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| **COMMUNITY COLLEGE OF PHILADELPHIA** |
| Course Development Template |
| 1. Course Designation
 | ENGL 219 |
| 1. Course Title
 | Black Rhetoric |
| 1. Abbreviated Course Title for Banner
 | Black Rhetoric |
| 1. Division
 | Liberal Studies |
| 1. Department
 | English |
| 1. Course Description
 | In ENGL 219, students learn how members of the Black community have used symbols rhetorically to construct and reconstruct images of themselves (speeches, music, TV, film, etc.) and their communities. Black rhetoric is the study of communication and persuasion with its origins in the cultural history and lived experience of Black people. Students will be introduced to cultural frameworks rooted in African culture, as a paradigm for rhetorical analysis of Black discourse. Additionally, students will learn more about the Black public sphere and trace its roots from field songs to Black Twitter.  |
| 1. Prerequisites/Corequisites
 | ENGL 101 |
| 1. Placement
 |  |
| 1. Hours and Credits
 | 3-0-3 |
| 1. Class size (maximum)
 | 25 |
| 1. Programs where this course appears
 | Communication StudiesMass Media |
| 1. Faculty Developer(s)
 | Marcus C. Shepard |
| 1. Facilitator (s)
 | Cynthia L. Giddle |
| 1. Recommended Starting Semester
 | Fall 2022 |
| 1. Course Revision or New Course?
 | New Course |
| 1. If this is a **course revision**, indicate which are being revised
 | [ ] Prerequisite(s) and/or placement | [ ] Course Title | [ ] Course Description |
| [ ] Credit Hours | [x] CLOs and/or Methods of Assessment |
| 1. Course Attributes
 | CAI: Cultural Analysis and InterpretationCAMA: Study of Material ArtifactsCAWC: Study of World, Country, Region, or LanguageCAWK: Study of Creative WorksCHSB: Study of Human Behavior and SystemsCHUD: Study of Human Diversity |
| 1. **Today’s Date**
 | February 10, 2022 |

**A. Rationale**

ENGL 219, a directed elective course for students majoring in Communication Studies, expands students’ knowledge of the field of rhetoric, through theoretical approaches, methods, and techniques focused in the Black rhetorical tradition from field songs through Black Twitter. Rhetorical criticism is the process by which we analyze how the things we see, hear, or read, affect us or those around us; essentially, it is the practice of evaluating how colors, shapes, symbols, typefaces, usage of language, and other rhetorical devices make meaning in our lives. The more we understand about the nuances of these meanings, the better we understand how we are affected by advertising, by speeches, by the media, and by other communications around us. Perhaps even more important, we’ll also better understand how to be more persuasive, ethical, strategic, and effective as communicators.

Rhetoric is the foundation of the field of communication, and this course complements, but does not require, the study of rhetorical theory in ENGL 119, which teaches students how to craft rhetorical critiques through the application of a variety of methods explored throughout the course. Instead, ENGL 219 traces the evolution of rhetorical criticism through the Black rhetorical tradition and the Black public sphere. Tracing its origins and following its evolution through slavery, abolition, reconstruction, the Great Migration, the Civil Rights Movement, post-racial rhetoric and Black Lives Matter, ENGL 219 gives students a specific focus on rhetoric within the Black public sphere and how it has been innovated throughout the decades.

ENGL 219 continues the expansion of the Communication Studies program at the College. Currently, we only offer seven required Communication Studies courses (ENGL 107, ENGL 114, ENGL 115, ENGL 116, ENGL 117, ENGL 118, ENGL 214), so the rest of the courses Communication Studies students take are primarily directed electives outside of the major. With the addition of ENGL 219, our students will have an elective within Communication that can accompany another new course, ENGL 119: Rhetoric & The Public Sphere.

