

Understanding Dance (2009) – 5-6 Minute Persuasive Speech Assignment

A persuasive speech is designed to create, reinforce, or change people's beliefs or actions. Your goal is to convince the audience of something, or to change listeners' attitudes, beliefs, or actions.

Persuasion is a mental dialogue between speaker and listener. You need to answer an audience's questions about, and objections to your position. Imagine that your listeners are saying to you, "OK, but what about . . ." at every juncture of your speechwriting process.

Choose a dance-related topic of interest to you that can be researched. It needs to be approved by the instructor. Refer to the list of 28 potential topics.

Do not assume that your audience knows anything about your topic. Explain ideas thoroughly and clearly. Imagine that your listeners are hearing about the topic for the first time. As your text states: "Never *overestimate* the knowledge of your audience; never *underestimate* the intelligence of your audience."

Speech dates: _____ If you gave your informative speech on the first day you will do the persuasive speech on the second day, and vice versa.

Decide which type of persuasive speech you want to write. Is it on questions of FACT, questions of VALUE, or questions of POLICY? You will write an outline using a format suggested by your text, depending on what type of speech: Fact (pp. 329-330), Value (pp 331-333), or Policy (pp. 333-343). If you choose to do a speech on POLICY, you can choose the Problem-Solution order, Problem-Cause-Solution order, Comparative Advantages Order, or Monroe's Motivated Sequence

Due dates:

- ❖ **In class on** _____, hand me a written list of your top 3 choices for topics--fully write out the topics.
- ❖ You are not required to hand in a first draft of your preparation outline/bibliography. After going through this process for the informative speech you are expected to have a clear idea as to how to write the preparation outline. However, I suggest that you make an appointment to review your outline, research, and sources. I want to speak with you about your work so that you can do your best work.
- ❖ **On the day of your speech** you will hand in your preparation outline/bibliography and your complete speaking-copy. Your speech will be fully typewritten out on 8 ½ by 11 paper. You will speak from unstapled paper (not note cards).
- ❖ Each day an assignment is late, 1.0 will be deducted from your grade. Your paperwork includes:
 - ❖ **Preparation Outline**
 - Title of speech
 - Specific Purpose
 - Central Idea
 - Intro
 - Body
 - Conclusions
 - Transitions
 - Citations within the outline.
- ❖ **Bibliography**
 - Citations will be APA style.

*Use complete sentences for all main points and sub points.

Sources: You are required to choose a minimum of 5 different sources from the 8 categories below.

1. *New York Times*
2. *The New Yorker*
3. Book that is either an autobiography or a biography
4. *International Encyclopedia of Dance*
5. Video/DVD
6. Reference Books (other than #4), such as The Encyclopedia of World Biography
7. Dance Oriented Scholarly Journal, or Magazine, including:
 - a. *Dance Research Journal* (Congress on Research in Dance)
 - b. *Dance Scope*
 - c. *Dance Chronicle*
 - d. *Journal of Dance Education*
 - e. *Contact Quarterly*
 - f. *Dance Magazine*
 - g. *Dance Teacher*
8. An online source

Topics for Persuasive Speeches

The topics below are suggestions. Feel free to develop others.

1. Dance should be part of a child's elementary school/junior/high school/college (choose one) education.
2. Children should not be required to study dance as part of elementary school/junior/high school/college education.
3. Modern dance choreography should be accessible/understandable to all audience members.
4. Dance in performance should require some degree of education and exposure on the part of audience members in order for them to appreciate it.
5. Entertainment is an important part of dance as a performing art.
6. Religious ritualized dance is appropriate to transpose on to the stage as public performance. (Specify if you are discussing within and/or outside of a given religious group.)
7. Religious ritualized dance is not appropriate to transpose on to the stage as public performance.
8. Choreographers of one particular ethnic or cultural background should be able to appropriate dances and dance techniques from other cultures in the development of their choreography.
9. Choreographers of one particular ethnic or cultural background should not appropriate dances and dance techniques from other cultures in the development of their choreography. (Might you call this *cultural plagiarism*?)
10. Dance performers of one particular ethnic or cultural background should be able to perform dances and dance techniques from other cultures. For example, a group of Balinese dancers should be able to perform *Swan Lake*—a ballet of Western European origin, or a group of white teens from the Midwest should be able to perform dances from Ghana.
11. Dance performers of one particular ethnic or cultural background should not be able to perform dances and dance techniques from other cultures.
12. Nudity can be an appropriate and valid "costume choice" for dance performance.
13. Nudity is not an appropriate and valid "costume choice" for dance performance.
14. There is too much emphasis placed on the thin dancer within the dance world and dance companies should cast a broad range of body types.
15. It is inappropriate for overweight dancers to perform onstage.
16. Dance, by definition, should always include music.
17. Dance can be defined as dance whether it is performed in silence, with music, or to other sounds.
18. Exotic/erotic dance can be considered as dance-as-an-art-form.
19. Exotic/erotic dance should not be categorized as dance-as-an-art-form.
20. Boys should be encouraged to study dance.
21. Boys should not be encouraged to study dance.
22. Any college student (at any college) should be allowed to choreograph for a *dance concert* that is produced by that college's dance department, no matter what level of experience the student has had in learning the choreographic process. (Note: (a) A dance concert is different from a talent show. (b) Producing a concert includes developing the dances, designing the lights, hiring the crew and stage manager, doing the publicity, selling tickets, etc.)
23. College students should have studied the art and craft of choreography in order to be allowed to choreograph a work for a concert that is produced by the dance department of their college.
24. Choreography should be able to stand on its own and should not require stage lighting, theatrical costumes, or scenery design to be effective.
25. Dance improvisation—where performers are inventing movement, on-the-spot, is a viable performance art that belongs on stage.
26. Dance improvisation should remain a method of artistic and personal exploration, but it is not a performance art that belongs on stage.
27. (Charleston, Jitterbug, Twist, Break Dance, Crumping, Rave Dancing, Hustle—choose any particular dance form) is an art form.
28. (Charleston, Jitterbug, Twist, Break Dance, Crumping, Rave Dancing, Hustle—choose any particular dance form) is not an art form, but a social dance form.