke, 1931). Driveway moments epitomize the need for form. You are not satisfied until you hear the end, which assumes the beginning and middle were interesting enough to keep you listening. The same need for the ending can be experienced with less-interesting songs, too. For example, sing the song "Happy Birthday" in front of someone and omit the last line. It will not take long for that person to finish the song, "…happy birthday to you!" This desire for the conclusion is what Kenneth Burke calls an appetite for form (Burke, 1931).

Form arouses and fulfills our desires (Burke, 1931). A symphony has form—sections and movements with subtle key relationships (Oxford, 2010). Movies have form—beginnings, middles, endings (King, 1988). Music has form—introductions, versus, choruses, bridges, and endings (Leikin, 2008). As teachers of the Basic Communication Course, we should recognize this appetite for form and incorporate form into our syllabi. Not just the kind of template that puts "matter" (Burke, 1961) such as assignments, goals and objectives, and teacher contact information into the syllabus. But rather form

in the way Kenneth Burke describes—form that has one part of the syllabus leading to the anticipation of the next part. The idea is that students ought to be gratified by the sequence of the syllabus as well as informed by the matter of the syllabus. A syllabus that induces "driveway moments" could hook students in, create interest in the content, and provide a satisfying conclusion by the end of the semester.

The Basic Communication Course varies in objective. For example, the course may be an Introduction to Communication course, a Human Communication course, and in some cases may be a Public Speaking course at a university (Petit, et. al., 2002). A search of higher education journals, pedagogical tomes, and literature from centers for teaching excellence found no evidence of a move to create syllabi, in the Basic Communication Course or otherwise, that applies form in the Burkean sense. Even Cornell University's syllabus template for new teachers does not guide the teacher to incorporate form into the syllabus (Cornell University, 2005). One syllabus design checklist did include a mention, albeit brief, of course "flow" (Nilson, 2007).

Some communication scholars have specifically incorporated Burke's theory to the Basic Communication Course, however. For example, ideas about symbolic action such as meaning in language, symbolic reality, persuasion, and rhetorical criticism have been included in the course content. Questions such as "What does it mean to say that humans are symbol-using?" and "How do humans use symbols differently from non-humans?" were posited to students in an effort to invite students to discuss the elements of and definition of human communication (Collins & Hearn, 1993). Other recent

Burkean views of education in the classroom vary. The composition classroom has been informed by Burkean perspectives (Jordan, 2009). One such classroom was addressed as a "dramatistic classroom" where the writing topics themselves were the questions of persuasion. The course's focus was changed "dramatistically" in order to highlight and foreground reflection and, as Burke suggests, the theoretical study of the forms in all persuasion (Burke, 1931). With the incorporation of Burke's three linguistic exercisings, this particular composition classroom became a place where rhetoric was taught as a tool for critical investigation via a Burkean pedagogy of critical reflection (Enoch, 2004).

Burke's tropes, such as "representation," have also been used as a method for teaching students about synecdoches and metaphors (Acheson, 2004; McFadden, 2001). Other teachers have applied Burke's understanding of student motivation and assembled various rhetorical devices as a kind of critical "Comedie Humanie." In this pedagogical method students made individual contributions to each other's work, as if adding to a stamp collection. The teachers found this method an effective way of applying Burke's ideas about participation (Beasley, 2007). In general, the application of Burke's ideas into the classroom can be exciting for students (Gencarella & Olbrys, 2009; Lindenberger 1998).

But the syllabus is an appeal (Georgia State University, 2008; Munby, 1978; O'Brian & Millis, 2008) and effective appeals have form (Couchman & Crabb, 2005; Craig, 1993; Halmari & Virtanen, 2005). A lack of literature about implementing form in syllabus design was the incentive for the writing of this essay. This author is interested in how syllabus content can be connected and

builds toward a finale in order to fulfill student's natural appetite for form and create a driveway moments in the Basic Communication Course classroom. First, syllabus strategy in the Basic Communication Course will be examined. Second, Burke's ideas about matter and form and why these concepts are important to consider when developing syllabi for the Basic Communication Course will be discussed. This work will then discuss practical applications for applying form to the Basic Communication Course syllabus. Finally a summary will offer suggestions for the wider implications of this essay.

