

claim “The universe is infinite . . .” should be followed by details like “and I will show how it expands in all directions, has no center, and possesses infinite possibility.” A thesis might also have some combination of both reasons and details.

Documenting Sources Through the invention process, make sure you keep a careful document of your sources. A simple model is the Modern Language Association (MLA) citation style. Use this in recording your sources in an outline, making sure also to retain the page numbers:

1. *Journal or magazine article*: Paroske, Marcus. “Deliberating International Science Policy Controversies: Uncertainty and AIDS in South Africa.” *Quarterly Journal of Speech* 95.2 (2009): 148–170.
2. *Newspaper article*: Mitchell, Gordon. “Scarecrow Missile Defense.” *Pittsburgh Post-Gazette* 8 July 2001: E-1.
3. *Book*: Danisch, Robert. *Pragmatism, Democracy and the Necessity of Rhetoric*. Columbia: University of South Carolina Press, 2007. Print.
4. *Book article or chapter*: Keränen, Lisa Belicka. “Girls Who Come to Pieces: Shifting Ideologies of Beauty and Cosmetics Consumption in the *Ladies’ Home Journal*, 1900–1920.” *Turning the Century: Essays in Media and Cultural Studies*. Ed. Carol A. Stabile. Boulder, CO: Westview Press, 2000. 142–165. Print.
5. *Website*: Furness, Zack. “My Dad Kicked Ass for a Living.” *BadSubjects.com*. Oct. 2001. Web.

When citing a source in a written paper or outline, you should put the last name of the author and the page number in parentheses at the end of the sentence where the material was cited. This allows you to avoid accusations of plagiarism and also shows your paper to be well researched and documented. A useful guide is found at the Indiana University website (<http://www.indiana.edu/~citing/MLA.pdf>).

Discussion: Often, the term *invention* is used as a synonym for *magic*, or to create something from nothing. But as all magicians know, there is a lot of labor behind the illusion. Based on your own experience with other arts (music, dance, painting, poetry, etc.), how does “invention” work in these arts as a kind of method for “finding,” like it does in rhetoric? What did you find, and how did you learn what to look for?

The Second Canon: Arrangement

After going through the process of invention, a speaker now must organize the various materials gathered together into a coherent speech structure that has a beginning, middle, and end. **Arrangement** represents the step of giving order to a speech in anticipation of giving it “form.” Consequently, resources for arrangement generally consist of templates that indicate where certain types of things should go and in what sequence, much as one would think of instructions of how to run a board meeting or how to throw a surprise party. For instance, in Classical Roman oration, the arrangement was quite rigid and required a speaker to begin with

an Introduction (*exordium*) to state the speech's purpose and establish credibility, then proceed through a Statement of Facts (*narratio*) to provide an overview of the situation, Division (*partitio*) to outline what is to follow and specify main point, Proof (*confirmatio*) to present arguments and supporting facts, Refutation (*refutatio*) to refute counterarguments, until ending up with the Conclusion (*peroratio*), which summed up claims and reinforced them with emotional appeal. Any speaker who wished to have an influence in the political sphere of the Roman Republic had to follow this arrangement, or else be ignored.

However, just as simply following mechanical instructions does not guarantee a successful meeting or an enjoyable party, no amount of rhetorical templates can ensure that a speech achieves the level of "form" that arouses and satisfies an audience's appetites. More often than not, strict obedience to the rules of arrangement results in superficially competent but largely barren and uninspiring speeches that put an audience to sleep. The following techniques should therefore be considered more like experimental suggestions for getting started. The techniques of arrangement provide several different frameworks that can give an initial order to the chaos of material gathered together through invention. But the final arbiter of success is not how well the speech conforms to rigid rules and formulas; it is how effectively the arrangement captures the attention and interest of the audience and then moves them through the body of the speech until they reach a satisfying conclusion.

