STEVEN A. BEEBE | SUSAN J. BEEBE

PUBLIC SPEAKING HANDBOOK

FOURTH EDITION

Why Do You Need This New Edition?

If you're wondering why you should buy this new edition of the *Public Speaking Handbook*, here are nine good reasons!

1. We've kept the best and improved the rest. The fourth edition of the *Public Speaking Handbook* continues its unique focus on the importance of analyzing and **considering the audience** at every point in the speech-making process, but is now an easier-to-use and more effective learning tool than ever.

2. We've streamlined the book to **18 chapters**. Chapter 1 now combines an introduction to public speaking with an overview of the audience-centered model. Chapter 7 now combines information on gathering supporting material with advice on how to integrate supporting material into a speech.

3. **New end-of-chapter Study Guides** give you easy-to-read, bulleted-list chapter summaries; key terms lists; questions to help you apply what you've learned and consider ethical dilemmas you could face; and referrals to a few good online resources.

4. **More How To boxes** make it easy to find and refer back to clear, step-by-step instructions for key skills when you are preparing your own speeches.

5. **More Quick Check boxes and tables** give you fast reviews so you can check your understanding or study for exams.

6. The fourth edition updates and expands our popular **focus on controlling speaking anxiety**, starting in Chapter 2 and continuing with tips and reminders throughout the text.

7. **New and expanded coverage of key communication theories and current research**, including studies of anxiety styles in Chapter 1, introductions to social judgment theory in Chapter 16, and emotional response theory in Chapter 17, help you apply recent theories and findings.

8. Every chapter of the fourth edition boasts engaging **fresh examples** to help you connect concepts to your own life and interests, including new references to contemporary technology such as social media sites in Chapter 3 and iPads in Chapter 14.

9. **New speeches**, including an exemplary speech by a student, contribute to an impressive sample speech appendix that will inspire you. **Annotations** now point out exactly how these sample speeches use the techniques described throughout the book—techniques you can use, too!

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EDITION 4

Public Speaking Handbook

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Dedicated to our parents,
Russell and Muriel Beebe
and Herb and Jane Dye
and to our children,
Mark, Matthew, and Brittany Beebe

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Preface

The *Public Speaking Handbook*, Fourth Edition, is an adaptation of the successful eighth edition of *Public Speaking: An Audience-Centered Approach*. The distinguishing focus of the book remains our audience-centered approach. As in the development of the previous editions, we have listened to students and instructors to make the fourth edition an even more useful tool to help students improve their public speaking abilities. The goal of this edition of the *Public Speaking Handbook* is to be a practical and friendly resource to help student of public speaking connect their hearts and minds with those of listeners.

New to the Fourth Edition

We've refined and updated this new edition to create a powerful and contemporary resource for helping speakers connect to their audience. We've added several new features and revised features that both instructors and students have praised.

Streamlined Organization

In response to suggestions from instructors who use the book, we've consolidated related topics to reduce the book to a total of 18 chapters. Chapter 1 now offers a preview of the audience-centered speaking model as well as introducing students to the history and value of public speaking. Chapter 7 now not only shows students how to gather supporting material, but also immediately provides them with advice and examples for effective ways to integrate their supporting materials into a speech.

Gathering and Using Supporting Material **7**

"LEARN, COMPARE, COLLECT THE FACTS! ... ALWAYS HAVE THE COURAGE TO SAY TO YOURSELF— I AM IGNORANT."

—IVAN PETROVICH PAVLOV

OUTLINE

7.a Sources of Supporting Material
Personal Knowledge and Experience
The Internet
Online Databases
Traditional Library Holdings
Interviews

7.b Research Strategies
Develop a Preliminary Biography
Locate Resources
Assess the Usefulness of Resources

Take Notes
Identify Possible Presentation Aids

7.c Types of Supporting Material
Illustrations
Descriptions and Explanations
Definitions
Analogies
Statistics
Opinions

7.d The Best Supporting Material

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New End-of-Chapter Study Guides

We've provided a new Study Guide at the end of each chapter. Expanded chapter summaries in the Study Guide keep this handy digest closer to the chapter where it is presented and replace At-a-Glance previews that appeared at the start of each tabbed part in the previous edition. Besides summarizing the chapter, the Study Guide lists the chapter's key terms; poses discussion-sparking scenarios that show how chapter concepts might apply in real speaking and ethical situations; and points readers in the direction of relevant online resources that they can use as speakers.

STUDY GUIDE

Remember These Main Ideas

- A good introduction gets the audience's attention, gives the audience a reason to listen, introduces your subject, establishes your credibility, and previews your main ideas.
- Use common sense in deciding how best to gain the favorable attention of your audience.
- Give the audience a reason to listen by showing them how the topic affects them directly.
- You can introduce your subject and preview the body of your speech by including your central idea and preview statement in the introduction.
- Establish your credibility early in your speech by being well prepared and confident or by describing your personal experience with the topic.
- There are many effective ways of introducing a speech. You can use one or a combination of the following: illustrations or anecdotes, startling facts or statistics, quotations, humor, questions, references to historical events, references to recent events, personal references, references to the occasion, or references to preceding speeches, if there are any.
- If your audience is linguistically diverse or composed primarily of listeners whose first language is not English, you might want to choose a strategy other than humor.
- Don't always rely on quotations and questions. When you do open with a question, ask a rhetorical question—the kind you don't expect an answer to.

Understand These Key Terms

anecdote (p. 200)
rhetorical question (p. 203)

Think about These Questions

- Describe how you could establish a motivation for your classroom audience to listen to you on each of the following topics: cholesterol, Elvis Presley, the history of greeting cards, ozone depletion, text messaging, speed traps.
- Nakai is planning to give his informative speech on Native American music, displaying and demonstrating the use of such instruments as the flute, the Taos drum, and the Yaqui rain stick. How should he introduce his speech?
- Marty and Shanna are in the same section of a public-speaking class. Marty has discovered an illustration that he thinks will make an effective introduction.

Study Guide | 9 | **209**

When he tells Shanna about it, she thinks it would also make a great introduction for her own speech, which is on a different topic. Shanna is scheduled to speak before Marty. She badly wants to use the introductory illustration that Marty has discovered. Is it ethical for her to do so if she cites the original source of the illustration in her speech?

Learn More Online

Don't always rely on quotations for your introduction, but when you need one, check out the following sites:

- Bartelby www.bartelby.com
- Quote World www.quoteworld.org
- Yahoo's director of humorous quotation lists http://dir.yahoo.com/reference/quotations/humorous.

Updated Features

In the fourth edition, we have added more than 40 of our popular How To boxes to highlight and provide easy reference to key advice for students as they prepare their speeches. We've also added more Quick Check boxes and tables to help students check their understanding as they read and review for exams.

HOW TO

Use Eye Contact Effectively
- *Look early.* Have your opening sentence well enough in mind that you can deliver it without looking at your notes or away from your listeners.
- *Look right at them.* Don't look over your listeners' heads; establish eye-to-eye contact.
- *Look at everybody.* Establish eye contact with the entire audience, not just with those in the front row or only one or two people.
- *Look everywhere.* Look to the back of the audience as well as the front and from one side of your audience to the other, selecting an individual to focus on briefly and then moving on to someone else. You need not move your head back and forth rhythmically like a lighthouse beacon; it's best not to establish a predictable pattern for your eye contact.
- *Look at individuals.* Establish person-to-person contact with them—not so long that it will make a listener feel uncomfortable but long enough to establish the feeling that you are talking directly to that individual.

New Annotated Speeches

We've added new annotated student speeches and speech examples throughout the book. In addition, nearly every speech in our revised Appendix C is new, selected to provide readers with a variety of positive models of effective speeches. For the first time, we've also added annotations to the speeches in the appendix, to help students understand exactly how these speeches model the speechmaking techniques they learn throughout the book.

New Examples and Illustrations

New examples and illustrations integrated in every chapter provide both classic and contemporary models to help students master the art of public speaking. As in previous editions, we draw on both student speeches and speeches delivered by well-known people.
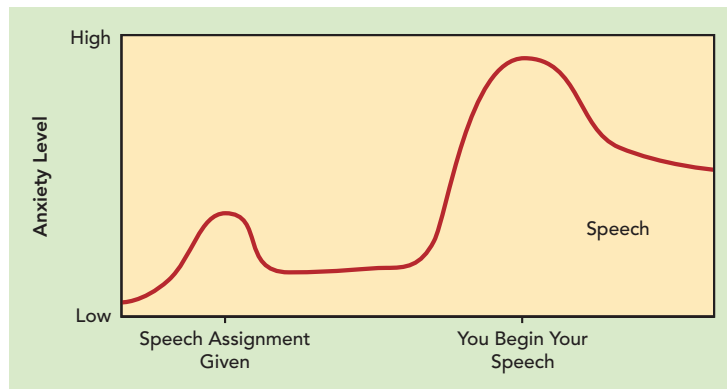
New Material in Every Chapter

In addition to these new and expanded features, each chapter has been revised with new examples, illustrations, and references to the latest research conclusions. Here's a summary of the changes and revisions we've made:

Chapter 1: Introduction to Public Speaking and the Audience-Centered Speaking Process

- The chapter now includes a preview of the audience-centered speaking process to offer a more complete introduction to public speaking.
- New research on biological causes and effects of speech anxiety provides advice for channeling physiological arousal in ways that help the speaker.

Chapter 2: Speaking with Confidence

- A new discussion of anxiety styles helps readers choose confidence-building tips that are most effective for their style.
- A new figure and a new discussion of the timing of speech anxiety help speakers to time their use of confidence-building strategies for maximum effect.

Chapter 3: Speaking Freely and Ethically

- A revised and updated discussion of free speech helps students understand the evolution of interpretation of the First Amendment.
- New examples throughout the chapter keep material current and relevant to readers.
- A new section, Speaking Credibly, reinforces the importance of ethics and remaining audience-centered and connects concepts across chapters of the book.

Chapter 4: Listening to Speeches

- A new introduction to working memory theory helps students understand how to cope with information overload that can impede listening.
- A new summary of research on the importance of awareness of one's own listening guides students to assess how well they stay on-task as listeners.
- The chapter is streamlined by removing discussion of note-taking, a skill most students at this level have learned in other contexts.
- A new Listening Ethically section helps to reinforce the importance of ethics introduced in the previous chapter.

Chapter 5: Analyzing Your Audience

- Our discussion of methods for gathering information has been updated to include use of the Internet and social media.
- New definitions of race, ethnicity, and culture help readers to clarify the importance of adapting to the audience's cultural diversity.

Chapter 6: Developing Your Speech

- Updated lists of potential speech topics can spark students' own topic brainstorms.
- New material helps students to clarify and distinguish among the general purpose, specific purpose, and central idea of their speeches.
- New examples throughout the chapter keep material current and relevant to readers.

Chapter 7: Gathering and Using Supporting Material

- This streamlined chapter combines two previously separate chapters to show students not only where to find supporting material but also how to most effectively use the material they find.

- A thoroughly updated section on sources of information guides students to use Internet sources, online databases, traditional library holdings and more, without rehashing research basics students have learned in other contexts.

Chapter 8: Organizing Your Speech

- New examples provide clear demonstrations of how to use popular organizational patterns, establish main ideas, integrate supporting material, and signal transitions with signposts.

Chapter 9: Introducing Your Speech

- New examples of effective introductions from both student and seasoned speakers show students how to implement the techniques described in the chapter.

Chapter 10: Concluding Your Speech

- New examples of effective conclusions from both student and seasoned speakers show students how to implement the techniques described in the chapter.