ENGL 219 puts the College in line with other institutions such as Villanova University (COM 3207: African American Rhetoric), The University of Memphis (COMM 3361: African American Rhetoric), Stanford University (AFRICAAM 194: Topics in Writing & Rhetoric: Contemporary Black Rhetorics: Black Twitter and Black Digital Cultures), the University of Georgia (COMM 3330 Rhetoric of the Civil Rights Movement), Amherst College (ENGL 292: Signifying, Sermonizing, and Storytelling: African American Rhetorical Theory), as well as University of Maryland (COMM 360: Rhetoric of Black America), who all offer Black Rhetoric as a directed elective. This course also anticipates and likely precipitates changes in the curriculum of some of our frequent transfer institutions (Temple, West Chester, Drexel, LaSalle, Penn) who do not currently offer a course in Black rhetoric. The addition of ENGL 219 will position the College to lead local institutions in offering a Black rhetoric class as part of a national movement to center Black experience in higher education.

While ENGL 119 is a required introductory rhetoric course in the Communication Studies program, ENGL 219 will focus instead on the course material most applicable to Black Rhetoric, which may serve as an entry point into rhetorical theory and even the Communication Studies program for students interested in Black culture and African American Studies. ENGL 219 also has an ENGL 101 prerequisite, because it will help students achieve the learning outcomes in a reading intensive course that requires thoughtful analysis and writing.

ENGL 219 meets the definition of the general education Essential Skill of **Cultural Analysis and Interpretation**. It encompasses this skill because students analyze speeches, creative works, material artifacts, and other primary and secondary sources through a range of varied rhetorical criticisms to identify diverse perspectives, experiences and rationale, related, but not limited to, race, ethnicity, class, gender, sexual orientation, ability, culture, region, religion, and/or language.

**B. Course Learning Outcomes and Methods of Assessment**

|  |  |
| --- | --- |
| **Course Learning Outcome**Upon successful completion of the course, students will be able to: | **Method of Assessment** |
| 1. Analyze the impact of rhetoric on the social and symbolic construction of race in the United States.
 | Journal EntriesExamsSeminar PanelFinal Presentation |
| 1. Analyze examples of symbol-using that constructed and/or maintain images of African Americans.
 | Journal EntriesExamsSeminar PanelFinal Presentation |
| 1. Apply rhetorical theories to create original works of criticism and assess works of rhetorical criticism.
 | Final PresentationClass Critiques |
| 1. Demonstrate an understanding of the rise and evolution of the Black Public Sphere
 | Seminar PanelExams |

**C. Grading**

|  |  |
| --- | --- |
| Class Discussion and Critiques | 10% |
| Journal Entries (10) | 10% |
| Seminar Panel | 20% |
| Midterm Examination | 15% |
| Final Presentation | 30% |
| Final Examination | 15% |
| **Total** | **100%** |

**D. Planned Sequence of Topics**

While supplementary texts will be provided on the course Canvas page, the two required texts are *African American Voices* and *Keepin’ It Hushed*. Other selections will be provided to the students on Canvas.

*African American Voices* (2014) provides a compelling collection of primary sources that range from emancipation to the present day, with additional background context provided by Leslie Brown, an Associate Professor of History. This text is abbreviated *AfAm Voices* in the schedule below.

*Keepin’ It Hushed* (2011) melds critical theory, cultural studies and rhetorical theory through an analysis of the barbershop as a Black public sphere that underscores keep theories and movements in Black rhetoric.