SYLLABUS STRATEGY IN THE BASIC COMMUNICATION COURSE

Syllabus design for any course is an exercise in linguistic content, a specification for the selection and organization of content, a description of the role of teacher, learner, and teaching materials (Richards and Rodgers, 1982). As teachers we expect the syllabus to be taken seriously by our students; the syllabus functions as a contract with students (Georgia State University, 2008; O'Brian & Millis, 2008). In fact, some teachers are required to use the syllabus that is on record with their institution. Although some teachers are permitted to modify a syllabus once the term begins, there are usually some basic criteria that must be followed, such as the stating of grading philosophies, policies on plagiarism, and the listing of semester schedules (Moyer, 2001). But, as most teachers of the Basic Communication Course know, students may not read the syllabus.

Strategies that teachers have used for encouraging students to engage the syllabus include quizzes on the syllabus material and having students discuss the content in pairs. Other strategies for increasing student use of the syllabus include allowing students to participate in the partial development of the syllabus at the outset of class (Weimer, 2002). This "participative model" encourages students to help plan the course by deciding what criteria should be graded. Other active designs are experiential in nature whereby students are exposed to assignments and activities designed to simulate real-world tasks and experiences (Wingfield & Black, 2005). These models, along with other "learning centered" models, allow for student participation and investment in the course (O'Brian & Millis, 2008). There is also the "promising syllabus" design which fundamentally recognizes that students will learn best and most deeply when they have a strong sense of control over their own education rather than feeling manipulated by someone else's demands. The promising syllabus includes an explanation of what students will have gained, in terms of knowledge or skills, by the end of the semester (Lang, 2006). This shift in focus away from what the teacher will cover to what the students will take away from the course gets close to providing a finale but does not quite achieve this goal. Instead, a finale assumes the presence of qualities that lead and prepare the audience, in this case the students, towards a conclusion (Burke, 1931). Instead, these approaches encourage students to take responsibility for their own learning (O'Brian & Millis, 2008) while the syllabus design itself is not considered as a rhetorical strategy for engagement in the course material.

In all of the literature about syllabus design, there is no mention of form; there is no mention of how the need for from is gratified via assignments that formally connect and end via a finale. In fact, few models have been documented that teach instructional design (Shambaugh & Magliaro, 2001). Even the Department of Education's report "Active Learning: Creating Excitement in the Classroom," so often cited by researchers studying effective rhetorical pedagogical strategies, does not address syllabus design as it relates to rhetorical strategy (Bonwell & Eison, 1991). In fact, most of what is written about syllabus design, including syllabi for the communication classroom (Grant, 2004), provides a laundry list of items to include, such as objectives, text information, assignment information, and policies. At best, syllabus design has been examined as a means for providing a pedagogical framework at the level of objectives (Wedell, 2010) as opposed to the form that the items should take in the syllabus as pedagogical strategy.

As most teachers intuitively know, the syllabus functions as more than just a contract filled with information about assignments and grading policies. The syllabus is an appeal (Georgia State University, 2008; Munby, 1978; O'Brian & Millis, 2008). For example, students might be shopping for classes during their first week, deciding what courses to keep or drop based on the syllabi they receive (Georgia State University, 2010). This relationship between pleasure and recognition is central to any treatment of form in pedagogy (Hartelius, 2006).

Quantitative studies regarding syllabus effectiveness and appeal have concluded that syllabi provide a pegagogical framework at the level of objectives, that

expectations might be satisfied via the syllabus, and that there are cognitive and emotional aspects for investigations of student learning (Heikkila et al., 2011, McCuaig, 2009; Wedell, 2010). Other quantitative studies have concluded that the syllabus ought to be separate from the methodology of the course (Wette, 2009). One study in particular examined the role of the syllabus as a factor that influenced student performance. The results, however, concluded that the syllabus should be redesigned using different course material (D'Souza & Maheshwari, 2010). No mention was made in any of the quantitative analyses regarding syllabus discourse conventions and rhetorical strategies per se.

In an effort to apply Burke's ideas of matter and form more systematically to the literature about syllabus and course design, this author will offer a useful prescription about how to more effectively intertwine the syllabus and assignments. The goal is to develop a more synthetic view of the syllabus that is more valuable than usual practices. The next section will discuss Burke's ideas about matter and form, followed by an application of Burke's ideas to the Basic Communication Course syllabus.

KENNETH BURKE: MATTER AND FORM

Burke's primary view of rhetoric is that the use of words forms attitudes and induces others to act. This linguistic consubstantiality with action is different than persuasion. In general, Burke is concerned with the generation and fulfillment of expectations through the use of symbols or forms. For example, physical objects,

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occupations, friends, activities, beliefs, and values, when shared, make us consubstantial with others: "you persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his" (Burke, 1950). In fact, this identification, for Burke, behaves persuasively and is appealing.