Chapter 11: Outlining and Editing Your Speech

- We've moved our discussion of editing to Chapter 12, where it helps students to focus on the process of rehearsing with a preparation outline as a way to guide them in revising their speeches.
- We've included a new Sample Preparation Outline and Delivery Outline to give students complete models of the best practices in organization and revision.

Chapter 12: Using Words Well: Speaker Language and Style

- A discussion of editing your speech, formerly in Chapter 11, helps students to understand how to make their speeches more effective by keeping their words concise.
- New examples throughout the chapter clarify discussions of memorable word structures, including similes, metaphors, inversion, suspension, parallelism, antithesis, and alliteration.

Chapter 13: Delivering Your Speech

- New information offers guidance in using eye contact effectively.
- A new table summarizes recommendations for working with a translator when speaking to audiences who do not speak English.
- We've streamlined the chapter by removing discussion of adapting speech delivery for television.

Chapter 14: Designing and Using Presentation Aids

- Updated information on two-dimensional presentation aids suggests more effective and economical technological alternatives when using photographs, slides, and overhead transparencies.
- We've added new information on the latest research about using PowerPoint™.
- New discussions of using video aids and audio aids include references to current storage technology, such as iPods and iPads, as well as current content sources, such as YouTube.

Chapter 15: Speaking to Inform

- A new section shows readers how to appeal to a variety of listener learning styles when speaking to inform.
- Another new section shows the applicability of every step of the audience-centered model of public speaking to informative speeches.

Chapter 16: Understanding Principles of Persuasive Speaking

- A clarified definition helps students to understand key elements of persuasion.
- New and expanded discussion of ELM persuasion theory and how it compares to Aristotle's classical theory focuses on how persuasive speakers can effectively apply both theories.
- A new discussion and figure on social judgment theory help students to apply theoretical concepts to their own real-life speaking situations.
- An expanded section How to Develop Your Persuasive Speech shows students how to apply every step of the audience-centered speaking model to their persuasive speeches.

Chapter 17: Using Persuasive Strategies

- Our updated discussion of credibility helps students to plan how to establish and support their own credibility at various phases of their speech.
- New examples help to clarify explanations of strategies for organizing persuasive messages, including refutation, cause and effect, and the motivated sequence.
- A new Sample Persuasive Speech gives students a complete model of how to use the motivated sequence and other principles of persuasion.

Chapter 18: Speaking for Special Occasions and Purposes

- A new discussion of making group presentations will help students make required group speeches and presentations.
- New examples throughout the chapter demonstrate models of speeches for ceremonial occasions including award acceptances, commencement addresses, and eulogies, as well as humorous speaking.

Successful Features Retained in This Edition

While adding powerful new features and content to help students become skilled public speakers, we have also endeavored to keep what students and instructors liked best. Specifically, we retained five areas of focus that have proven successful in previous editions: our audience-centered approach; our focus on overcoming communication apprehension; our focus on ethics; our focus on diversity; and our focus on skill development. We also continue our partnership with instructors and students by offering a wide array of print and electronic supplements to support teaching and learning.

Our Audience-Centered Approach

Over 2,300 years ago, Aristotle said, "For of the three elements in speechmaking—speaker, subject, and person addressed—it is the last one, the hearer, that determines the speaker's end and object." We think Aristotle was right. A good speech centers on the needs, values, and hopes of the audience, who should be foremost in the speaker's mind during every step of the speech development and delivery process.

Our audience-centered model integrates the step-by-step process of speech preparation and delivery with the ongoing process of considering the audience. After introducing the model in the very first chapter of the book, we continue to emphasize the centrality
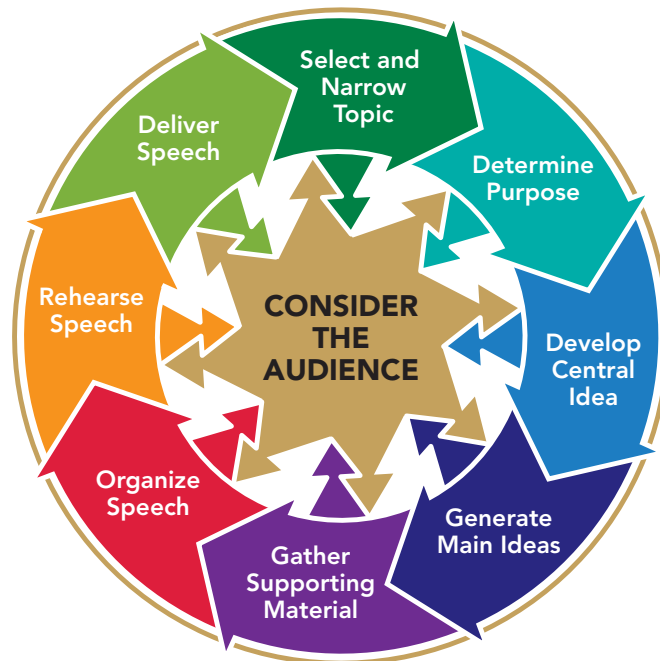
of considering the audience by revisiting it at appropriate points throughout the book. Finally, the model occupies the literal last page of the book, the inside back cover, as a final reminder of the importance of considering the audience.

Our Focus on Reducing Communication Apprehension

To help students to overcome their apprehension of speaking to others, we have devoted an entire chapter (Chapter 2) to a discussion of how to manage communication apprehension. We've updated and expanded our discussion in this edition, adding the most contemporary research conclusions we can find to help students overcome the anxiety that many people experience when speaking publicly.

Speaking with Confidence 2

"THE MIND IS A WONDER-
FUL THING. IT STARTS
WORKING THE MINUTE
YOU'RE BORN AND NEVER
STOPS . . . UNTIL YOU
STAND UP TO SPEAK IN
PUBLIC."

—GEORGE JESSEL

OUTLINE

2.a Understand Your Nervousness
Your Psychology Affects Your Biology
Your Biology Affects Your Psychology
Your Apprehension Follows a Predictable
    Pattern
2.b Build Your Confidence
Know Your Audience
Don't Procrastinate
Select an Appropriate Topic
Be Prepared
Be Organized

Know Your Introduction and Your Conclusion
Make Practice Real
Breathe
Channel Your Nervous Energy
Visualize Your Success
Give Yourself a Mental Pep Talk
Focus on Your Message, Not Your Fear
Look for Positive Support
Focus on Your Accomplishment, Not Your Fear
Seek Speaking Opportunities

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Our Focus on Ethics

Being audience-centered does not mean that a speaker tells an audience only what they want to hear. Audience-centered speakers articulate truthful messages that give audience members free choice in responding to a message, while they also use effective means of ensuring message clarity and credibility. From the first chapter onward, we link being an audience-centered speaker with being an ethical speaker. We not only devote an entire chapter (Chapter 3) to being an ethical speaker, but we also offer reminders, tips, and strategies for making ethical speaking and listening an integral part of human communication. As part of the Study Guide at the end of each chapter, students and instructors will find questions to spark discussion about and raise awareness of ethical issues in effective speechmaking.

Our Focus on Diversity

To be audience-centered is to acknowledge the various ethnic and cultural backgrounds, attitudes, beliefs, values, and other differences present when people assemble to hear a speech. The topic of adapting to diverse audiences is integrated into every step of our audience-centered approach.

Our Focus on Skill Development

We are grateful for our ongoing collaboration with public-speaking teachers, many of whom have used our audience-centered approach for nearly two decades. We have

retained those skill-development features of previous editions that both teachers and students have applauded. What instructors tell us most often is "You write like I teach" or "Your book echoes the same kind of advice and skill development suggestions that I give my students." We are gratified by the continued popularity of the *Public Speaking Handbook*.

Clear and Interesting Writing Style   Readers have especially valued our polished prose, concise style, and engaging, lively voice. Students tell us that reading our book is like having a conversation with their instructor.

Outstanding Examples   Not only do students need to be told how to speak effectively, they need to be shown how to speak well. Our powerful and interesting examples, both classic and contemporary and drawn from both student speakers and famous orators, continue to resonate with student speakers.

Built-in Learning Resources   In the fourth edition, we have moved chapter outlines to the opening pages of chapters, to provide immediate previews; added more Quick Check boxes and tables to summarize the content of nearly every major section in each chapter; and provided a new, consolidated Study Guide at the end of each chapter.

Our Partnership with Instructors and Students

Public speaking students rarely learn how to be articulate speakers only from reading a book. Students learn best in partnership with an experienced instructor who can guide them through the process of being an audience-centered speaker. And experienced instructors rely on the some support from textbook publishers. To support instructors and students who use the *Public Speaking Handbook*, Pearson offers various supplements, described in the following pages.

RESOURCES IN PRINT AND ONLINE

Name of Supplement	Available in Print	Available Online	Instructor or Student Supplement	Description
Instructor's Manual (ISBN: 0205245714)	✓	✓	Instructor Supplement	The fully updated Instructor's Manual, prepared by Erica Osmand, Burlington County College, offers a chapter-by-chapter guide to teaching Public Speaking, including chapter overviews, chapter summaries, learning objectives, lecture outlines, discussion questions, activities, online teaching plans, and handout masters. Available for download on Pearson's Instructor Resource Center at www.pearsonhighered.com/irc (access code required).
Test Bank (ISBN: 020585687X)	✓	✓	Instructor Supplement	The Test Bank, prepared by Joy Daggs, Culver-Stockton College, contains multiple choice, true/false, completion, short answer, and essay questions. Each question has a correct answer and is referenced by page and difficulty level. Available for download on Pearson's Instructor's Resource Center at www.pearsonhighered.com/irc (access code required).
MyTest (ISBN: 0205850200)		✓	Instructor Supplement	This flexible, online test generating software includes all questions found in the Test Bank, allowing instructors to create their own personalized exams. Instructors can also edit any of the existing test questions and add new questions. Other special features of this program include random generation of test questions, creation of alternate versions of the same test, scrambling of question sequence, and test preview before printing. Available at www.pearsonmytest.com (access code required).
PowerPoint™ Presentation Package (ISBN: 0205856861)		✓	Instructor Supplement	Prepared by Diana Cooley, Lone Star College, this text-specific package provides a basis for your lecture with PowerPoint™ slides for each chapter of the book. Available for download on Pearson's Instructor Resource Center at www.pearsonhighered.com/irc (access code required).
Prezi™ Zooming Lecture Presentations (ISBN: 020588332X)		✓		New to this edition, Pearson is offering is a Prezi™ cloud-based presentation for each chapter of *Public Speaking Handbook*. Instead of providing a linear progression through the material, each Prezi™ presentation carries students visually through the key concepts of the chapter zooming in to each key point before zooming out to show the "big picture." Prezi™ software is free and presentations are easy to use, just download and play! Use these instead of the PowerPoint™ presentation package offered with the book or as a supplement to the more traditional lecture presentation offerings. Available for download on Pearson's Instructor Resource Center at www.pearsonhighered.com/irc (access code required).