| **Week**  | **Topic** | **Reading** |
| --- | --- | --- |
| **1** | 10 Things to Know about the Construction of Race & Principles of Rhetoric | * 10 Things to Know About Race;
* Campbell & Burkholder, Ch. 1
* Palczewski, Ice & Fritch, Ch. 1
 |
| **2** | African American Rhetorical Theory: Construction & Symbols | * *Keepin’ It Hushed,* Intro, Ch. 1, & 2
* Jackson & Richardson, Ch. 1, 2 & 7
 |
| **3** | Slavery & Abolitionist Rhetoric  | * *AfAm Voices*: Ch. 1
 |
| **4** | Abolition and Reconstruction  | * Jackson & Richardson, Ch. 4
* Harper, “The Great Problem to be Solved” (1875)
 |
| **5** | Post-Reconstruction, Migration, and War | * AfAm Voices: Ch. 2, 3, & 4
 |
| **6** | Segregation & Integration | * AfAm Voices: Ch 5, 6, & 7
 |
| **7** | Civil Rights Rhetoric – The Construction of Black Power | * Black Panthers 10 Point Plan
* Selections from Chapter 10 of *AfAm Voices*:
 |
| **8** | Civil Rights Rhetoric – Soul Music & Hip Hop | * Selections from “*A Change Is Gonna Come: Music, Race & the Soul of America*” by Craig Werner
* *What’s Going On?* – Marvin Gaye
* *The Miseducation of Lauryn Hill* – Lauryn Hill
* *Keepin’ It Hushed* Ch 6
* *Black Noise* by Tricia Rose, Ch. 2
 |
| **9** | Constructing the Black Public Sphere | * *Keepin’ It Hushed*: Ch. 7
* Squire, “Rethinking the Black Public Sphere”
 |
| **10** | The Symbolic Post-Racial America | * Bonilla- Silva, “The Central Frames of Color Blind Racism”
* Carbado, “Prologue: Acting Out the Racial Double Bind (or Being Black Like Obama)”
 |
| **10** | Anti-Fatness & Anti-Blackness Constructs | * NPR, “Fat Phobia and Its Racist Past and Present”
* Harrison, “The Conflict between Thick and Fat”
* Hernandez, “Food insecurity, anti-blackness, and-fatphobia: What food access advocates need to understand”
* Selections from *Belly of the Beast* – Da’Shaun Harrison
* [The Intersections of Healthism and Anti-Fatness as Anti-Blackness with Da’Shaun Harrison](https://www.youtube.com/watch?v=yNAd4MFAAEU)
 |
| **12** | Symbolic Understanding: Black Lives Matter | * “Herstory of Black Lives Matter”
* Harrison, “The hashtag as black death”
* Perry, “Stop Hustling Black Death: Samaria Rice is the mother of Tamir, not a ‘mother of the movement.’”
 |
| **13** | Digital Rhetoric –The Future of Symbolic Blackness | * Brock, “From the Blackhand Slide: Twitter as a cultural Conversation
* Florini, “Tweets, Tweeps, and Signifyin’: Communication and Cultural Performance on Black Twitter”
* [Black Eye on America - What Is Black Twitter?: The Daily Show](https://youtu.be/CcSh2F8e__8)
* [How Black Twitter Changed the World](https://youtu.be/LT4vGpSkOHw)
 |
| **14** | Final Presentations |
| **15** | Final Exam |

Future faculty teaching this course may modify this outline, as long as African American rhetorical theory, slavery and abolitionist rhetoric, civil rights rhetoric, the Black public sphere rhetoric, Black Lives Matter, anti-fatness, and digital rhetoric are explored through a historical lens from the beginning of Black rhetoric to its contemporary applications.

**E. Student Learning Activities and Assignments**

ENGL 219 is designed as a seminar where students spend the majority of the class time discussing the readings with their professor and fellow classmates. While there are lectures to provide a foundation around certain frameworks and theories, most class time is spent analyzing and critiquing the assigned course materials (readings, music, speeches, films, tweets, tv shows, etc.) through discussions.

**Discussions:** Discussions provide students with opportunities to engage in dialogue to explore various issues related to the topic under discussion and consider alternate perspectives.

**Guest Speakers:** Guest speakers are invited for discussions on current issues and other relevant topics.

**Readings:** Readings are assigned to enhance students’ understanding of argumentation theory and practice as well as to stimulate class discussion. **All readings are mandatory**, unless indicated otherwise. Readings come from the text(s) and articles that can be accessed on the web and/or via Canvas. Videos and music are also assigned to accompany the texts and are also required, unless otherwise indicated.