Introductions

1. *Function*: An **introduction** should arouse some desire or appetite in the audience to hear the remainder of the speech. An introduction is therefore a kind of promise. It tells the audience what they are going to hear and promises that if they stick around they will have an enriched experience. Introductions should thus be clear and interesting, ideally combining elements of argument and narrative that tell an audience that they will be hearing a well-informed argument as well as some interesting stories along the way. Broken down into specifics, the functions are as follows:
 - a. *Capture audience's attention*. Making an audience interested in listening to what you have to say is *the* most important function of an introduction. If they are not interested, then nothing else you say will matter because they won't hear it (see following "Strategies" section).
 - b. *State topic of the speech and purpose*. Once you capture attention, you must retain it. You do so by making clear what your speech will be about so the audience will be prepared to sit through a more formal argument that may not be as "flashy" as your introduction. State your thesis as succinctly as you can.
 - c. *Relate the topic to your audience*. No topic is intrinsically interesting. Maintaining an audience's attention usually requires that they feel invested in what you have to say. Relating a topic to the interests and experiences of an audience creates this feeling of investment because what you say has value for *them*.
 - d. *Set a tone*. Letting an audience know whether you intend to be serious, ironic, funny, critical, or deferential is what it means to "set a tone." Doing so puts your audience in a frame of mind so that they know what to

expect, just as audiences prepare themselves for a different “tone” at a comedy club than at a graduation ceremony or a funeral.

- e. *Preview main points.* Although not always necessary, laying out the basic sequence of arguments can be helpful, especially when making a fairly complex or lengthy speech. However, previews are generally inappropriate for commemorative or introductory speeches because they are too formal.
 - f. *Provide a transition to the body of the speech.* Always let your audiences know when the introduction is over and the actual body of the speech has begun. This encourages them to listen with a different set of expectations. Because they have committed themselves to listening to the speech, they no longer need speakers to “get their attention.” They now want to hear the details. A transition lets them know when this shift has occurred.
2. *Strategies:* The following are some helpful techniques to “get attention and interest” before stating your thesis and moving to the body.
- a. *Use a quote.* Everyone enjoys hearing interesting quotes from famous people. Quotes should be relatively short and easy to understand and drawn from a person readily recognizable to and respected by the audience. These quotes should then be relevant to your own topic and preferably your argumentative claim as well.
 - b. *Startling fact.* Stating some dramatic fact either reveals some problem in graphic form (like the fact that thousands of people die from some disease every day) or it demonstrates the relevance of your topic (like the fact that the amount of candy eaten in a year, when stacked on a pile, would reach the moon). Speakers then proceed from this startling fact to argue the less exciting details that are necessary to understand and give meaning to that fact.
 - c. *Begin with a question.* To ask a question is to put your audience in the position of judgment. What would they do if such a thing occurred? What would they think about this or that idea? The intention of this strategy is to generate perplexity that your speech presumably would resolve. A poor question has an obvious answer, such as “If you had a choice, would you abolish cancer?” A good question actually raises some moral issue, such as “If your family was hungry, would you steal bread?”
 - d. *Refer to a current event.* Usually drawn from news stories, current events demonstrate why your topic is relevant to everyday contemporary life. These events may be *shocking* (like a child imitating violent video games in real life), *inspiring* (like a person who struggled to overcome cancer), or simply *odd* (like a man who thinks he is the king of Canada). In either case, they are used to show how violent video games, cancer cures, or psychological disorders, for example, are relevant issues to talk about.
 - e. *Tell a story.* A story in an introduction functions a lot like a fable. For instance, the “Boy Who Cried Wolf” conveys a lesson about trust. A story is a way of embodying some message by using plot and character as symbolic of a larger theme. Stories can come from personal experience, news, or history, or can be completely made up. However, completely fictional stories of the hypothetical variety are generally ineffective because the audience does not take them seriously. A good story relates some actual event, even if that event is your grandfather telling you a fictional story as a child.