Name of Supplement	Available in Print	Available Online	Instructor or Student Supplement	Description
Pearson's ClassPrep		✓	Instructor Supplement	Pearson's ClassPrep makes lecture preparation simpler and less time-consuming. It collects the very best class presentation resources – art and figures from our texts, videos, lecture activities, audio clips, classroom activities, and much more – in one convenient online destination. You may search through ClassPrep's extensive database of tools by content topic (arranged by standard topics within the public speaking curriculum) or by content type (video, audio, activities, etc.). You will find ClassPrep in the Instructor's section of MySpeechLab (access code required).
Pearson's Contemporary Classic Speeches DVD (ISBN: 0205405525)	✓		Instructor Supplement	This exciting supplement includes over 120 minutes of video footage in an easy-to-use DVD format. Each speech is accompanied by a biographical and historical summary that helps students understand the context and motivation behind each speech. Speakers featured include Martin Luther King Jr., John F. Kennedy, Barbara Jordan, the Dalai Lama, and Christopher Reeve. Please contact your Pearson representative for details; some restrictions apply.
Pearson's Public Speaking Video Library	✓		Instructor Supplement	This series of videos contains a range of different types of speeches delivered on a multitude of different topics, allowing you to choose the speeches best suited for your students. Please contact your Pearson representative for details and a complete list of videos and their contents to choose which would be most useful in your class. Samples from most of our public speaking videos are available on www.mycoursetoolbox.com. Some restrictions apply.
A Guide for New Public Speaking Teachers, Fifth Edition (ISBN: 0205828108)	✓	✓	Instructor Supplement	Prepared by Jennifer L. Fairchild, Eastern Kentucky University, this guide helps new teachers prepare for and teach the introductory public speaking course effectively. It covers such topics as preparing for the term, planning and structuring your course, evaluating speeches, utilizing the textbook, integrating technology into the classroom, and much more (available for download at www.pearsonhighered.com/irc; access code required).
Public Speaking in the Multicultural Environment, Second Edition (ISBN:0205265111)	✓		Student Supplement	Prepared by Devorah A. Lieberman, Portland State University, this booklet helps students learn to analyze cultural diversity within their audiences and adapt their presentations accordingly (available for purchase).
The Speech Outline (ISBN:032108702X)	✓		Student Supplement	Prepared by Reeze L. Hanson and Sharon Condon of Haskell Indian Nations University, this workbook includes activities, exercises, and answers to help students develop and master the critical skill of outlining (available for purchase).

Name of Supplement	Available in Print	Available Online	Instructor or Student Supplement	Description
Multicultural Activities Workbook (ISBN: 0205546528)	✓		Student Supplement	By Marlene C. Cohen and Susan L. Richardson of Prince George's Community College, this workbook is filled with hands-on activities that help broaden the content of speech classes to reflect the diverse cultural backgrounds. The checklists, surveys, and writing assignments all help students succeed in speech communication by offering experiences that address a variety of learning styles (available for purchase).
Speech Preparation Workbook (ISBN: 013559569X)	✓		Student Supplement	Prepared by Jennifer Dreyer and Gregory H. Patton of San Diego State University, this workbook takes students through the stages of speech creation–from audience analysis to writing the speech–and includes guidelines, tips, and easy to fill-in pages (available for purchase).
Study Card for Public Speaking (ISBN: 0205441262)	✓		Student Supplement	Colorful, affordable, and packed with useful information, the Pearson Study Cards make studying easier, more efficient, and more enjoyable. Course information is distilled down to the basics, helping students quickly master the fundamentals, review a subject for understanding, or prepare for an exam. Because they are laminated for durability, they can be kept for years to come and pulled out whenever students need a quick review (available for purchase).
Pearson's Public Speaking Study Site		✓	Student Supplement	This open access student Web resource features practice tests, learning objectives, and Web links organized around the major topics typically covered in the Introduction to Public Speaking course. The content of this site has even been correlated to the table of contents for your book (available at www.pearsonpublicspeaking.com).
VideoLab CD-ROM (ISBN: 0205561616)	✓		Student Supplement	This interactive study tool for students can be used independently or in class. It provides digital video of student speeches that can be viewed in conjunction with corresponding outlines, manuscripts, note cards, and instructor critiques. Following each speech there are a series of drills to help students analyze content and delivery (available for purchase).
MySpeechLab		✓	Instructor & Student Supplement	MySpeechLab is a state-of-the-art, interactive and instructive solution for public speaking courses. Designed to be used as a supplement to a traditional lecture course or to completely administer an online course, MySpeechLab combines a Pearson eText, MySearchLab™, Pearson's MediaShare, multimedia, video clips, activities, research support, tests and quizzes to completely engage students. MySpeechLab can be packaged with your text and is available for purchase at www.myspeechlab.com (access code required). See next page for more details.

Save Time and Improve Results with MySpeechLab®

Designed to amplify a traditional course in numerous ways or to administer a course online, **MySpeechLab** combines pedagogy and assessment with an array of multimedia activities–videos, speech preparation tools, assessments, research support, multiple newsfeeds—to make learning more effective for all types of students. Now featuring more resources, including a video upload tool, this new release of **MySpeechLab** is visually richer and even more interactive than the previous version—a leap forward in design with more tools and features to enrich learning and aid students in classroom success.
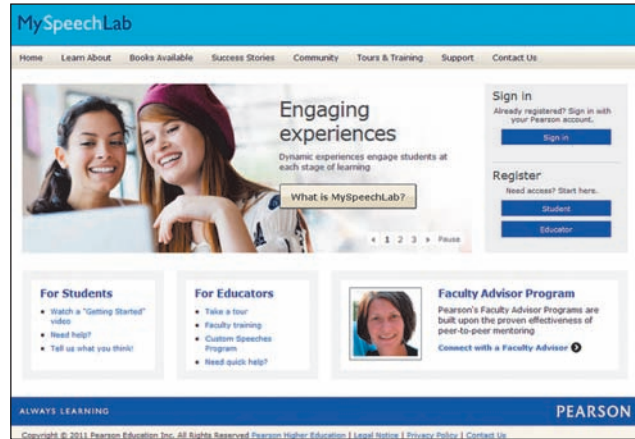
MySpeechLab Feature Highlights

Pearson eText: Identical in content and design to the printed text, a Pearson eText provides students access to their text whenever and wherever they need it. In addition to contextually placed multimedia features in every chapter, our new Pearson eText allows students to take notes and highlight, just like a traditional book. The Pearson eText also is available on the iPad for all registered users of MySpeechLab.

MediaShare: With this video upload tool, students are able to upload their speeches for their instructor and classmates to watch (whether face-to-face or online) and provide online feedback and comments at time-stamped intervals. Instructors also now have the option to include an evaluation rubric for instructors and/or students to fill out and can opt to include a final grade when reviewing a student's video. Grades can be exported from MediaShare to a SCORM-compliant.csv spreadsheet that can be imported into most learning management systems. Structured much like a social networking site, MediaShare can help promote a sense of community among students.

MyOutline: MyOutline offers step-by-step guidance for writing an effective outline, along with tips and explanations to help students better understand the elements of an outline and how all the pieces fit together. Outlines that students create can be downloaded to their computers, emailed as an attachment, printed as note cards, or saved in the tool for future editing. Instructors can either select from several templates based on our texts, or they can create their own outline structure for students to use.

Video Related Online Features

Videos and Video Quizzes: Interactive videos provide students with the opportunity to watch and evaluate sample speeches, both student and professional. Select videos are annotated with instructor feedback or include short, assignable quizzes that report to the instructor's gradebook. Professional speeches include classic and contemporary speeches, as well as video segments from communication experts.

American Rhetoric Partnership: Through an exclusive partnership with AmericanRhetoric.com, MySpeechLab incorporates many great speeches of our time (without linking out to another site and without advertisements or commercials!). Many speeches are also accompanied by assessment questions that ask students to evaluate specific elements of those speeches.

Helpful Online Tools

Topic Selector: This interactive tool helps students get started generating ideas and then narrowing down topics. Our Topic Selector is question based, rather than drill-down, in order to help students really learn the process of selecting their topic. Once they have determined their topic, students are directed to credible online sources for guidance with the research process.

Building Speaking Confidence Center: In this special section of MySpeechLab, students will find self-assessments, strategies, video, audio, and activities that provide additional guidance and tips for overcoming their speech apprehension—all in one convenient location.

Flashcards: Review important terms and concepts from each chapter online or on your mobile device. Students can search by chapters or within a glossary and also access drills to help them prepare for quizzes and exams. Flashcards can be printed or exported to your mobile device.

Audio Chapter Summaries: Every chapter includes an audio chapter summary for online streaming use, perfect for students reviewing material before a test or instructors reviewing material before class.

Online Assessment Tools

Speech Evaluation Tools: Instructors have access to a host of evaluation tools to use in the classroom. An additional assortment of evaluation forms and guides for students and instructors offer further options and ideas for assessing presentations.

Self-Assessments: Online self-assessments, including the PRCA-24 and the PRPSA, provide students with opportunities to assess and confirm their comfort level with speaking publicly. Instructors can use these tools to show learning over the duration of the course via MyPersonalityProfile, Pearson's online self-assessment library and analysis tool.

Study Plan: Pre-Tests and Post-Tests for each chapter test students on their knowledge of the material in the course. The tests generate a customized study plan for further assessment and focus students on areas in which they need to improve.

Research Help

MySearchLab: Pearson's MySearchLab is the easiest way for students to start a research assignment or paper. Complete with extensive help on the research process and four databases of credible and reliable source material, MySearchLab helps students quickly and efficiently make the most of their research time.

Online Administration

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Steven A. Beebe
Susan J. Beebe

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EDITION 4 Public Speaking Handbook

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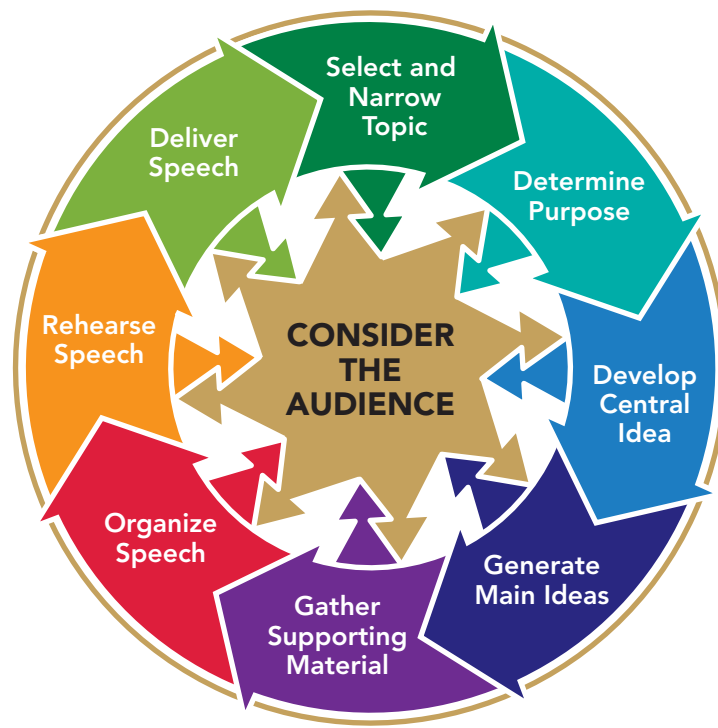
Consider the Audience — Select and Narrow Topic, Determine Purpose, Develop Central Idea, Generate Main Ideas, Gather Supporting Material, Organize Speech, Rehearse Speech, Deliver Speech

Introduction

1

Questions to Guide You Through the Introduction:

Introduction to Public Speaking and the Audience-Centered Speaking Process

1

> "If all my talents and powers were to be taken from me by some inscrutable Providence, and I had my choice of keeping but one, I would unhesitatingly ask to be allowed to keep the Power of Speaking, for through it, I would quickly recover all the rest"
>
> —Daniel Webster

P erhaps you think you have heard this speaker—or even taken a class from him:

His eyes were buried in his script. His words in monotone emerged haltingly from behind his mustache, losing volume as they were sifted through hair. Audiences rushed to see and hear him, and after they had satisfied their eyes, they closed their ears. Ultimately, they turned to small talk among themselves while the great man droned on.[1]

The speaker described here in such an unflattering way is none other than Albert Einstein. Sadly, although the great physicist could attract an audience with his reputation, he could not sustain their attention and interest because he lacked good public-speaking skills.