We develop our first patterns of judgment in childhood and our experiences of maturity are revisions and amplifications of those childhood patterns (Burke, 1954). These patterns consist of both form and matter (Burke, 1961). The distinction between form and matter is clear; the way things are formed may change the way the matter is perceived. Burke says specifically, "Matter is formless, and formlessness is almost nothing, and creation is the establishing of forms" (Burke, 1961). In the Basic Communication Course, the form is the syllabus and the matter is the assignments, including readings from the textbook. Consubstantiation in this context with students is possible if students are able to identify with the syllabus.

For Burke, matter that is molded by form should arouse and fulfill desires. A work, including the Basic Communication Course syllabus, should have the type of form where one part leads to the anticipation of the next part. The idea is that a student ought to be gratified by the sequence of assignments, thus leading to a driveway moment by the end of the semester. As teachers of the Basic Communication Course we teach our students that human communication has these same components—audience appeal, structure, and messages with moral and ethical implications (Lucas, 2008). Teachers in communication departments also apply

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form in their curriculums—communication students progressively take courses that build foundations of knowledge, and students often finish their senior year with a capstone course that serves as somewhat of finale (University of Kentucky, 2003). The Basic Communication Course syllabus should also follow form.

Burke discusses four types of form—progressive form (subdivided as syllogistic progression and qualitative progression), repetitive form, conventional form, and minor/incidental forms. Syllogistic progressive form is like a perfectly constructed argument, advancing step by step, similar to a persuasive speech or debate. Qualitative progressive form is more subtle. Instead of incidents of plot preparing us for future incidents, presence of qualities prepare us for the introduction of other qualities. For example, the grotesqueness of a murder scene prepares us for the hideousness of another scene. We are essentially led from one frame of mind to another. Repetitive form is the consistent maintaining of a principle under new appearances, restating the same principle but in different ways. This is the basic principle of art, succession of different images but with the same mood. Conventional forms are forms that appeal as form per se (Burke, 1931). A Mother Goose rhyme that includes repetition, verse form, and rhyme is an example of a conventional form (Anderson, 2007). And the last of Burke's forms is minor, or incidental forms such as metaphors, paradoxes, disclosures, and reversals. Works can have these rhetorical devises, the use of words and phrases in terms other than literal, throughout them. These four types of forms can overlap and conflict with one another. But the basic premise of each

form is the creation and gratification of needs. Form itself is the appeal (Burke, 1931).

The syllabus can be viewed as the form of the Basic Communication Course. As teachers we have the opportunity to create a need for the course and then gratify those needs through the matter of the syllabus. Just as a dog will gnaw at a piece of wood in lieu of a bone, a student will try and make sense of a course syllabus even though it is not formally tied together. Lack of form in a syllabus is problematic even when the assignment matter of the syllabus is primarily interesting, such as the showing of a film. For example, a teacher of the Basic Communication Course, with whom this author is familiar with, once remarked, "I'm going to show my students a movie. They've been working hard and just need a break." The teacher thought she was doing her students a favor. But to her surprise, the students were dissatisfied. Some were bored, some were annoyed that she was not "teaching", and some students failed to attend the movie viewing. Applying the principles of form as Burke expresses, the inclusion of an interesting exercise for the sake of entertainment value would not be appealing. The showing of the movie was incongruous, broke form, and was not appealing because the movie was unidentifiable with an attitude or value associated with the course. The students were unable to consubstantiate the activity with the overall value of the course. This is admittedly a sophomoric transgression that the teacher made. However, the example can illuminate the importance of thinking more deeply about how each assignment (including the showing of a movie) in the syllabus should build upon the preceding assignment and fulfill a student's desire for form.

Perhaps surprisingly, the key ideas teachers are interested in and subsequently incorporate into their syllabi are not usually the key ideas that students are interested in learning about (Kidman, 2009). This notion gives particular credence to the argument that the syllabus itself ought to gratify some need that the students have. In other words, the syllabus, in and of itself, is a rhetorical appeal. A syllabus that formally articulates objectives, connects assignments to one another, and builds toward a finale can help achieve this goal. The next section will discuss practical applications for applying form, Burkean style, to the Basic Communication Course syllabus.