- f. *Perform a demonstration.* A technique with only very narrow applications, performing a demonstration involves actually doing some physical action to make a point. Anyone who has taken physics knows the typical kind of science demonstration meant to demonstrate how Newton's laws function. A demonstration can also be *entertaining* (like doing a magic trick), or *controversial* (like showing how a condom works). In either case, it catches attention through actions rather than just words.
- g. *Refer to literary material.* This strategy combines the strategy of quoting and telling a story. This is the one case in which fictional stories are effective because they derive from literature rather than just your imagination. The best source, of course, should be familiar to and appreciated by your audience, especially when it has acknowledged cultural significance for a larger community.
- h. *Use humor.* As anybody who has ever attended a religious service knows, humor is not always reserved for "light" topics. Humor can be effectively used in any situation. It takes a very sensitive touch to use humor when the "tone" of the speech is not a humorous one, but when done well it can be an effective way to "break the ice" with an audience.
- i. *Create suspense.* Also a variation on telling a story, to create suspense you must set up conditions that may lead to some potential climax, thereby keeping your audience members on the edge of their seats. This suspense can be created through narrative or through demonstration. The risk of this strategy is that if the climax is not very interesting, then audiences feel let down. Also, suspense implies that you are not telling the full story, leading to the possibility that audiences may not know what you are actually speaking about until it is too late.

Main Points If the primary function of the introduction is to arouse interest, the primary function of the main points is to progressively move an audience toward satisfaction one step at a time. The **main points** are the most important claims made by the speech that are intended to support the main thesis. In fact, most of the time, the thesis itself indicates what the main points will be. Take, for example, this thesis: "We should establish more national parkland because it preserves wildlife, creates more opportunities for outdoor adventure, and connects people to the natural environment." The main purpose of the speech is to argue for the establishment of more national parks. The main points are then specific assertions, usually consisting of topic sentences at the beginning of each major section, that are intended to support this main purpose. For instance, these three main points might be written as follows:

- First, the survival of many species of large predators, such as wolves and mountain lions, depends on having free range in a wide expanse of undeveloped land.
- Second, national parks provide a destination for the many outdoor enthusiasts who desire to use the space for recreation.
- Third, national parks are the best means of creating a sense of stewardship with the environment, an attitude that is necessary for the health of the planet.

Main points can be thought of narratively like acts in a play or structurally like the rooms in a house. In both cases, each main point has its own separate purpose and character and yet only exists to support the construction of a whole work. Moreover, the house analogy should not be interpreted to mean that the rooms have only physical proximity to one another; a house is primarily made to live in, and rooms are constructed so that each room leads naturally to the next. A poor speech, like a badly designed house, will simply place things next to each other that shouldn't go together, like putting the main bathroom next to the kitchen and the dining room on the second floor. Likewise, a poor speech, like a badly written play, will introduce characters in the first act only to never mention them again and will jump from scene to scene without properly demonstrating their connection. In contrast, a good speech will feel like a guided house tour that reveals every aspect of the building's design and a dramatic three-act play in which all the major plot points are resolved in the final scenes. It will present the audience with a clear progression of ideas that they can easily follow so that they know what is coming. If a speech does not fit into any of these orders, then it is likely that the speech will be too disconnected to be effective. These are the basic ways of structuring main points:

1. *Chronological*: Speeches that involve some process of time are suitable for chronological order that describes something from beginning to end. For example, chronological order is useful when doing biographies (the life of Martin Luther King Jr.), events (the Pamplona running of the bulls), or processes (how life may have developed on Mars).
2. *Geographical*: Whereas chronological order deals with differences across time, geographical order deals with differences across space. The classic geographical speech is a kind of "world tour" in which the speaker shows the different manifestations of something in different regions, whether the subject matter is language, culture, science, economics, history, war, or art. But geography can also be used in a more general sense of describing anything spatially, whether it is a microchip, a crime scene, a state capital, or the universe.
3. *Cause-Effect*: The cause-and-effect order almost always deals with speeches concerned with informing an audience about factual knowledge needed to address some problem. Consequently, such speeches almost always deal with issues of process (like the ways AIDS is transmitted or how smoking causes cancer), because a process is by definition something that causes change over time.
4. *Pro-Con*: The pro-con order is the counterpart of the cause-effect order in that it deals with the analysis of solutions that respond to problems. A pro-con order examines a particular solution to some problem and articulates its positive and negative qualities in order to provide an audience with sufficient objective knowledge to make a decision (like the potential environmental benefits of regulating carbon dioxide emissions compared with its economic downsides).
5. *Topical*: The most general organizational structure is "topical," which simply means a series of related qualities or characteristics of your subject matter. Examples are "The four unique aspects of Louisiana cooking," "The

hierarchies of English feudalism,” and “Varieties of world religions.” These do not fit into any of the previously described orders but still are speeches with thematic connections.