**Journal Entries:** During this class, students explore a number of issues related to racial identity, community, interracial communication and the social construction of race. Many of the conversations in class deal with these issues. Outside of class, students are expected to submit journal entries ten times throughout the semester. Most weeks, students submit a self-reflective and carefully expressed response to a prompt provided on the course canvas page where they free-write through their thoughts on the topic. Entries are due before class to give a snapshot into what they are thinking before class discussion.

**Examinations:** There are two examinations during the course of this semester. The exams will consist of multiple choice, true/false, fill in the blank, matching, definition of key terms, and/or short answer questions. The final exam will be cumulative. Exam material is taken from class activities, readings, and lectures. These exams are to measure students’ growing knowledge of course content and vocabulary.

**Seminar Panel:** Students are tasked to become expert on one week’s readings (assigned early in the semester) and then lead the class in vigorous discussion of the main ideas in that week’s assigned readings. They work in panels of two to five people, depending on the number of students in the class. Therefore, they are required to utilize the assigned readings and are encouraged to include additional information as needed. This additional information can be short readings, multimedia clips, social media posts, and/or other material they believe correlates to the week’s readings and can better aid in the overall discussion.

On the day of their presentation, student panels may elect to divide up the class into small groups and assign each group questions to work on, or they can show the class some media samples and then have the class analyze the samples using the ideas from the reading. As a group, students must turn in a one page summary to the professor at the start of class providing the 3 key ideas from the readings, rationale for the additional readings/viewings/samples that they included, and at least 5 questions for class discussion.

**Final Presentation:** A final oral presentation measures the students’ overall knowledge acquisition and application of course content through an oral rhetorical critique on a contemporary issue or artifact related to African American rhetoric or communication. This contemporary issue or artifact should exist with the context of the past five years. If there is an older issue that a student wants to examine, the student should consult their instructor for approval.

See the **Appendix** for sample rubric for Oral Presentation.

**F. Required and Optional Course Materials**

Texts for this course should cover African American rhetorical theory from its origins, tracing it through important historical periods such as slavery, reconstruction, migration, the Civil Rights Movement, Obama-era post-racial sentiments, and the Black Lives Matter movement. Course material also needs to engage with anti-fatness and digital rhetoric, as these are core contemporary issues that are being explored through Black rhetoric. No current book encompasses all of these areas, so it is important to utilize supplemental material in addition to any required books a faculty member may assign.

It is important that course material provide both a historical perspective and a focus on the foundational forms of African American rhetoric, so that students have a grounding in the understanding of how the Black public sphere is created and informs Black rhetorical criticism and how it has evolved over time. The two exemplary works below both provide a foundation and offer a more contemporary look at rhetorical criticism in the new digital world.

Brown, L, ed. (2014). *African American Voices: A Documentary Reader from Emancipation to the Present*

Nunley, V. K. (2011) *Keepin’ It Hushed: The Barbershop and African American Hush Harbor Rhetoric*

*African American Voices* (2014) provides a compelling collection of primary sources that range from emancipation to the present day, with additional background context provided by Leslie Brown, an Associate Professor of History.

*Keepin’ It Hushed* (2011) melds critical theory, cultural studies and rhetorical theory through an analysis of the barbershop as a Black public sphere that underscores keep theories and movements in Black rhetoric.

A good alternative text is *Understanding African American Rhetoric: Classical Origins to Contemporary Innovations* (2003), an edited volume of articles from Ronald L. Jackson II and Elaine B. Richardson. This work provides a theoretical lens to analyze the artifacts found and discussed in the texts from Brown (2014), Nunley (2011), and other works that will be explored throughout this course.

These textbooks are widely available as e-textbook, paperback and hardcover through Amazon and eBay. Students may also purchase access through the campus bookstore. An additional loose-leaf version is available for purchase after obtaining the electronic version. Additional readings will be distributed in class or electronically as appropriate.