Public speaking is the process of presenting a message to an audience, small or large. Nearly a half million college students each year take a public speaking class, and two-thirds of those students have had little or no public-speaking experience.[2]

The good news is that this book and this course will provide you with the knowledge and experience you need to become what Einstein was not: a competent public speaker. Right now, however, gaining that experience might seem less like an opportunity and more like a daunting task. Why undertake it?

1.a   Why Study Public Speaking?

You hear speeches almost every day when watching the news, listening to an instructor's lecture, or viewing a late-night comedian. But you might still wonder why it's important for you to study public speaking. Here are two reasons: By studying public speaking, you will gain long-term advantages related to *empowerment* and *employment*.

Empowerment

The ability to speak with competence and confidence will provide **empowerment**. To be empowered is to have the resources, information, and attitudes that allow you to take action to achieve a desired goal.

Being a skilled public speaker will give you an edge that other, less skilled communicators lack—even those who may have superior ideas, training, or experience. It will position you for greater things. Former presidential speechwriter James Humes, who labels public speaking "the language of leadership," says, "Every time you have to speak—whether it's in an auditorium, in a company conference room, or even at your own desk—you are auditioning for leadership."[3] You feel truly empowered when you speak with confidence, knowing that your ideas are being expressed with conviction and assurance. And being an empowered speaker can open not only leadership, but also career, opportunities for you.

Employment

It was industrialist Charles M. Schwab who said, "I'll pay more for a person's ability to speak and express himself than for any other quality he might possess."[4] If you can

speak well, you possess a skill that others will value highly. Whether you're employed as an entry-level employee or aspire to the highest rung of the corporate leadership ladder, being able to communicate effectively with others is key to success in any line of work. The skills that you learn in a public-speaking course, such as how to ethically adapt information to listeners, organize your ideas, persuade others, and hold listeners' attention, are among the skills that are most sought by employers. In a nationwide survey, prospective employers of college graduates said that they seek candidates with "public-speaking and presentation ability."[5] Other surveys of personnel managers, both in the United States and internationally, have confirmed that they consider communication skills to be the top factor in helping graduating college students to obtain employment (see Table 1.1).[6]

QUICK CHECK

Benefits of Public Speaking

1. The ability to speak with competence and confidence will provide *empowerment*.
2. Being able to communicative effectively with others is key to success in any line of *employment*.

TABLE 1.1 *Top Skills Valued by Employers*

Rank	Results of Survey of Personnel Directors[7]	Results of Survey of a College Career Services Department[8]	Results of Survey of Prospective Employers[9]	Survey Results Compiled from Several Research Studies[10]
1	Spoken communication skills	Communication and interpersonal skills	Communication skills	Communication skills
2	Written communication skills	Intelligence	Honesty and integrity	Analytical/research skills
3	Listening ability	Enthusiasm	Teamwork	Technical skills
4	Enthusiasm	Flexibility	Interpersonal skills	Flexibility/ adaptability
5	Technical competence	Leadership	Motivation/initiative	Interpersonal skills

1.b Public Speaking as a Communication Process

Even the earliest communication theorists recognized that all communication is a process. We'll look next at a variety of models that theorists have developed over the decades to describe the communication process. As we do, keep in mind that the skill of public speaking builds upon the same communication processes you use in your normal, everyday interactions with others. Speaking in public, however, requires you to sharpen existing communication skills and to learn and apply new ones.

Communication During Public Speaking and Conversation

There are three key differences between conversation and public speaking:

- *Public speaking is more prepared than conversation.* Although there may be times when you are asked to speak on the spur of the moment, you will usually know in advance if you will be expected to give a talk on a specific occasion. A public speaker may spend hours or even days planning and practicing his or her speech.
- *Public speaking is also more formal than conversation.* The slang or casual language that we often use in conversation is not appropriate for most public speaking. Audiences expect speakers to use standard English grammar and vocabulary. The nonverbal communication of public speakers is also more formal than nonverbal behavior in ordinary conversation.
- *Public speaking involves more clearly defined roles for the speaker and audience than conversation.* During a conversation, there is typically interaction between speaker and listener. But in public speaking, the roles of speaker and audience are more clearly defined and remain stable. Although in some cultures, a call-and-response speaker–audience interaction occurs (such as saying, "That's right" or "Amen" in response to a preacher's sermon)[11], audience members rarely interrupt or talk back to speakers during most speeches.

Communication as Action

The earliest models that communication theorists formulated were linear, suggesting a simple transfer of meaning from a sender to a receiver, as shown in Figure 1.1. Although theorists later realized that these ideas were too simplistic, early models did identify most of the elements of the communication process. We will explain each element as it relates to public speaking.

Source   A public speaker is a **source** of information and ideas for an audience. The job of the source or speaker is to **encode**, or translate, the ideas and images in his or her mind into verbal or nonverbal symbols (a **code**) that an audience can recognize. The
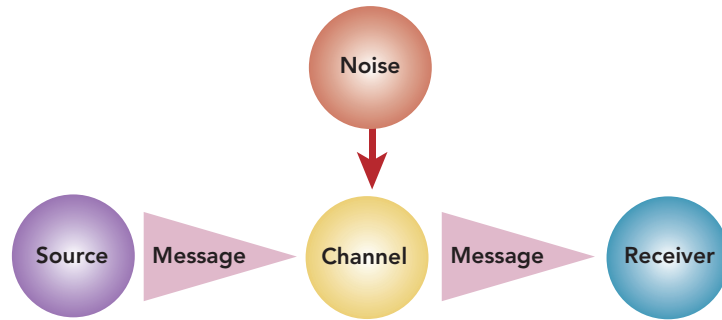
FIGURE 1.1 *A Model of Communication as Action*

speaker may encode into words (for example, saying, "The fabric should be 2 inches square") or into gestures (showing the size with his or her hands).

Message   The **message** in public speaking is the speech itself—both what is said and how it is said. If a speaker has trouble finding words to convey his or her ideas or sends contradictory nonverbal symbols, listeners might not be able to **decode** the speaker's verbal and nonverbal symbols into a message.

Channels   A message is usually transmitted from sender to receiver via two **channels**: *visual* and *auditory*. Audience members see the speaker and decode his or her nonverbal symbols—eye contact (or lack of it), facial expressions, posture, gestures, and dress. If the speaker uses any visual aids, such as graphs or models, these too are transmitted along the visual channel. The auditory channel opens as the speaker speaks. Then the audience members hear words and such vocal cues as inflection, rate, and voice quality.

Receiver   The **receiver** of the message is the individual audience member, whose decoding of the message will depend on his or her own particular blend of past experiences, attitudes, beliefs, and values. An effective public speaker should be receiver- or audience-centered.

Noise   Anything that interferes with the communication of a message is called *noise*. Noise may be physical and **external**. If your 8 A.M. public-speaking class is frequently interrupted by the roar of a lawn mower running back and forth under the window, it may be difficult to concentrate on what your instructor is saying. A noisy air conditioner, a crying baby, or incessant coughing can make it difficult for audience members to hear or concentrate on a speech.

Noise can also be **internal**. This type of noise may stem from either *physiological* or *psychological* causes and may directly affect either the source or the receiver. A bad cold (physiological noise) may cloud a speaker's memory or subdue his or her delivery. An audience member who is worried about an upcoming exam (psychological noise) is unlikely to remember much of what the speaker says. Whether it is internal or external,

whether it is physiological or psychological, or whether it originates in the sender or the receiver, noise interferes with the transmission of a message.

Communication as Interaction

Realizing that linear models were overly simplistic, later communication theorists designed models that depicted communication as a more complex process (see Figure 1.2). These models were circular, or interactive, and added two important new elements: feedback and context.

Feedback One way in which public speaking differs from casual conversation is that the public speaker does most or all of the talking. But public speaking is still interactive. Without an audience to hear and provide **feedback**, public speaking serves little purpose. Skillful public speakers are audience-centered. They depend on the nods, facial expressions, and murmurings of the audience to signal them to adjust their rate of speaking, volume, vocabulary, type and amount of supporting material, and other variables to communicate their message successfully.

Context The **context** of a public-speaking experience is the environment or situation in which the speech occurs. It includes such elements as the time, the place, and the speaker's and audience's cultural traditions and expectations. To paraphrase John Donne, no speech is an island—no speech occurs in a vacuum. Rather, each speech is a blend of circumstances that can never be replicated exactly again.

The person whose job it is to deliver an identical message to a number of different audiences at different times and in different places can attest to the uniqueness of each speaking context. If the room is hot, crowded, or poorly lit, these conditions affect both
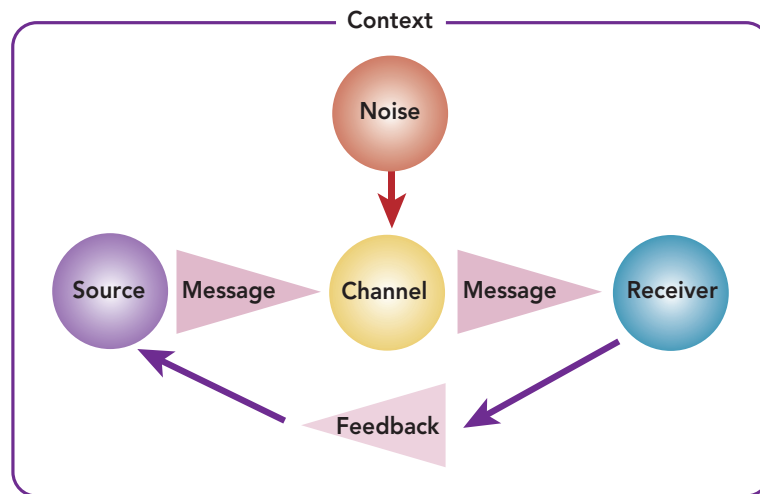
FIGURE 1.2 *An Interactive Model of Communication*

FIGURE 1.3 *A Transactive Model of Communication*

speaker and audience. The audience that hears a speaker at 10 A.M. is likely to be fresher and more receptive than a 4:30 P.M. audience. A speaker who fought rush-hour traffic for ninety minutes to arrive at his or her destination may find it difficult to muster much enthusiasm for delivering the speech.

Many of the skills that you will learn from this book relate not only to the preparation of effective speeches (messages), but also to the elements of feedback and context in the communication process. Our audience-centered approach focuses on "reading" your listeners' responses and adjusting to them as you speak.

Communication as Transaction

The most recent communication models do not label individual components. Transactive models focus instead on communication as a simultaneous process. As the model in Figure 1.3 suggests, we send and receive messages concurrently. In a two-person communication transaction, both individuals are sending and receiving at the same time. When you are listening, you are also expressing your thoughts and feelings nonverbally.

An effective public speaker should not only be focused on the message he or she is expressing, but also be tuned in to how the audience is responding to the message. A good public speaker shouldn't wait until a speech is over to gauge its effectiveness but, because of the transactive nature of communication, should be scanning the audience during the speech for nonverbal clues to the audience's reaction.

Although communication models have been developed only recently, the elements of these models have long been recognized as the keys to successful public speaking. As you study public speaking, you will continue a tradition that goes back to the very beginnings of Western civilization.

QUICK CHECK

The Communication Process

- The speaker is the source of information.
- The message is the speech.
- The message is transmitted through visual and auditory channels.
- The receiver decodes the message.
- Noise (external or internal) interferes with the message.