6. *Problem–Solution*: Quite simply, this speech lays out the problem and then addresses that problem by presenting a clear solution. It can also incorporate the pro–con format within its structure.
7. *Comparative Advantage*: Also a variation on the pro–con structure, the comparative advantage puts two competing solutions side by side, and shows how one has more advantages than the other.

As stated earlier, these methods of arrangement should be thought of as different ways of putting the same material together to produce different effects. Although there are exceptions, for the most part almost any general topic can be arranged using any of these methods. For instance, let us say you are interested in giving an enrichment speech about Martin Luther King Jr.’s civil rights rhetoric. By examining the topic through each of these lenses of arrangement, a speaker can experiment with different ways of presenting the speech.

1. *Chronological*: How King’s oratory changed over time?
2. *Geographical*: Speeches given in the rural South versus the urban North.
3. *Cause–effect*: What inspired him to speak or what influence his speeches had?
4. *Pro–con*: The benefits and detriments of using nonviolent resistance methods.
5. *Topical*: Racism, poverty, and war as three dominant themes in his speeches.
6. *Problem–solution*: How nonviolent resistance was to overcome segregation?
7. *Comparative advantage*: The comparison between nonviolence and violence.

Testing out these different perspectives can be very useful in generating new ideas on a topic that may not have been obvious to a speaker at first. They force us to look at a familiar object in different ways and therefore make us ask new questions to arouse new interests.

Finally, like a play or a house tour, the audience should also know when this part of the work is coming to an end and what they will then be seeing subsequently. In a speech, this means using transitions, previews, summaries, and signposts help to create a smooth continuity to the speech as one progresses from point to point.

1. *Transitions*: Once you have sufficiently articulated a main point and concluded a section, it is necessary to provide a “bridge” to move your audience from one idea to another. A transition provides this bridge by showing the connection between the two ideas and the need to proceed from one to the other. For example, a transition between points 1 and 2 in the preceding parkland example could be accomplished by the following transition: “This space can be used not only by animals, however, but by humans who wish to ‘get away from it all.’” This passage shifts our attention from one object (wildlife) to another (park visitors) that are nonetheless connected by the idea of how the park can be “used” in a practical sense.
2. *Internal previews*: An internal preview is a sentence within the speech that lets an audience know what they are about to hear—for example, “I shall show through a series of testimonials how experience with natural parks changes

the way that individuals see themselves as connected with nature.” Previews of this kind are helpful with a long speech that contains complex details. For shorter, less complex speeches, internal previews are often unnecessary.

3. *Internal summaries:* A summary is the opposite of a preview. Instead of telling people what to expect, a summary reminds them what they have heard so as to reaffirm some important point. For example, at the end of the first section you could write, “All of these animal species I have described would find it hard to survive without continuous land preserved for their habitat.” A summary should restate the idea of the main point but do so in a way that refers to the specific forms of evidence presented in the section.
4. *Signposts:* A signpost is a way of saying to your audience “You are here.” It marks a path along the way and lets them know your location. In the earlier articulation of the main points, these took the form of “First,” “Second,” and “Third.” Other signposts include “To begin,” “In conclusion,” “Next,” and so forth. These very simple tools make a big difference in the way an audience follows along.