APPLYING FORM TO THE BASIC COMMUNICATION COURSE SYLLABUS

The Basic Communication Course syllabus can address both form and function. Burke's pentad is useful in this case as a method for designing the syllabus so that the form of the syllabus is privileged while still allowing for function. The structural framework of Burke's (1969) pentad posits that a narrative consists of five elements: scene, agent (actor), act, agency and purpose. The scene is where the act is happening. The agent, or actor, is who is involved in the action and that person's role. The act is articulated as what is happening, as what the action is, and as what is going on. Agency refers to how the agents act and by what means they act. Finally, the purpose refers to why the agents act and what they want.

Burke's analysis can be effectively applied to the Basic Communication Course syllabus. The initial section(s) of the syllabus should set the scene by listing the course number, class location, and meeting times. Setting the scene may also include articulating the objectives and required texts (Ahl, 2007; Gallagher, 2011). The initial sections of a syllabus may also introduce the agents. The students are the agents (actors) and the main actor is, of course, the teacher. For this author, the roles of the actors are made explicit via teacher contact information and the policies (Appendix). Students are given information on issues such as disability accommodations, plagiarism, and academic integrity among others. After the scene has been set and the actors and their roles have been made clear, the act, or what action the students will take in the course, should be made explicit.

The act can be articulated in the description of the course assignments. In order to effectively follow form, the information, or matter, of the assignments should support the objectives and policies (Heller, 2003). The assignments, in order to satisfy a student's appetite for form, should also connect to one another and build toward the semester's end. In other words, one assignment ought to be the preparation for the next assignment, and/or lay the groundwork for the completion of the next assignment. Assignments should be arranged so that readings, speeches, and other activities work together to lead students from one frame of mind to another, creating and gratifying student needs for the course objectives. Then at the semester's end a finale, such as a persuasive speech, can satisfy the student's

need for form in such a way as to create driveway moments.

For this author, the assignments succeed from one another within a common topic and build toward a final debate (Appendix). For example, students must keep the theme of diversity and/or social justice threaded throughout each topic. The topics must also connect to their major (or interests if they are undecided). The speeches build in both expectations of delivery, as is made clear via increasing point values, but also build in terms of matter. In the first speech (introductory), students discuss their major, interests, and what the terms social justice and/or diversity mean to them. In the second speech (narrative), students tell a story that either connects to their career interests or about how they became interested in your major. In the third speech (ceremonial), students deliver a speech about a diverse contributor to their major/interests. For the next speech (informational), students deliver a speech about an object, a process, an event, or a concept that is connected to their major/interests. For the finale, students participate in a debate and persuade about issues of diversity and/or social justice as those issues connect with their major/interests. In this example, speech topics and research act as preparation for subsequent speeches. In fact, the informational speech topic is the same topic that the students use for the final debate. For instance, a student who informs about green energy in the penultimate speech of the semester would attempt to persuade audience members to "go green" during the final debate.

Next in Burke's pentad is agency. Agency, in the sense of plot, can be the means by which the students of

the Basic Communication Course act. The agency can be made clear via a day-by-day course schedule. This "doing things with words" is necessary for Burke in order to teach diverse learners (Payne, 2005). This author uses a table that lists the scheduled meetings of the course, the class topics, assignment due dates, and reading materials that will be covered (Appendix). With this model, students are able to clearly see how assignments build toward one another. In other words, students can see how the plot will unfold.

As with any good narrative, a syllabus should also have a purpose, or a point. For the Basic Communication Course, and depending on the specific type of course that the Basic Communication Course may employ, the purpose may vary. In general, the rationale should address such issues as what population of students will be served, what student needs the course meets, and what institutional, community, or societal needs the course may connect to. In other words, the rationale should make clear what the teacher is doing and why (Diamond, 2008). Another way of looking at a rational is to call it a set of beliefs (Olshtain & Dubin, 1986) that specifies the purpose of the course (Taylor & Richards, 1979). This author lists the rational of the Basic Communication Course last in the syllabus in accordance with the order of Burke's pentad (Appendix). The author's purpose is to prepare students for public articulation of meaningful topics (issues of social justice and diversity) in an increasingly global job market. The point is that students ought to be able to persuade about meaningful topics in their field upon graduation, such as during a job interview, as opposed to having experience persuading about such typical public speaking

topics as seat belt usage or lowering the state drinking age.