**G. Resources Needed for This Course**

This course will require a classroom with a smartboard/projector capable of showing media (PowerPoints, video clips, music, etc.) as this course is designed to engage with different artifacts. Therefore, it is important that the classroom can handle these technical requirements because lectures and presentations will incorporate these materials.

**Appendix**

**Sample Journal Entry Questions**

Your journal writing is free writing. Journal entries must be posted no later than 11:59 pm on the date assigned (day before class) in order to receive full credit toward your class grade. Each journal entry will be submitted electronically via Canvas. There are 10 total journal entries to complete throughout the semester.

|  |  |
| --- | --- |
|  Journal 1 |  I never knew that rhetoric was (or included…) |
|  Journal 2 | The most dangerous racial rhetorical construction to come out of America’s experience of slavery was... |
|  Journal 3 | Imagine your life as that of an African American man or woman just recently emancipated. What would be your joys, fears, hopes, concerns, etc.? |
|  Journal 4 | Does segregation still exist in America? If so, where do you think it exists and why? If not, when do you think it truly ended and how? |
|  Journal 5 | If he were living today who do you think would have the most political and social impact on the United States: Martin Luther King or Malcolm X?  |
|  Journal 6 | Does soul music still exist? If so, what differentiates it from “classic soul” (music from the 1960s, 1970s)? |
|  Journal 7 | CNN asked its viewership whether hip hop is “art or poison.” What do you think? Support your answer.OR…Hip hop is now over 40 years old. Given that, do you think hip hop is the voice of today’s global youth? Yes or No. If yes, explain implications, especially as they pertain to African Americans (in a “post-racial” media culture). If no, what or whom do you think is the voice of today’s global generation? Support your answer. |
|  Journal 8 | How did the election and reelection of Obama affect US race relations, racial progress and racism?  |
|  Journal 9 | Do you believe in a Post-Racial America? Why or why not? Why do you think this concept has permeated our society? |
|  Journal 10 | Talk about “blackness.” Where and how do you see it? Do you like what you see? |

These journal entries are designed for students to free write about the directed topics while applying concepts discussed in the readings. There are no right answers but the journal assignment is designed for students to think critically and creatively about topics regarding African American Rhetoric.

**Sample Exam Questions**

1. What Amendment to the US Constitution grants all persons “equal protection of the laws?”
	1. The First Amendment
	2. The Fifth Amendment
	3. The Fourteenth Amendment
	4. The Thirty-fifth Amendment
2. Our formula for understanding Black rhetoric is that assimilation plus separation plus revolution equals \_\_\_\_\_\_\_\_.
	1. Intelligence
	2. Interactivity
	3. Innovation
	4. Impact
3. Which of the following is NOT a part of the Black Panther Party for Self-Defense’s 10-Point Program?
	1. We want to determine the destiny of our black community
	2. We want all black men to be drafted into military service
	3. We want an immediate end to police brutality and murder of black people
	4. We want education that teaches us our true history and role in present-day society
	5. We want land, bread, housing, education, clothing, justice and peace
4. According to Entman and Rojecki, media representations of Black Power do all of the following EXCEPT:
	1. Fuel Whites’ fear of being controlled by people of color
	2. Reflect the limited imaginations and shortcut thinking endemic among media producers
	3. Appeal to the conflict-seeking norm and simplification bias
	4. Explore both sides of an issue based on the ritual of objectivity
	5. Use news icons that survive long beyond the moment of their birth
5. What does segregation mean?
	1. Full participation in government and the right to a decent life
	2. A system where people live in communities whose politics and economics are controlled by outsiders
	3. Schools are open to all children regardless of racial, ethnic or citizenship status
	4. Forced busing of children to schools so they could read and write letters to Congress
	5. Removing obstacles to democracy and brotherhood/sisterhood
6. The Black Panther Party’s platform and plan are best categorized as \_\_\_\_\_\_ in our model of African American rhetoric.
	1. Assimilation
	2. Separation
	3. Revolution
	4. Accommodation
7. The \_\_\_\_\_\_ Amendment, Section 1, U.S. Constitution (1870) states as follows: “The

right of citizens of the United States to vote shall not be denied or abridged by the