Conclusions

1. *Function:* Whereas the purpose of the introduction is to get attention and interest, the purpose of the **conclusion** is to satisfy an audience’s desires and make them feel as if the speech has come together as a whole and therefore achieved qualitative unity in form. Specifically, the functions are as follows:
 - a. *Summarize main points.* Although not usually effective as a rhetorical style of presentation, if done explicitly (as in, “To summarize, I have argued X, Y, and Z.”), a conclusion should usually reaffirm the basic claims and arguments of a speech. The important thing is to embody these claims and arguments in a new way that makes them more interesting and poetic.
 - b. *Help the audience remember the speech.* Sometimes this can be achieved by calling attention to the physical environment so that your speech is linked to some memorable object or event that is present. Other times you recall something important or imaginative in the earlier part of the speech and emphasize it again so as to leave the audience with a lasting “impression.” Remember that complex memories are almost always recalled by simple associations.
 - c. *Leave with a call to action.* Oftentimes, persuasion requires a lengthy detour through factual accounts, narratives, reasons, and explanations. A conclusion should show how all of these things lead to a specific action that is within reach of the audience. The phrase “think globally, act locally” in many ways summarizes the form of a rhetorical speech. One spends the large part of it thinking big only to end on a simple action, such as recycling, giving to charity, or boycotting a business.
 - d. *Clearly end your speech.* Let people know when you are nearing the end of your speech. A conclusion should help the audience “wind down.” It allows them time to think about what the speech meant to them. Letting an audience know that you are about to end gives them a sense of “closure” that makes a big difference in the quality of the lasting impression.

- e. *End on a positive note.* Even with speeches that articulate the most graphic and devastating conditions, audiences want to know that there is some hope in making the world a better place. It is important to give audiences this hope at the end of a speech so that they leave believing they can make some small difference. This does not mean being naively idealistic. It simply means making the effort to overcome apathy by indicating that some kind of change is possible through action.
2. *Strategies:* Here are the basic strategies for leaving a good impression.
 - a. *Startle your audience.* After a long speech, sometimes audiences get too relaxed or even bored. A conclusion that makes some startling claim or demonstration can “wake them up” and make them pay closer attention to your concluding arguments.
 - b. *Challenge your audience.* Similar to startling the audience, a speaker can also take the risky move to challenge them. This usually involves a combination of critique and imagination. To challenge an audience means to suggest that they are not living up to their potential, and that a better future may be ahead of them if they rise to new heights.
 - c. *Come full circle.* A very effective way of concluding a speech is to refer back to the introduction and pick up where it left off. If it asked a question, then answer it. If it began a story, give the ending. If it quoted a famous philosopher, quote that philosopher again. This does not mean simply repeating what is already said, but continuing a line of thought and bringing it to a proper conclusion.
 - d. *Visualize a positive future.* One way of ending on a positive note is to dramatize the great future that will come about through the committed actions of the audience. This is the basic strategy of much advertising that features before-and-after sequences. Thus, you not only want to tell people that their future is going to be better; you want to visualize that future for them in order to develop an emotional attachment.
 - e. *Visualize a negative future.* The opposite strategy is to visualize the negative future that would come about from inaction or choosing a different action. In the advertising analogy, this would be the future of choosing the competitor’s product. Instead of a popular person wearing a colorful line of new clothes, for example, one would show a sad and lonely person wearing his or her old wardrobe.
 - f. *Ask a question.* Unlike the introduction, which poses a question that will then be answered, this question should leave the audience with something to ponder.
 - g. *Use a humorous anecdote.* An anecdote should sum up a major point already made in a funny way that encourages the audience to talk about it after the speech is over.
 - h. *Employ quotations.* This strategy is similar to using an anecdote, except that it relies on the words of someone famous who has the weight of authority.
 - i. *Tell a story.* Often used effectively to give “moral lessons,” a story at the conclusion of a speech sums up in narrative what was already explained using logic.