1.c   The Rich Heritage of Public Speaking

Long before the time when many people could read, they listened to public speakers. **Rhetoric** is another term for the use of words and symbols to achieve a goal. It has been a subject of study for over 2000 years. Although rhetoric is often defined as the art of speaking or writing aimed at persuading others (changing or reinforcing attitudes, beliefs, values, or behavior), you are using rhetoric whether you're informing, persuading, or even entertaining listeners, because you are trying to achieve a goal.

Public Speaking Throughout Western History

The fourth century B.C.E. was a golden age for rhetoric in the Greek Republic, where the philosopher Aristotle formulated guidelines for speakers that we still follow today. Several centuries later, as politicians and poets attracted large followings in ancient Rome, Cicero and Quintilian sought to define the qualities of the "true" orator. On a lighter note, it is said that Roman orators invented the necktie; fearing laryngitis, they wore "chin cloths" to protect their throats.[12]

By the 1400s in medieval Europe, the clergy were the most polished public speakers. People gathered eagerly to hear Martin Luther expound his Articles of Faith.

Public Speaking Throughout U.S. History

In the eighteenth century, British subjects in the American colonies listened to town criers and to the speeches of impassioned patriots of what was to become the United States. About a hundred years later, nineteenth-century audiences heard speakers such as Henry Clay and Daniel Webster debate states' rights; they listened to Frederick Douglass, Angelina Grimke, and Sojourner Truth argue for the abolition of slavery and to Lucretia Mott plead for women's suffrage; they gathered for an evening's entertainment to hear Mark Twain as he traveled the lecture circuits of the frontier.

Students of nineteenth-century public speaking spent very little time developing their own speeches. Instead, they practiced the art of **declamation**—the delivery of an already famous address. Favorite subjects for declamation included speeches by Americans such as Patrick Henry and William Jennings Bryan and British orator Edmund Burke. Collections of speeches, such as Bryan's own ten-volume set of *The World's Famous Orations*, published in 1906, were extremely popular.

Hand in hand with declamation went the study and practice of **elocution**, the expression of emotion through posture, movement, gestures, facial expression, and voice. From the mid-nineteenth century to the early twentieth century, elocution manuals, providing elaborate and specific prescriptions for effective delivery, were standard references not only in schools, but also in nearly every middle-class home in the United States.[13]

In the first half of the twentieth century, radio made it possible for people around the world to hear Franklin Delano Roosevelt decry December 7, 1941, as "a date which

will live in infamy." In the last half of the century, television was the medium through which audiences saw and heard the most stirring speeches:

- Martin Luther King Jr. proclaiming "I have a dream"
- Ronald Reagan beseeching Mikhail Gorbachev to "tear down this wall"
- Holocaust survivor Elie Wiesel looking beyond the end of one millennium toward the next with "profound fear and extraordinary hope"
- Eleven-year-old Paris Jackson delivering her brief but heartfelt eulogy for her father, Michael, tearfully saying, "I just want to say, ever since I was born, Daddy has been the best father you could ever imagine. I just want to say I love him so much."

Public Speaking Today

With the twenty-first century dawned a new era of speechmaking. It was to be an era that would draw on age-old public-speaking traditions and an era in which U.S. soldiers serving in Iraq would watch their children's commencement addresses live via streaming video. And it was to be an era that would summon public speakers to meet some of the most difficult challenges in history—an era in which a U.S. president would face a nation badly shocked by the events of September 11, 2001, and assure them that "terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shattered steel, but they cannot dent the steel of American resolve."[14] Speakers in the future will continue to draw on a long and rich heritage in addition to forging new frontiers in public speaking.

1.d An Overview of Audience-Centered Public Speaking

As you think about preparing your first speech, you might wonder, "What do I do first?" Your assignment might be to introduce yourself. Or your first assignment might be a brief informative talk—to describe something to your audience. Regardless of the specific assignment, you need some idea of how to begin. Figure 1.4 presents a diagram of the tasks involved in the speechmaking process, emphasizing the audience as the central concern at every step of the process. As shown in Table 1.2 on page 20, you'll find complete explanations of every step of this audience-centered model of public speaking in the remaining chapters of the book. Instead of reading this book from cover to cover before you give your first speech, however, you can use this chapter's overview of the steps and skills involved in giving a speech.

Consider Your Audience

In designing and delivering your speech, always make choices with your audience in mind. Audience analysis is not something you do only at the beginning of preparing
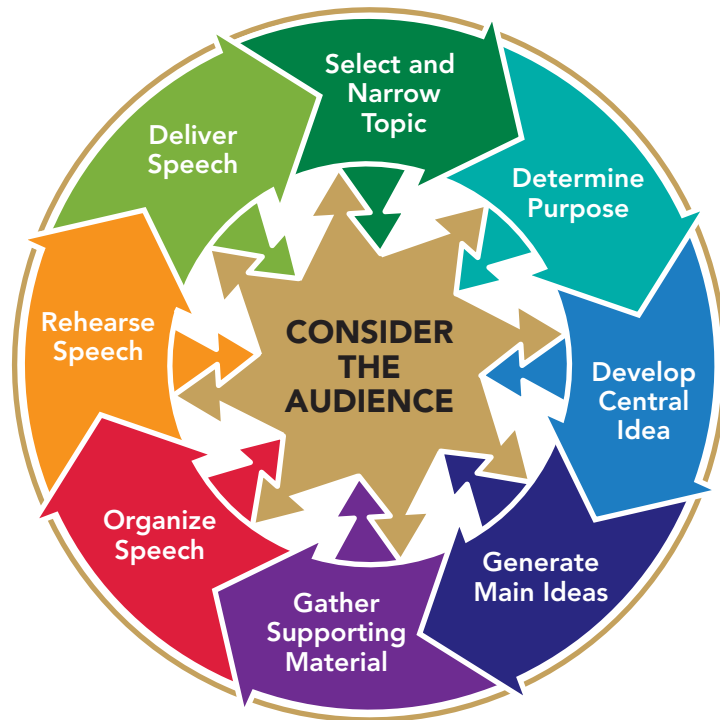
FIGURE 1.4 *This model of the speechmaking process emphasizes the importance of considering your audience as you work on each task involved in designing and presenting a speech.*

your speech. It is an ongoing activity. The needs, attitudes, beliefs, values, and other characteristics of your audience influence the choices you make about your speech at every step of the speech-preparation process. Your selection of topic, purpose, and even major ideas should be based on a thorough understanding of your listeners. In a very real sense, your audience "writes" the speech.[15]

That's why, in the model in Figure 1.4, arrows connect the center of the diagram with each step of the process. At any point during the process, you might need to revise your thinking or your material if you learn new information about your audience. So the arrows from each step in the process also point back to the center.

Gather and Analyze Information about Your Audience Being audience-centered involves making decisions about the content and delivery of your speech *before* you speak, based on knowledge of your audience's values, beliefs, and knowledge. It also means being aware of your audience's responses *during* the speech so that you can make appropriate adjustments.

To do that, you need to first identify and then analyze information about your listeners. You will be able to determine some basic information just by looking at members

of your speech class, such as approximately how old they are and the percentage of men and women. You also know that they are all students in a public-speaking class. To determine other, less obvious information, you might need to ask them questions or design a short questionnaire.

Consider the Culturally Diverse Backgrounds of Your Audience You need not give speeches in foreign countries to recognize the importance of adapting to different cultural expectations of individual audience members. People in the United States are highly diverse in culture, age, ethnicity, and religious tradition. Consider the various cultural backgrounds of your classmates. Several years ago, the typical college student was likely to be a recent high school graduate between the ages of eighteen and twenty-one. Today, your classmates probably reflect a much wider range of ages, backgrounds, and experiences. You will want to adjust not only your delivery style but also your topic, pattern of organization, and the examples you use, according to who your audience members are and in what subject or subjects they are interested.

Being sensitive to your audience and adapting your message accordingly will serve you well, not only when you are addressing listeners with different cultural backgrounds from your own but in all types of situations. If you learn to analyze your audience and adapt to their expectations, you can apply these skills in numerous settings: at a job interview, during a business presentation or city council election campaign—even while proposing marriage.

Select and Narrow Your Topic

While keeping your audience foremost in mind, your next task is to determine what you will talk about, and to limit your topic to fit the constraints of your speaking assignment. Pay special attention to the guidelines your instructor gives you for your assignment.

If your first speech assignment is to introduce yourself, your **speech topic** has been selected for you: You are the topic. It is not uncommon to be asked to speak on a specific subject. Often, though, the task of selecting and narrowing a topic will be yours. The three questions in the How To box can help you to pick a topic. For more help, study Chapter 6, in which we discuss topic selection in more detail. Appendix B also offers you some specific speech topics ideas.

It's a good idea to give yourself plenty of time to select and narrow your topic. Don't wait until the last minute to ponder what you might talk about. One of the most important things you can do to be an effective speaker is to start preparing your speech well in advance of your speaking date. One research study identified some very practical advice: The amount of time you spend preparing for your speech is one of the best predictors of a good grade on your speech.[16]

Determine Your Purpose

You might think that once you have your topic, you are ready to start the research process. Before you do that, however, you need to decide on both a general and a specific purpose.

Pick a Speech Topic

Choosing or finding a topic on which to speak can be frustrating. "What should I talk about?" can become a haunting question. Although there is no single answer to the question of what you should talk about, you can discover a topic by asking three standard questions:

1. **Who is the audience?** Your topic may grow from basic knowledge about your audience. For example, if you know that your audience members are primarily between the ages of 25 and 40, you might try to select a topic of interest to people who are probably working and either seeking partners or raising families.

2. **What are my interests, talents, and experiences?** Your choice of major in college, your job, your hobbies, and your ancestry are sources for topic ideas. Issues about which you feel strongly or want to learn can also sometimes make good speech topics.

3. **What is the occasion?** The occasion for which the audience has gathered may suggest some topics to you or may prohibit you from discussing certain topics. A speech to your class, for example, probably calls for a different topic than does a speech to a religious group, a model railroad club, or a city council meeting. Consider the physical setting of your speech as well as any time limits, too.

Determine Your General Purpose

Your **general purpose** is the overarching goal of your speech. There are three general purposes for speeches: *to inform, to persuade,* and *to entertain.*

- *Speaking to inform.* When you inform, you teach, define, illustrate, clarify, or elaborate on a topic. The primary objective of class lectures, seminars, and workshops is to inform. Chapter 15 will show you how to construct an effective speech with an informative purpose.

- *Speaking to persuade.* A speech to persuade seeks to change or reinforce listeners' attitudes, beliefs, values, or behavior. Ads on TV, the radio, and the Internet; sermons; political speeches; and sales presentations are examples of speeches designed to persuade. To be a skilled persuader, you need to be sensitive to your audience's attitudes toward you and your topic. In Chapters 16 and 17, we will discuss principles and strategies for preparing persuasive speeches.

- *Speaking to entertain.* To entertain listeners is the third general purpose of a speech. After-dinner speeches and comic monologues are mainly intended as entertainment. As we describe in Chapter 18, the key to an effective entertaining speech often lies in your choice of stories, examples, and illustrations as well as in your delivery.

Determine Your Specific Purpose

Your **specific purpose** is a concise statement indicating what you want your listeners to be able to do, remember, or feel when you have finished your speech. A specific purpose statement identifies the audience response you desire. You can use the instructions in the How To box to develop a specific-purpose statement.