United States or by any State on account of race, color, or previous condition of

Servitude…”

* 1. The Second Amendment
	2. The Fifth Amendment
	3. The Fifteenth Amendment
	4. The Nineteenth Amendment
1. What terrorist group worked to deny African Americans equal rights as citizens?
	1. The Black Hand
	2. The Rough Riders
	3. The Ku Klux Klan
	4. The People’s Will
2. What Amendment outlawed slavery and involuntary servitude?
	1. The Thirteenth Amendment
	2. The Fifteenth Amendment
	3. The Sixth Amendment
	4. The Fourth Amendment
3. Non-violence was an important rhetorical tactic of the civil rights movement because:
	1. It presumed that unearned suffering is redemptive
	2. It marked a change from the slow process of court suits to direct confrontations
	3. It gave everyone, regardless of age, a way to participate in the civil rights movement
	4. It worked against social and spiritual forces of evil, not people who do evil deeds
	5. All of the above
4. What laws established separate public facilities for whites and African Americans?
	1. Jim Crow laws
	2. The Alien and Sedition Acts
	3. The Right to Integration Act
	4. The Desegregation Statutes
5. The Supreme Court decision in Plessy v. Ferguson (1896) had a major impact on the lives of African Americans because it ruled that:
	1. segregation was illegal in the schools
	2. voting was guaranteed by the Constitution
	3. separate but equal facilities were legal
	4. African Americans were not citizens of the U.S.
6. What Supreme Court decision overturned the Plessy case by declaring that segregated facilities were inherently unequal and ordered the integration of the nation’s public schools?
	1. Brown v. Board of Education
	2. Dred Scott v. Sanford
	3. Sweatt v. Painter
	4. McLaurin v. Oklahoma State Regents

**Final Presentation**

**Purpose:** Rhetorical criticisms may be oral or written. Throughout this course, we have examined both written and oral criticisms performed throughout history that intersect with the African American Experience. We have also spent class time analyzing examples of symbol-using (TV, film, music, social media, etc.) that constructed and maintain images of African Americans. This oral presentation is designed to hone skills needed to produce and present an effective oral rhetorical criticism. As we have discussed in class, contemporary theorists see rhetoric as the means by which we purvey values and motivate audiences and individuals to action. If this is so, any text that enters the public sphere promotes some set of values and presses listeners to some sort of action.

For your oral presentation, you are to take a more contemporary approach to a rhetorical text or issue of your own choosing. You may want to look at the oral or written communication of contemporary political or religious leaders. Or you may want to analyze the media constructed image of African American men or women. Or you may examine and evaluate the representational strategy of an African American icon. Your topic choice is limited only by your own creativity and within the last five years.

**Instructions:**

**Step 1: Choose a Rhetorical Artifact / Text / Issue**

You are to choose a rhetorical text (a speech, a film, a TV show, a song, a cd, a video game, a TV commercial, webisode, any text that is used to motivate audiences to some sort of action) or issue (anti-fatness, BLM, environmental injustice, food deserts, murder rates of Black transwomen, etc.). In selecting a text or issue, think about whatever it is that intrigues, baffles or excites you about it and how you might be able to be explain it through the method(s) you choose to apply to it. If you choose a subject you are deeply interested in, this analysis should be illuminating and a lot of fun. If you pick something you have no interest in—well, I warned you. So, choose a topic near to your heart and read/listen to/watch it closely . . . several times. **NOTE: The text or issue you examine must have occurred within the last five years.**

**Step 2: Code or Analyze your Artifact / Text / Issue**

One you’ve selected your text or issue, you will conduct a rhetorical criticism using one of the contemporary rhetorical perspectives we’ve discussed in class from the Nunley (2011) and Jackson II & Richardson (2003) readings. Then, you’ll analyze your artifact/text using the procedures or units of analysis provided by the perspective you’ve chosen. **Make sure that you verbally cite any appropriate sources you are using to make your rhetorical criticism.**