Outlining The outline is one of the primary tools for helping to arrange all of your ideas into a concrete form. **Outlining** allows you to organize the “highlights” of a speech into sections and put them into a linear progression of beginning, middle, and end. A **working outline** is a tentative plan for the speech that allows a speaker to experiment with different arrangements before exerting the time and energy required to finalize the speech. In a classroom setting, a working outline also provides a medium of communication between instructor and student during the composition process. As a collaborative medium, outlines are often more valuable when they are incomplete, because they help identify the gaps that need to be filled. In the *creative stage*, a working outline should function as both a rough draft and a brainstorming session. The rough draft aspect records the basic arguments, facts, quotes, and strategies that the writer confidently feels are useful. The brainstorming aspect puts them together with ideas and possibilities that may not yet have any clear structure or backing. Both students and instructors should thus use outlines *as a tool for collaborative communication* during the process of invention and development. The **final outline** then represents the last stage of your speech preparations that precede the actual writing or delivery of a speech and is useful both for evaluation purposes (for the instructor) and to allow the speech to be performed again (for the speaker). The author should be careful to accurately record all quotations in full, as well as dutifully record all facts as faithfully as possible.

To be effective as a tool for creative composition, an outline should identify not only the content of what is going to be said but also the composition methods being used to organize the material. This includes not only methods outlined in this chapter but also the more specific strategies in subsequent chapters. As students become more familiar with the specific techniques, working outlines should become more complex. Each specific entry should therefore include not only examples, arguments, and proofs, but also labels (in parentheses) attached to those examples, arguments, and proofs that tell both the student and the speaker what persuasive strategy is being employed. The outline should also include a bibliography with sources cited according to MLA style (or the instructor’s preferred style) discussed in the previous section on invention.

A helpful guideline for producing a finalized version of the outline can be found at the Purdue University website (<http://owl.english.purdue.edu/owl/resource/544/02/>).

Here is an example of a full manuscript speech written to support state funding of the arts in the 2010 Louisiana budget. In an old Louisiana tradition, it is intended to be spoken at a “jazz funeral” for the arts, in which a fake coffin would be carried in front of the state capital accompanied by a jazz band:

Thank you all for joining together in our solemn remembrance for the loss of a dear friend. It is fitting that jazz accompanies our gathering here today, and not just because we lie upriver from the birthplace of America’s classical music. Louis Armstrong said of jazz that: “The memory of things gone is important to a jazz musician. Things like old folks singing in the moonlight in the back yard on a hot night or something said long ago” (Collier, 32). So when we hear jazz, we think both of what was and what might be again, even as we face up to the reality of what is before us in the moment. We think of the sacrifice and

courage of those who struggled not only to forge a life along this sultry stretch of land, but who put their blood in the soil to bring forth something called beauty. We think of the lives stretching ahead of our children, who may, too, discover that a difficult life of creation is more rewarding than an easy life of consumption. And we think of the friend who lies prostrate before us in the knowledge that someone we cared about has passed into memory.

But we are also here for a specific reason. Today we hold a jazz funeral for the arts in order to accomplish a political task as well. We wish to protest the dramatic cuts in arts funding in Louisiana that will not only harm the state's vibrant cultural life but also diminish its economic growth, and by protesting these cuts we hope to give the arts a second life despite the financial challenges ahead.

But first, let us be clear about whom we eulogize. We do not mourn the passing of art itself. Art, like all great human inventions, is born out of struggle. There is no accident that jazz was invented in New Orleans. Art becomes great in proportion to the obstacles it must overcome. Violence cannot kill it. Poverty cannot starve it. Waves cannot drown it. And government irresponsibility cannot suffocate it. Indeed, though the small-minded and the thin-willed may occasionally place their bony thumb upon the pulse of invention as a display of power, they have more to fear from art than art from them.

Neither do we mourn the passing of artists. Those joining us today already prove them to be alive among us. But that is hardly a surprise. The artistic spirit has proven time and again that it does not give way easily, even to force. If it could survive in the harshest of times, who would expect it to acquiesce before a combination of stupidity and neglect? No, we do not mourn the death of artists. In fact, artists have joined us today in this funeral to honor what is lost.