Develop a Specific Purpose

Your specific purpose should be a fine-tuned, audience-centered goal. State your specific purpose in terms of what you would like the audience to be able to *do* by the end of the speech. In fact, we recommend that all specific purposes start with the same words: *At the end of my speech, the audience will …*

Your specific purpose adds detail to your general purpose:

- *For an informative speech,* you may simply want your audience to restate an idea, define new words, or identify, describe, or illustrate something. "At the end of my speech, the class will be able to identify three counseling facilities on campus and describe the best way to get help at each one."

- *For a persuasive speech*, you may try to rouse your listeners to take a class, buy something, or vote for someone. "At the end of my speech, the audience will visit the counseling facilities on campus."

- *For a speech meant to entertain*, you may want your audience to feel some positive emotions. "At the end of my speech, the audience will be amused by the series of misunderstandings I created when I began making inquiries about career advisors on campus."

Once you have formulated your specific purpose, write it down on a piece of paper or a note card, and keep it before you as you gather ideas and plan your talk. As you continue to work on your speech, you might decide to modify your purpose. But if you have an objective in mind at all times as you move through the preparation stage, you will stay on track.

Develop Your Central Idea

You should now be able to write the **central idea** of your speech. Whereas your statement of a specific purpose indicates what you want your audience to do when you have finished your speech, your central idea identifies the essence of your message. Think of it as a one-sentence summary of your speech. If you met someone in the elevator after your speech and this person asked you to summarize the speech as you traveled between floors, you would be stating your central idea. Here is an example:

Topic:	The South Beach Diet
General Purpose:	To inform
Specific Purpose:	At the end of my speech, the audience will be able to identify the three key elements in the South Beach Diet.
Central Idea:	The South Beach Diet is based on reducing the amount of carbohydrates you eat, drinking more water, and increasing the amount of exercise you get.

Generate the Main Ideas

Once you have an appropriate topic, a specific purpose, and a well-worded central idea down on paper, the next task is to identify your **main ideas**. These are the major divisions of your speech, or key points that you wish to develop. The How To box shows how you can use your single central idea to generate multiple main ideas for your speech.

Identify the Main Ideas in Your Speech

To determine how to subdivide your central idea into key points, ask these three questions:

1. **Does the central idea have logical divisions?** If the central idea is "There are three ways to interpret the stock-market page of your local newspaper," your speech could be organized into three parts. A speech about the art of applying theatrical makeup could also be organized into three parts: eye makeup, face makeup, and hair coloring. Looking for logical divisions in your speech topic may be the simplest way to determine key points.

2. **Can you think of several reasons why the central idea is true?** If you are trying to prove a point and you have three reasons to show that your point is true, you could organize your speech around those three reasons. If you have reasons that explain that your central idea is true, you are probably presenting a persuasive speech. If your central idea is "Medicare should be expanded to include additional coverage for individuals of all ages," each major point of your speech could be a reason you think Medicare should be expanded.

3. **Can you support the central idea with a series of steps?** Speeches describing a personal experience or explaining how to build or make something can usually be organized in a step-by-step progression. Suppose your central idea is "Running for a campus office is easy to do." Your speech could be developed around a series of steps that tell your listeners what to do first, second, and third to get elected.

Your time limit, your topic, and the information gleaned from your research will determine how many major ideas will be in your speech. A three- to five-minute speech might have only two major ideas.

Gather Supporting Material

With your main idea or ideas in mind, your next job is to gather material to support them: facts, examples, definitions, and quotations from other people that illustrate, amplify, clarify, and provide evidence. Here, as always in preparing your speech, the importance of being an audience-centered speaker cannot be overemphasized. There's a saying that an ounce of illustration is worth a ton of talk. If a speech is boring, it is usually because the speaker has not chosen supporting material that is relevant or interesting to the audience. Don't just give people data; connect facts to their lives. As one sage quipped, "Data is not information any more than 50 tons of cement is a skyscraper."[17] Use the criteria in the How To box to guide you in selecting and using supporting materials.

HOW TO

Select the Best Supporting Material

Supporting material should be personal and concrete, and it should appeal to your listeners' senses.

- *Personal.* Support your ideas with stories based on your own experiences. As Don Hewitt, one of the creators of the television show *60 Minutes* revealed, one secret to his success as a communicator has been telling stories.[18] Everyone likes a good story.

- *Concrete.* Relating abstract statistics to something tangible can help to communicate your ideas more clearly. You could give your listeners an idea that snack food is a big business by saying that Frito-Lay sells 2.6 billion pounds of snack food each year, but you make your point truly memorable by adding that 2.6 billion pounds is triple the weight of the Empire State Building.[19] Or to make a point about teenagers and safe driving, you could point out that car accidents in the United States each year kill the same number of teens as would the crashes of twelve fully loaded jumbo jets.[20]

- *Appealing to the senses.* Provide vivid descriptions of things that are tangible so that your audience can visualize what you are talking about. Besides sight, supporting material can appeal to touch, hearing, smell, and taste. The more senses you trigger with words, the more interesting your talk will be. A description such as "the rough, splintery surface of weather-beaten wood" or "the sweet, cool, refreshing flavor of cherry Jell-O" evokes a sensory image.

Develop Your Research Skills How does a public speaker find interesting and relevant supporting material? By developing good research skills. President Woodrow Wilson once admitted, "I use not only all the brains I have, but all that I can borrow." Although it is important to have good ideas, it is equally important to know how to build on existing knowledge.

In addition to becoming a skilled user of electronic and library resources, you will also learn to be on the lookout as you read, surf the Internet, watch TV, and listen to the radio for ideas, examples, illustrations, and quotations that could be used in a speech. Finally, you will learn how to gather information through interviews and written requests for information on various topics.

Gather Visual Supporting Material For many people, seeing is believing. Besides searching for verbal forms of supporting material, you can seek visual supporting material. Almost any presentation can be enhanced by reinforcing key ideas with visual aids. Often, the most effective visual aids are the simplest: an object, a chart, a graph, a poster, a model, a map, or a person—perhaps you—to demonstrate a process or skill. Today there are many technologies, such as PowerPoint™, for displaying visual aids.

Make your visual images large enough to be seen, and allow plenty of time to prepare them; look at your audience, not your presentation aid; control your audience's attention by timing your visual displays; and keep your presentation aids simple. Always concentrate on communicating effectively with your audience, not on dazzling your listeners with glitzy presentation displays.

Organize Your Speech

A wise person once said, "If effort is organized, accomplishment follows." A clearly and logically structured speech helps your audience to understand and remember what you say. A logical structure also helps you to feel more in control of your speech, and greater control helps you to feel more comfortable while delivering your message.

Divide Your Speech Every well-prepared speech has three major divisions:

- The *introduction* helps to capture attention, serves as an overview of the speech, and provides your audience with reasons to listen to you.
- The *body* presents the main content of your speech.
- The *conclusion* summarizes your key ideas.

You might have heard this advice on how to organize a speech: "Tell them what you're going to tell them (the introduction), tell them (the body of the speech), and tell them what you told them (the conclusion)."

As a student of public speaking, you will study and learn to apply variations of this basic pattern of organization (chronological, topical, cause–effect, problem–solution) that will help your audience to understand your meaning. You will learn about previewing and summarizing—methods of oral organization that will help your audience to retain your main ideas.

Because your introduction previews your speech and your conclusion summarizes it, most public-speaking teachers recommend that you prepare your introduction and conclusion *after* you have carefully organized the body of your talk.

Outline Your Speech If you have already generated your major ideas on the basis of logical divisions, reasons, or steps, you are well on your way to developing an outline. For your first speech, you might want to adapt the simple outline format shown in the sample outline below.[21] Indicate your major ideas by Roman numerals. Use capital letters for your supporting points. Use Arabic numerals if you need to subdivide your ideas further.

SAMPLE OUTLINE

TOPIC:
How to invest money

Your instructor may assign a topic, or you may select it.

GENERAL PURPOSE:
To inform

To inform, persuade, or entertain. Your instructor will probably specify your general purpose.

SPECIFIC PURPOSE:
At the end of my speech, the audience should be able to identify two principles that will help them to better invest their money.

A clear statement indicating what your audience should be able to do after hearing your speech

CENTRAL IDEA:

Knowing the source of money, how to invest it, and how money grows can lead to increased income from wise investments.

A one-sentence summary of your talk

INTRODUCTION:

Imagine for a moment that it is the year 2055. You are 65 years old. You've just picked up your mail and opened an envelope that contains a check for $100,000! No, you didn't win the lottery. You smile as you realize your own modest investment strategy over the last fifty years has paid off handsomely.

Attention-catching opening line

Today I'd like to answer three questions that can help you become a better money manager: First, where does money come from? Second, where do you invest it? And third, how does a little money grow into a lot of money?

Preview major ideas

Knowing the answers to these three questions can literally pay big dividends for you. With only modest investments and a well-disciplined attitude, you could easily have an annual income of $100,000 or more.

Tell the audience why they should listen to you

BODY:

I.   There are two sources of money.

    A. You already have some money.

    B. You will earn money in the future.

II. You can do three things with a dollar.

    A. You can spend your money.

    B. You can lend your money to others.

    C. You can invest your money.

III. Two principles can help make you rich.

    A. The "magic" of compound interest can transform pennies into millions.

    B. Finding the best rate of return on your money can pay big dividends.

I. Major idea
A. Supporting idea
B. Supporting idea
II. Major idea
A. Supporting idea
B. Supporting idea
C. Supporting idea
III. Major idea
A. Supporting idea
B. Supporting idea

CONCLUSION:

Today I've identified three key aspects of effective money management: (1) knowing sources of money, (2) knowing what you can do with money, and (3) understanding money-management principles that can make you rich. Now, let's go "back to the future"! Remember the good feeling you had when you received your check for $100,000? Recall that feeling again when you are depositing your first paycheck. Remember this simple secret for accumulating wealth: Part of all I earn is money to keep. It is within your power to "go for the gold."

Summarize main ideas and restate central idea.

Two Sources of Money

$

1. $'s you currently have

2. $'s you will earn

Three Things to Do with Money

$

1. Spend it

2. Lend it

3. Invest it

How to Get Rich

$

1. Use the "magic" of compound interest

2. Find the best interest rate

FIGURE 1.5 *Presentation Graphics for the Major Ideas in Your Speech*

Some public-speaking teachers may require a slightly different outline format. For example, your teacher might want you to outline your speech using Roman numeral I for the introduction, II for the body, and III for your conclusion. Or your instructor might want you to add more detailed information about your supporting material in outlines that you submit in class. Make sure you follow the precise guidelines your instructor provides for outlining your speech. Unless required, however, do not write your speech word for word. If you do, you will sound stilted and unnatural.

Consider Presentation Aids In addition to developing a written outline to use as you speak, consider using presentation aids to help your audience understand the structure of your speech and to clarify your major ideas. For example, you could use the three visuals shown in Figure 1.5 to help your audience understand the three major ideas in the outline just presented.

For all the steps we have discussed so far, your success as a speaker will ultimately be determined by your audience. That is why, throughout the text, we refer you to the audience-centered speechmaking model presented in this chapter.

Once you are comfortable with the structure of your talk and you have developed your visual aids, you are ready to rehearse.

Rehearse Your Speech

Remember this joke? On a street in New York, one man asks another, "How do I get to Carnegie Hall?" The answer: "Practice, man, practice." The joke may be older than Carnegie Hall itself, but it is still good advice to all beginners, including novice speakers.

A speech is a performance. As with any stage performance, whether it is music, dance, or theater, you need to rehearse. Experienced carpenters know to "measure twice, cut once." Rehearsing your speech is a way to "measure" your message so that you get it right when you present it to your audience.