**Step 3: Formulate a Research Question**

Based on your analysis, ask yourself, “What do I want to find out about the rhetoric of this artifact/issue?” Although you will probably not state your research question as an actual question in your presentation, it is something you need to have clearly embedded in your thinking, so write it down. Research questions tend to be about four basic components of the communication process: the rhetor, the audience, the situation, or the message itself. When formulating your research question, avoid the common mistakes of: 1) asking too broad or generic a question, 2) using wording in the question that does not allow much of interest to be explained—too narrow, and 3) avoid a question that focuses solely on your artifact alone. A good research question goes beyond the artifact. Instead of asking, “How did President Biden reassure the nation during the COVID-19 pandemic?” ask, “What strategies are employed by politicians to reassure people after catastrophic events, and how do Biden’s strategies compare?

**Step 4: Crafting Your Presentation**

After analyzing your artifact, you are ready to craft and present an oral critique. **Think of the analysis and presenting your presentation as two separate processes.** All of your thinking and analysis steps will probably not be included in the presentation. You want the presentation to reflect the results of your research. You want to report your insights. Critical presentations usually include **five major components**:

1. **Introduction:** where you discuss your question, its contribution and significance, and pose your thesis.
2. **Description of your artifact:** where you summarize the artifact and its context.
3. **Description of your method of analysis:** where you identify the person(s) who created it and define the key concepts, tenants and/or procedures you are using.
4. **Report the findings of the analysis:** which constitutes the bulk of your presentation. Tell the audience what you found out from the method you employed, supporting your assertions with examples and evidence.
5. **Conclude with how your analysis contributes to rhetorical theory:** This is the answer to your question. You should move away from your specific artifact answering your question more generally and abstractly. What is the bigger picture? This final term presentation should be between **5 to 8 minutes**.

These presentations typically take the form of a standard PowerPoint presentation, but just as Black rhetoric is inventive, so too can your presentation. Therefore, your presentation can take the form of a standard PowerPoint presentation, a pre-recorded and edited video, a song, a podcast mini episode, a TedTalk, an in-depth Twitter thread and/or any other creative avenue that you believe encompasses these five major components. If you want to do a more creative presentation, please talk with your professor and receive approval in advance.

**Sample Rubric: Oral Presentations**

| **Category** | **Scoring Criteria** | **Total Points** | **Score** |
| --- | --- | --- | --- |
| **Organization****(15 points)** | The type of presentation is appropriate for the topic and audience. It is on a topic related to Black rhetoric and occurs in the last 5 years. | 5 |  |
| Information is presented in a logical sequence. | 5 |  |
| Presentation appropriately cites requisite number of references. | 5 |  |
| **Content****(45 points)** | Introduction is attention-getting, lays out the problem well, and establishes a framework for the rest of the presentation. | 5 |  |
| Technical terms are well-defined in language appropriate for the target audience. Usage of concepts/theory of Black rhetoric is present. | 5 |  |
| Presentation contains accurate information. | 10 |  |
| Material included is relevant to the overall message/purpose and relates to concepts of Black rhetoric. | 10 |  |
| Appropriate amount of material is prepared, and points made reflect well their relative importance. | 10 |  |
| There is an obvious conclusion summarizing the presentation. | 5 |  |
| **Presentation****(40 points)** | Speaker maintains good eye contact with the audience and is appropriately animated (e.g., gestures, moving around, etc.). | 5 |  |
| Speaker uses a clear, audible voice. | 5 |  |
| Delivery is poised, controlled, and smooth. | 5 |  |
| Good language skills and pronunciation are used. | 5 |  |
| Visual aids are well prepared, informative, effective, and not distracting. | 5 |  |
| Length of presentation is within the assigned time limits. | 5 |  |
| Information was well communicated. | 10 |  |
| **Score** | **Total Points** | **100** |  |