Applying Burke's pentad to the syllabus can make for a synthetic Basic Communication Course. For example, in the introduction speech, an education major may discuss why they chose to become a teacher and how attending an inner-city school affected their learning. For the narrative speech, the student could tell a story about a turning point in their life when they realized they wanted to become a teacher. For the ceremonial speech, the student could deliver a tribute about a diverse teacher that overcame obstacles similar to their own. The student could next inform about inner-city school environments. And at the end of the semester, the student could participate in a debate about why inner-city schools should receive more state resources. This form allows each presentation to prepare the student for the next presentation, builds each assignment toward a finale, and leads the student to the rationale, in this case to be able to effectively articulate about issues the student will face when they enter the job market.

The implications of this essay for multiple formats of the basic communication course vary in the types of assignments that instructors require of their students. For example, the teacher of a writing-intensive Basic Communication Course should formally connect the writing assignments together so that they build toward a finale. A teacher of a Basic Communication Course that defines and discusses the ethical implications of human communication should make sure each assignment builds on the next assignment and prepares the student to fulfill the course rationale. In any case, the design of the

Basic Communication Course should follow Burke's pentad.

The application of Burke's pentad to this author's syllabus makes for an "organic classroom," one that focuses on the link between critical rhetorical pedagogy and community action (Schneider, 2006). This multiple-lens approach is the opposite of what Burke would call a "terministic screen" (Melzer, 2009). As Burke (1969) has pointed out, students do not yet see argument as part of everyday life. By fashioning the Basic Communication Course syllabus to follow Burke's pentad, students can be shown how important argument is to their success (Petit, et. Al., 2002) and how language can have an effect in their world (Arabella, 2009).

Summary

The syllabus is an appeal (Georgia State University, 2008; Munby, 1978; O'Brian & Millis, 2008). By applying Burke's ideas about matter and form, specifically via Burke's pentad, the Basic Communication Course syllabus takes on congruous form and builds toward an ending, a finale. Assignments become intrinsically connected, essentially interesting, and thus satisfy student's appetites for form. When syllabi are developed with form in mind, students have a map—a structure for the course material—and know where the course is taking them.

The goal of this essay is to develop a synthetic view of the syllabus. Other Burkean ideas can inform the Basic Communication Course. For example, Burke's term of "identifying" with another person who shares your

values and beliefs (1969) can be applied in the public speaking course, an introduction to communication course, as well as other forms that the basic communication course takes (Petit et al., 2002). Burke's ideas could also inform a class in new media and how visual cues provide agency (Yancey, 2009).

Using Burke's theories to inform the Basic Communication Course is an intuitive connection considering that Burke's ideas are central to the understanding of communication in general. But the ideas set forth in this paper need not be confined to the Basic Communication Course. Other communication courses may benefit from the implementation of form to the syllabus. For example, a writing oriented communication course could have assignments that build upon one another and end with a public presentation. Indeed, all syllabi, regardless of the discipline, could benefit from effectively intertwining the syllabus and assignments. In any case, we have, in the end, a more synthetic view of syllabus and course design for the Basic Communication Course that is more valuable and valued than usual practices.

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APPENDIX

Note: The author abbreviated the syllabus below, most notably in the narrative descriptions of the assignments, for the sake of brevity. Essential information was retained in order to provide a sufficient example for the suggestions presented in this essay.

Basic Communication Course 0052
Spring 2011

Dr. Kristen Lynn Majocha
Office Hours: M W F 1-2pm
Room 249 Biddle Hall
Phone: x7205; Email: klynn@pitt.edu

Course Description: This course is designed to enhance your speaking skills as an effective performer and audience member of a diverse world. You will generate speeches that relate to you and relate to a diverse world. You will understand field related issues of diversity and social justice. You will also learn how to evaluate peer speeches on the same issues.

Course Objectives:
- To develop voice and body language skills for the effective delivery of speeches.
- To develop speeches which demonstrate a positive awareness of issues of diversity and issues of social justice.
- To structure speeches which are considerate of diverse audiences.

- To demonstrate effective defense of ideas, beliefs, and values that demonstrate a positive awareness of diversity and social justice.
- To evaluate peer speeches for effective performance and for evidence of a positive awareness of diversity and social justice.

Required Text: Lucas, Stephen E. (2009). *The Art of Public Speaking (10th Edition).* New York: McGraw-Hill.

Policies

Disability Accommodations: If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your teacher and the Office of Disability Services (ODS), G04 Student Union Building, (814) 269-7062 as early as possible in the term. ODS will verify your disability and determine reasonable accommodations for this course.

Plagiarism: Plagiarism is presenting someone else's ideas and/or work as your own. This will result in failure of the assignment and possibly of the course. In extreme cases, University action may be taken. Be sure to properly reference ideas and information that are not originally your own.