Rehearse Your Speech Aloud The best way to practice is aloud, standing just as you will when you deliver your speech to your audience. As you rehearse out loud, try to find a comfortable way to phrase your ideas, but don't try to memorize your talk. In fact, if you have rehearsed your speech so many times that you are using exactly the same words every time, you have rehearsed long enough. Rehearse just enough so that you can discuss your ideas and supporting material without leaving out major parts of your speech. It is all right to use notes, but most public-speaking instructors limit the number of notes you may use.

Practice Making Eye Contact As you rehearse, practice making eye contact with your imaginary audience as often as you can. Also, be certain to speak loudly enough for all in the room to hear. If you are not sure what to do with your hands when you rehearse, just keep them at your sides. Focus on your message rather than worrying about how to gesture. Avoid jingling change with your hand in your pocket or using other gestures that could distract your audience. If you practice your speech as if you were actually delivering it, you will be a more effective speaker when you talk to the audience. And there is evidence that, like preparing early for your speech, spending time rehearsing your delivery will enhance the overall quality of your speech.[22]

Make Decisions about the Style of Your Speech Besides rehearsing your physical delivery, you also will decide about the style of your speech. "Style," said novelist Jonathan Swift, "is proper words in proper places." The words that you choose and your arrangement of those words make up the style of your speech. As we have said, some audiences respond to a style that is simple and informal. Others prefer a grand and highly poetic style. To be a good speaker, you must become familiar with the language your listeners are used to hearing and must know how to select the right word or phrase to communicate an idea. Work to develop an ear for how words will sound to your audience.

Deliver Your Speech

The time has come, and you're ready to present your speech to your audience. Delivery is the final step in the preparation process. Before you walk to the front of the room, look at your listeners to see whether the audience that has assembled is what you were expecting. Are the people out there of the age, race, and gender that you had predicted? Or do you need to make last-minute changes in your message to adjust to a different mix of audience members?

When you are introduced, walk calmly and confidently to the front of the room, establish eye contact with your audience, smile naturally, and deliver your attention-

catching opening sentence. Concentrate on your message and your audience. Deliver your speech in a conversational style, and try to establish rapport with your listeners. Deliver your speech just as you rehearsed it before your imaginary audience: Maintain eye contact, speak loudly enough to be heard, and use some natural variations in pitch. Finally, remember the advice of columnist Ann Landers: "Be sincere, be brief, and be seated."

Table 1.2 summarizes this chapter's introduction to the audience-centered speaking process and refers you to later chapters for in-depth information about each step. For a model of many attributes of a well-crafted message that we have discussed, read the speech by student Pao Yang Lee on pages 21–22.[23]

TABLE 1.2 *An Overview of the Public-Speaking Process*

Public Speaking Step	What to Do	For More Information
1. Consider the Audience	• Gather information about your audience. • Analyze the information to help you make choices about every aspect of preparing and presenting your speech.	Chapter 5: Analyzing Your Audience
2. Select and Narrow Your Topic	To select a good speech topic, consider • Your audience • Your own interests • The specific occasion when you will be speaking	Chapter 6: Developing Your Speech
3. Determine Your Purpose	• Determine whether your general purpose is to inform, to persuade, or to entertain. • Decide on your specific purpose—what you want your audience to be able to do when you finish you speech.	Chapter 6: Developing Your Speech Chapter 15: Speaking to Inform Chapter 16: Understanding Principles of Persuasive Speaking Chapter 17: Using Persuasive Strategies
4. Develop Your Central Idea	Develop a one-sentence summary of your speech.	Chapter 6: Developing Your Speech
5. Generate Your Main Ideas	Identify your major ideas by determining whether your central idea has logical divisions, reasons why it is true, or steps.	Chapter 6: Developing Your Speech
6. Gather Supporting Material	Conduct research to identify useful and interesting stories, descriptions, definitions, statistics, analogies, and opinions that support your major ideas.	Chapter 7: Gathering and Using Supporting Material

7. Organize Your Speech	• Develop your introduction, body, and conclusion. • Use signposts and transitions to clarify your organization.	Chapter 8: Organizing Your Speech Chapter 9: Introducing Your Speech Chapter 10: Concluding Your Speech Chapter 11: Outlining and Editing Your Speech
8. Rehearse Your Speech	• Prepare your speaking notes, and practice using them well in advance of your speaking date. • Practice your speech out loud, standing as you would stand while delivering your speech. • Develop appropriate and useful presentation aids.	Chapter 12: Using Words Well Chapter 13: Delivering Your Speech Chapter 14: Designing and Using Presentation Aids
9. Deliver Your Speech	• Adjust your message to the audience if necessary. • Maintain good eye contact. • Use appropriate gestures and posture. • Use appropriate vocal volume and variation.	Chapter 13: Delivering Your Speech

SAMPLE SPEECH

OUR IMMIGRATION STORY

by Pao Yang Lee

Each one of us has our own story, a history of our lives that helps explain who we are and what motivates us to be the best we can be. My story starts with my parents. Most of our parents worked hard to raise us and get us an education. Today, I'm going to share with you a part of my story. I will tell you about my parents' struggle to leave Laos and a refugee camp in Thailand and about our new life in America.

I will start my story with my parents' struggle to leave Laos to make their way to Thailand. As most of you know, many Hmong people had escaped Laos because they were being persecuted by the Communists and had to escape for their lives and freedom. My parents, who hadn't met yet, each took their journey across the Mekong River on a bamboo raft. My parents were lucky. They made it across to Thailand. According to my Dad, about a thousand Hmong people died making that exact journey. My parents' stories merged at a refugee camp in Thailand. In Thailand, although they had escaped with their lives, their lives did not improve much because the camp that the Hmong people were put in when they came to Thailand was in very poor condition. My parents met at the refugee camp in Bon Vinai a couple months after they arrived in Thailand. My Dad asked for my Mom's hand in marriage. At that

Pao captures his listeners' attention by telling them about his parents' struggle to leave Laos.

He sets the scene and provides a preview of what will be presented; audience members know that more details about the journey will be forthcoming, so they tune in to listen.

The speech is organized chronologically. Pao uses a step-by-step arrangement to describe the events that occurred.

time, my parents were very young. They didn't have any support from anybody. I was born in the refugee camp in Bon Vinai, February 18, 1980. Six months after I was born, we were sponsored by an American family, which allowed us to come to the United States.

The next chapter in our story continues in America, where each of us has our own challenge. My Dad had the most responsibility when it came to supporting our family. He knew it was important to get an education, so he started attending college. However, shortly after our arrival, my sisters were born. To make ends meet, my Dad had to drop out of college and work full time to support us all. My Mom also struggled with all the new aspects of her life. For example, in Laos, where she used to live, there wasn't any machine that would wash your clothes. However, in the United States, there are machines that will wash clothes for you. Another thing that she struggled with was using other appliances as well. Being able to operate the machine and use it properly was the hardest thing for my Mom because she wasn't able to read the directions. Probably the biggest struggle for my Mom was learning how to speak English and understand the language. It is interesting when people can't understand you, they think you're stupid. But we are the people who speak the second language.

Like my Mother and Father, I had my own challenge. I had to live in both cultures at the same time. At school, I was trying to fit in by learning the rules about how to act. While at home, I was trying to be respectful to the Hmong custom and language. This is a very difficult thing to do. It was also difficult for me to be a translator for my parents. I was just a little kid and was expected to translate an adult conversation. I was also expected to be there for my parents whenever they needed me.

Now I'm able to see my life as a part of a bigger picture—a bigger story. I have learned that you have to work hard to succeed in life. Coming from a first-generation family in the United States, I have lived through and seen the struggle that my parents went through to raise my siblings and me.

Well, today I told you a little bit about my story, a part of my ancestry that has helped make me who I am. It is a story that has been repeated by 90,000 Hmong people in the United States. As you have taken the journey with my parents from Laos, to Thailand, and to America, I hope you will be able to think of your own stories and how they have brought us to this present place and time, to learn and grow together.

Source: Public Speaking: An Audience-Centered Approach, 8th Edition by Steven A. Beebe and Susan J. Beebe. Copyright 2012. Reprinted by permission of Pearson Education, Inc.

Note how Pao signals a new idea by using the transition phrase "The next chapter in our story. . . ."

Revealing personal details and information adds interest to a story and holds listeners' attention.

As Pao concludes his speech, he summarizes by noting the "bigger story," or the implications of what he has learned. Speeches based on personal experiences are enhanced if the speaker can draw some concluding point or idea from the story.

The speech ends with a concise summary of the major idea. Pao also invites the audience to relate his story to their own lives.

STUDY GUIDE

Remember These Main Ideas

- Public-speaking skills can empower you. They can also help you to secure employment or advance your career.

- Communication is action; a speaker is a *source* who *encodes* information and ideas into a *message*, presented through visual and auditory *channels*, for the *receivers* in an audience.

- Communication is interaction; it involves feedback and takes place in a context.

- Communication is transaction; we send messages at same time we receive them.

- Anything that interferes with the communication of a message is called noise.

- Your study of public speaking can be guided by a rich history of other speakers' experience and knowledge.

- In designing and delivering your speech, always make choices with your audience in mind.

- Gather and analyze information about your audience. Base your selection of topic, purpose, and even major ideas on this information.

- To select and narrow a topic, ask yourself three questions: Who is the audience? What are my interests, talents, and experiences? What is the occasion?

- The three general purposes for speeches are to inform, to persuade, and to entertain. Your specific purpose statement tells what your listeners should be able to do after your speech.

- Your central idea is a one-sentence summary of your speech. To divide the central idea into main ideas, look for logical division, reasons the central idea is true, or a series of steps.

- Gather materials to support your speech from electronic and library resources. Make sure your supporting material is personal and concrete and that it appeals to your listener's senses. Appropriate visual aids can also support your presentation.

- Every well-prepared speech has an introduction, a body, and a conclusion. Develop a written outline to help you organize your speech.

- Rehearse aloud, standing and practicing eye contact with your audience. As you deliver the speech, concentrate on your audience and message, and try to develop a rapport with your listeners.

Understand These Key Terms

central idea (p. 13)

channels (p. 5)

code (p. 4)

context (p. 6)

declamation (p. 8)

decode (p. 5)

elocution (p. 8)

empowerment (p. 2)

encode (p. 4)

external noise (p. 5)

feedback (p. 6)

general purpose (p. 12)

internal noise (p. 5)

main ideas (p. 14)

message (p. 5)

public speaking (p. 2)

receiver (p. 5)

rhetoric (p. 8)

source (p. 4)

specific purpose
(p. 12)

speech topic
(p. 11)

Think about These Questions

- How do you think this course in public speaking can help you with your career goals? With your personal life?
- Give an example of internal noise that is affecting you as you read this question.
- Declamation is defined as "the delivery of an already famous address." Is it ethical to deliver a speech that was written and/or already delivered by someone else? Explain your answer.
- One of your friends took a public-speaking course last year and still has a file of speech outlines. Because you will give the speech yourself, is it ethical to use one of your friend's outlines as a basis for your speech? Explain.
- Shara Yobonski is preparing to address the city council in an effort to tell the members about the Food for Friendship program she has organized in her neighborhood. What steps should she follow to prepare and deliver an effective speech?

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The publisher of this book provides a wealth of study resources and speech preparation tools to help you throughout your course in public speaking.

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Speaking with Confidence 2

> "THE MIND IS A WONDER-
> FUL THING. IT STARTS
> WORKING THE MINUTE
> YOU'RE BORN AND NEVER
> STOPS . . . UNTIL YOU
> STAND UP TO SPEAK IN
> PUBLIC."
>
> —GEORGE JESSEL

Perhaps public speaking is a required class for you, but because of the anxiety you feel when you deliver a speech, you've put it off as long as possible.