But although art and artists will always endure, the Louisiana Decentralized Arts Fund will not. The estimated 83 percent cut in its relatively small \$3-million-dollar budget effectively dismembers an organization that is not only a national model for local arts funding, but that economically produces a major return on every dollar invested. Gerd Wuestemann, the executive director of the Acadiana Center for the Arts, a regional grant-distribution agency, says he anticipates two things as a result of the cuts: "Some of the smaller organizations that do good work, especially in the more rural areas, may have to close doors," he says. "And I think it will result in fewer projects and less income to the communities and less vibrancy in our lifestyle, and I think that's a shame" (Pierce). But such reasoning runs too far ahead for those who have their heads screwed on backwards. As our governor remarked recently to Larry King about federal investment in the arts: "Fundamentally, I don't think ... \$50 million for the National Endowment for the Arts is going to get the economy moving again as quickly as allowing the private sector to create jobs" (Knight). With the nonprofit arts sector bringing in millions of visitors each year to this state and creating jobs, one might have reason to object to the logic that kills the jobs in the village to save them. But we are not here for an argument, but a eulogy. And the death of the arts fund is more properly reserved for the memorial for the impending massacre of public agencies not only across the state but nationwide. The body of the arts fund will thus be thrown on the pyre with those of health care, education, environmental protection, and all the other

extensions of the social body that have been sacrificed on the altar of rampant greed and high-sounding idiocy.

But there is yet another body to mourn as well in a larger sense. For without support of the arts, we eventually will mourn the passing of the community. Without democratic organizations that enable local communities to integrate the arts into their cultural fabric, the effects of art are broken into a thousand isolated threads that one encounters only sporadically and accidentally. Without collective investments in the arts, a community spirit withers and citizens retreat into their private spheres. Like we see here today, the arts bring people together into the open to share in their *common* world and to make it a *better* world.

There is, of course, no physical body here to mourn over. The community is not something one can witness. The community exists between us, and art not only forges those bonds that produce a sense of belonging and happiness, but also provides a vehicle for creative invention that is always produced when democratic citizens invest their collective energies in improving their common world. A great American philosopher, John Dewey, once wrote that “Creation, not acquisition, is the measure of a nation’s rank; it is the only road to an enduring place in the admiring memory of mankind” (Dewey).

In summary, Louisiana, despite its natural wealth, has never been ranked high on the measure of acquisition. But it has achieved a standing in the memory of humankind as one of the greatest sources of creation ever seen. Jazz has been one of its grandest achievements, but we miss its power if we use it only to reflect on the greatness of what was. Its potential comes from memory but its power comes from its Second Line. So although the body of the community may lie prostrate before us at the moment, once that Second Line starts, you watch it get up and dance. Strike it up!

WORKS CITED

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- Dewey, John. “Art as Our Heritage.” *John Dewey: The Later Works*, vol. 14. Ed. Jo Ann Boydston. Carbondale: Southern Illinois UP, 1988. 255–257. Print.
- Knight, Christopher. “Gov. Jindal Exorcizes Arts Funds from Louisiana Budget.” *Los Angeles Times*. 30 March, 2009. Web.
- Pierce, Walter. “Short-Sighted Solons Gut Arts Funding.” *TheInd.com*. 4 June 2012. Web.
- Now here is the same speech written in a highly condensed outline form that not only identifies strategies but also uses an abridged language capable of easy translation into notecards.

Title: Eulogy for the Jazz Funeral for the Arts

Topic: Budget cuts to arts funding in Louisiana

Specific Purpose: To advocate that funding to the Louisiana decentralized arts fund should be restored.

Thesis: We wish to protest the dramatic cuts in arts funding in Louisiana that will not only harm the state’s vibrant cultural life but also diminish its economic growth, and by protesting these cuts we hope to give the arts a second life despite the financial challenges ahead.

INTRODUCTION

(Material to arouse interest—*Tell a Story/Use Quote/Utopia/Virtue*): Thank you all for coming. Fitting to be in birthplace of America's classical music. Louis Armstrong said of jazz that: "The memory of things gone is important to a jazz musician. Things like old folks singing in the moonlight in the back yard on a hot night or something said long ago" (Collier, 32). Jazz reminds of sacrifice/courage/beauty of people long past. Think of children choosing creation over consumption. And we think of the friend prostrate before us.

Thesis: But here for political task as well. We wish to protest the dramatic cuts in arts funding in Louisiana that will not only harm the state's vibrant cultural life but also diminish its economic growth, and by protesting these cuts we hope to give the arts a second life despite the financial challenges ahead.