Academic Integrity: A breech of academic integrity includes, but is not limited to, "Indulges, during a class session in which one is a student, in conduct which is so disruptive as to infringe upon the rights of the instructor or fellow students".

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Attendance: Attendance is required and is mandatory. Attendance will be taken at the start of each class period.

Late Deductions: Late work will receive a 10% deduction for each *day* it is late. Unexcused absences on presentation days will result in failure of the assignment.

Test Taking Policy: Unexcused absences on test days will result in failure of the test.

Electronic Device Policy: Uses of cell phones and other electronic devices is not permitted during lecture or speeches.

Assignments

Introductory Speech (extemporaneous, 50 points): Two-minute speech about yourself. Discuss where you are from, your major/interests, and either what issues of diversity you face, what you think diversity is, or what you think social justice is.

Narrative Speech (extemporaneous, 100 points): Three-minute speech where you tell a story that either connects to your career interests or about how you became interested in your major.

Ceremonial Speech (manuscript, 100 points): Four-minute special occasion speech about a diverse contributor to your major/interests. A word-for-word manuscript is required.

Informational Speech (extemporaneous, 200 points): Five-minute speech about an object, a process, an event, or a concept that is connected to your major/interests. All topics must be approved by the teacher. A written outline is required.

Debate (extemporaneous and impromptu, 300 points): You will participate in a twelve-minute debate with a peer persuading on either a fact, value, or policy about issues of diversity and/or social justice as these issues connect with your major/interests. All topics must be approved by the teacher. A written outline for the construction portion of the debate is required.

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Tentative Schedule
Changes May be Made by Instructor

Date	Topic	Reading
W 1/5	Syllabus review; personality types and public speaking	
F 1/7	Stage fright; Ethics, diversity, and social justice	Chapters 1 and 2
M 1/10	Listening; Intro/transitions/conclusions; speech overview	Chapter 3
W 1/12	Introductory Speeches (choose numbers)	
F 1/14	Introductory Speeches	
M 1/17	University Closed, no class	
W 1/19	Presenting the speech, language use, narrative speeches	Chapter 11
F 1/21	Speech preparation—outlining the speech	Chapter 10
M 1/24	Narrative Speeches	
W 1/26	Narrative Speeches	
F 1/28	Ceremonial speaking, ceremonial speech overview	Chapter 17
M 1/31	Presenting the speech - delivery	Chapter 12
W 2/2	Speech preparation; visual aids	Chapters 9 & 13
F 2/4	Ceremonial Speeches	
M 2/7	Ceremonial Speeches	
W 2/9	Informational speaking; info speech overview; topics	Chapters 4 & 14
F 2/11	Organizing the body of the speech, audience surveys	Chapter 8

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Tentative Schedule (continued)

Date	Topic	Reading
M 2/14	Audience survey distribution (choose speaking order)	
W 2/16	Team meetings, have outline; choose peers to evaluate	Chapters 5, 6, & 7
F 2/18	Supporting ideas, Power Point	
M 2/21	Handling question and answer sessions; residual messages	
W 2/23	Informational Speeches	
F 2/25	Informational Speeches	
M 2/28	Informational Speeches	
W 3/2	Informational Speeches	
F 3/4	Exam 1	
M 3/7	Spring recess, no class	
W 3/9	Spring recess, no class	
F 3/11	Spring recess, co class	
M 3/14	Speaking to persuade; Debate overview	Chapter 15
W 3/16	Choosing a topic (choose debate partner and topic)	
F 3/18	Methods of persuasion (choose debate day)	Chapter 16
M 3/21	Toulmanizing arguments; choose peers to evaluate	
W 3/23	Table Topics	
F 3/25	Debate workshop (in class)	
M 3/28	Debate workshop (in class)	

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Tentative Schedule (continued)

W 3/30	Debate workshop (in class)	
F 4/1	Mock debate	
M 4/4	Fallacies	Chapter 16
W 4/6	Debates	
F 4/8	Debates	
M 4/11	Debates	
W 4/13	Debates	
F 4/15	ECA—No class	
M 4/18	Debates	
W 4/20	Debates	
F 4/22	Final Exam	

Course Rationale: To prepare you for public articulation of meaningful topics (issues of social justice and diversity) in an increasingly global job market. The point is that when you are asked questions in a job interview, you ought to be able to answer those questions in an informed and persuasive way.