BODY (TOPICAL ORDER)

I. (First main point—*Identification*): People in Louisiana love the arts and the arts will endure despite budget cuts.

A. (Subpoint 1—*Idol*): New Orleans jazz is a symbol of art that arises out of suffering and challenge.

1. (Sub-Subpoint 1—*Example*): Violence/racism of past.

2. (Sub-Subpoint 2—*Example*): Poverty.

3. (Sub-Subpoint 3—*Example*): Hurricanes Katrina and Rita.

B. (Subpoint 2): Artists will continue to work in Louisiana as well.

(Transition: But although art and artists will always endure, the Louisiana Decentralized Arts Fund will not.)

II. (Second main point—*Causal Argument*): The budget cuts are unwise because they will result in the destruction of the agency and damage Louisiana culture and economy.

A. (Subpoint 1): The 83 percent cut in \$3-million-dollar budget effectively dismembers an organization that is a national model.

1. (Sub-Subpoint 1—*Quotation/Wasteland*): Gerd Wuestemann, the executive director of the Acadiana Center for the Arts, a regional grant-distribution agency, says he anticipates two things as a result of the cuts: "Some of the smaller organizations that do good work, especially in the more rural areas, may have to close doors," he says. "And I think it will result in fewer projects and less income to the communities and less vibrancy in our lifestyle, and I think that's a shame" (Pierce).

2. (Sub-Subpoint 2—*Quotation/Sinner*): Governor of Louisiana on Larry King speaking of arts in general: "Fundamentally, I don't think ... \$50 million for the National Endowment for the Arts is going to get the economy moving again as quickly as allowing the private sector to create jobs" (Knight).

3. (Sub-Subpoint 3): Tourism is important to Louisiana economy.

B. (Subpoint 2): The reduction of support for the arts damages the community of Louisiana and destroys its cultural richness.

1. (Sub-Subpoint 1—*Causal*): Without state support art and artists are not able to bring a community together.

2. (Sub-Subpoint 2—*Wasteland*): Louisiana's culture thrives in nonprofit festivals and without them it will lose what makes it great.

3. (Sub-Subpoint 3— *Quotation/Virtue*): A great American philosopher, John Dewey, once wrote that “Creation, not acquisition, is the measure of a nation’s rank; it is the only road to an enduring place in the admiring memory of mankind” (Dewey).

(Transition: “In summary, Louisiana, despite its natural wealth, has never been ranked high on the measure of acquisition.”)

CONCLUSION

Concluding Remarks: (*Visualize a Positive Future*): But it has achieved a standing in the memory of humankind as a source of creation. Jazz is its grandest achievement. But we miss its power if only thought of as a past accomplishment. Its potential comes from Second Line. So although the body of the community may lie prostrate before us at the moment, once that Second Line starts, you watch it get up and dance. Strike it up!

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Notecards Notecards are used for extemporaneous speaking as a means of reminding the speaker of the order and content of material to be presented. Although based on the substance of the outline, they should not simply consist of the entire outline cut into small pieces of paper. Notecards act primarily as reminders rather than a manuscript. Only quotes, transitions, theses, and introductory and concluding remarks can be written out, although speakers should strive to reduce even this material to a minimum. Although it is tempting to add more “just in case,” the fact is that the more one writes on a notecard, the more a speaker is tempted simply to read out loud, thereby ruining the purpose of extemporaneous speaking. Notecards should not be too “packed” with information, but should be written in clear, bold letters with a lot of “white space” so that one can easily see what comes next without having to hunt within a clutter of words.

Discussion: We often think of arrangement simply as putting things in order so that they do not appear as a chaotic mess. We organize our food cabinets, for instance, so that we know where things are and can access them. But arrangement also conveys its own meaning. For instance, in the movie *High Fidelity*, John Cusack’s character decides to arrange his record collection not alphabetically but autobiographically. This form of arrangement then brings new meaning to the whole collection and forms the basis of the film. What other things do you arrange in your living space whose meaning depends on arrangement?