The first bit of comfort we offer is this: *It's normal to be nervous.* In a survey seeking to identify people's phobias, public speaking ranked as the most anxiety-producing experience most people face. Forty-one percent of all respondents reported public speaking as their most significant fear; fear of death ranked only sixth![1] On the basis of these statistics, comedian Jerry Seinfeld suggests, "Given a choice, at a funeral most of us would rather be the one in the coffin than the one giving the eulogy." Other studies have found that more than 80 percent of the population feels anxious when they speak to an audience.[2] Some people find public speaking quite frightening; studies suggest that about 20 percent of all college students are highly apprehensive about speaking in front of others.[3]

You may also find comfort in knowing you are not alone in experiencing speech anxiety. President John F. Kennedy and former British Prime Minister Winston Churchill were both noted for their superb public-speaking skills. When they spoke, they seemed perfectly at ease. Amazingly, both Kennedy and Churchill were extremely fearful of speaking in public. The list of famous people who admit to feeling nervous before they speak may surprise you: Katie Couric, Conan O'Brien, Jay Leno, Carly Simon, and Oprah Winfrey have all reported feeling anxious and jittery before they speak in public.[4] Almost everyone experiences some anxiety when speaking in public.

The main comfort we offer, however is this: You can learn positive approaches that allow your nervousness to work *for you*.[5] In fact, that is the goal of this chapter. Because an understanding of why you feel apprehensive is a good starting point on the journey to speaking with greater confidence,[6] we will first help you to understand why you become nervous. Then we will offer specific strategies to help you speak with greater comfort and less anxiety.

2.a   Understand Your Nervousness

What makes you feel nervous about speaking in public? Why do your hands sometimes shake, your knees quiver, your stomach flutter, and your voice seem to go up an octave? What is happening to you? Believe it or not, these symptoms are the result of your brain trying to help you. When your brain becomes aware of your stress when you are speaking, it signals your body to help you with this difficult task. Sometimes, however, this assistance is not useful because your brain offers more "help" than you need.

Your Psychology Affects Your Biology

Your view of the speaking assignment, your perception of your speaking skill, and your self-esteem interact to create anxiety.[7] Researchers found that among the causes of anxiety about public speaking were fear of humiliation, concern about not being prepared, worry about one's looks, pressure to perform, personal insecurity, concern that the audience wouldn't be interested in the speaker or the speech, lack of experience, fear of making mistakes, and an overall fear of failure.[8] Another study found that

men are likely to experience more anxiety than women are when speaking to people from a culture different from their own.[9] As you read the list, you probably found a reason that resonated with you. Most people feel some nervousness when they speak before others. As we've said, you're not alone if you are apprehensive about giving a speech.[10]

Whatever the specific reason, your brain is presented with a conflict. You want to do well, but you're not sure that you can or will. In response, the brain triggers your body to summon more energy to deal with the conflict. Your breathing rate increases, you pump more adrenaline, and you rush more blood through your veins.[11] Your brain has switched your body to its default fight-or-flight mode: You can either fight to respond to the challenge or flee to avoid the cause of the anxiety. Other physiological changes that you may feel because of this psychological state are a more rapid heartbeat, shaking knees and hands, a quivering voice, and increased perspiration.[12] You may experience butterflies in your stomach because of changes in your digestive system. As a result of your physical discomfort, you may make less eye contact with your audience, use more vocalized pauses (such as "Um," "Ah," or "You know"), and speak too rapidly. Although you see your physical responses as hindrances, your body is simply trying to help you with the task at hand.

Your Biology Affects Your Psychology

Increasingly, researchers are concluding that communication apprehension may have a long-term genetic, biological basis. Some people may inherit a tendency to feel anxious about speaking in public.[13] Some researchers have concluded that public-speaking apprehension is both a *trait* (a characteristic or general tendency that you may have) and a *state* (anxiety triggered by the specific incidence of giving a speech to an audience).[14] You might wonder, "So if I have a biological tendency to feel nervous, is there anything I can do to help manage my fear?" The answer is *yes*. Even if you are predisposed to feel nervous because of your genetic makeup, there are strategies that you can use to help manage your apprehension. We discuss many of these strategies in the rest of this chapter. In the meantime, the How To box shows that what you've learned in just these first few pages can already help you.

HOW TO

Make Your Understanding of Anxiety Work for You

Don't let your initial anxiety convince you that you cannot speak effectively. Use what you now know to manage your fear and anxiety by keeping in mind the following observations:

- *You are going to feel more nervous than you look.* Many students are surprised when classmates reveal that they felt shaky while giving their speeches. If you worry that you are going to appear nervous to others, you may, in fact, *increase* your anxiety. Your body will exhibit more physical changes to deal with your self-induced state of anxiety. Instead, consciously remind yourself that your audience cannot see evidence of everything you feel.

- *You can't make it go away.* It is unrealistic to try to eliminate speech anxiety. Instead, your goal should be to manage your nervousness so that it does not create so much internal noise that it keeps you from speaking effectively.

- *You can rename anxiety to tame it.* Your heightened state of readiness can actually help you to speak better, especially if you view the public-speaking event positively instead of negatively. Extra adrenaline, increased blood flow, pupil dilation, increased endorphins to block pain, increased heart rate, and other physical changes caused by anxiety improve your energy level and help you to function better than you might otherwise. You are more likely to gain the benefits of the extra help your brain is trying to give you if you label your increased feelings of physiological arousal as "enthusiasm" or "excitement" than if you label the same increased arousal negatively, as "nervousness."

Your Apprehension Follows a Predictable Pattern

Research suggests that many people feel most nervous right before they give their speech, as shown in Figure 2.1.[15] If you're typical, you'll feel the second-highest level of anxiety when your instructor explains the speech assignment. You'll probably feel the least anxiety when you're preparing your speech.
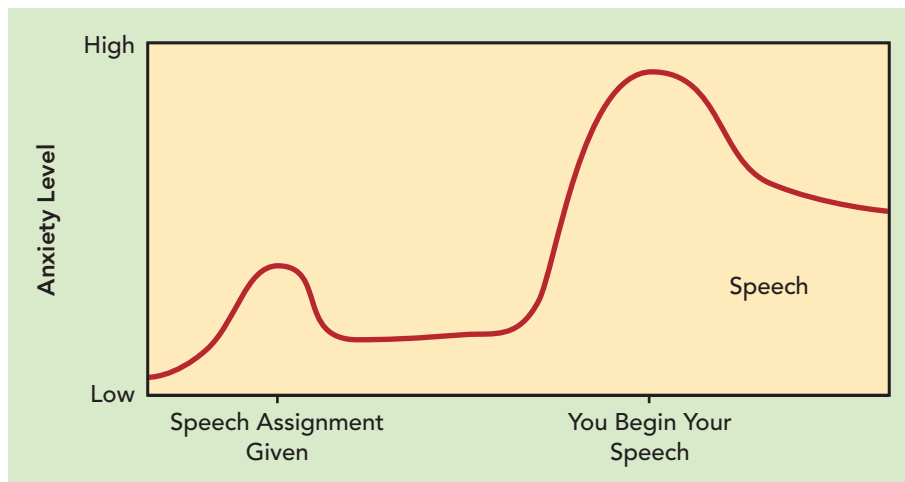
FIGURE 2.1 *Many public speakers feel the most nervous right before their speech begins, with anxiety tapering off as the speech continues. Students may also feel a smaller peak of worry when their instructor assigns them to give a speech.*

One practical application of this research is that now you can understand when you'll need the most help managing your anxiety: right before you speak. It will also help to remember that as you begin speaking, anxiety begins to decrease—often dramatically. You'll feel less anxious about your speech when you're doing something positive to prepare for it. Don't put off working on your speech; if you prepare well in advance, you'll not only have a better speech, you'll also feel less anxious about presenting it.

To identify patterns in how people experience communication apprehension, one researcher measured speakers' heart rates when they were delivering speeches and also asked them several questions about their fear of speaking.[16] After studying the results, he identified four styles of communication apprehension:

- *Average.* With this style, you have a generally positive approach to communicating in public; your overall heart rate when speaking publicly is in the average range. Speakers with this style rated their own speaking performance the highest.

- *Insensitive.* This is likely to be your style only if you have had previous experience in public speaking. Perhaps because of your experience, you tend to be less sensitive to apprehension when you speak; you have a lower heart rate when speaking, and you rate your performance as moderately successful.

- *Inflexible.* You have the highest heart rate when speaking publicly. Some people use this high and inflexible level of anxiety to enhance their performance. Their fear motivates them to prepare and be at their best. For others, the anxiety of the inflexible style creates so much tension that their speaking performance is diminished.

- *Confrontational.* You have a very high heart rate as you begin presenting a speech, and then your heart rate tapers off to more average levels. This style occurred in people who reported a strong emotional or affective response to speaking and was characteristic of more experienced speakers or people with at least some public-speaking background.

Knowing what style of communication apprehension you have can help you in at least three ways:

- It may help to know that you are not alone in how you experience apprehension and that others likely share your feelings.

- Having a general idea of your own style may give you greater insight into how to better manage your apprehension. For example, if you know that your apprehension tends to spike upward at the very beginning of speaking to an audience (the confrontational style), you will need to draw on strategies to help manage your anxiety at the outset of your talk.

- The research on apprehension styles lends support to the theory that communication apprehension may be a genetic trait or tendency.[17] That doesn't mean that there's nothing you can do to manage your anxiety; what it does mean is that, depending on your own tendencies, you may need more information to help you develop constructive ways of managing your apprehension. Read on, because we next discuss a variety of ways to build your confidence.

Understand Your Nervousness

Keep in mind:

- Nervousness is your brain trying to help you.
- Nervousness is predictable.
- You'll feel more nervous than you look.
- You are not alone.
- It's normal to be nervous.
- You can relabel and use your feelings to your advantage.

2.b Build Your Confidence

"Is there anything I can do to help manage my nervousness and anxiety when I give a speech?" you may wonder. Both contemporary research and centuries of experience from seasoned public speakers suggest some practical advice.[18]

Know Your Audience

Know to whom you will be speaking, and learn as much about your audience as you can. The more you can anticipate the kind of reaction your listeners will have to your speech, the more comfortable you will be in delivering your message.[19] As you are preparing your speech, periodically visualize your listeners' response to your message. Consider their needs, goals, and hopes as you prepare your message. Be audience-centered rather than speaker-centered. Don't keep telling yourself how nervous you are going to be.[20] An audience-centered speaker focuses on connecting to listeners rather than focusing on fear.

Don't Procrastinate

One research study confirmed what you probably already know: Speakers who are more apprehensive about speaking put off working on their speeches, in contrast to speakers who are less anxious about public speaking.[21] The lack of thorough preparation often results in a poorer speech performance, reinforcing the speaker's perception that public speaking is difficult. Realize that if you fear that you'll be nervous when speaking, you'll tend to put off working on your speech. Take charge by tackling the speech assignment early, giving yourself every chance to be successful. Don't let your fear freeze you into inaction. Prepare early.

Select an Appropriate Topic

You will feel less nervous if you talk about something with which you are familiar or with which you have some personal experience. Judy Shepard describes her college public-speaking course as her "worst nightmare."[22] But since her gay son Matthew Shepard was brutally murdered in 1998, she has become an ardent proponent of gay rights and speaks frequently at conferences.[23] Talking about something you are passionate about can boost your motivation and help you to manage your fear. Your comfort with the subject of your speech will be reflected in your delivery. In Chapter 6, we offer more detailed guidance about how to select a topic.

Be Prepared

One formula applies to most speaking situations you are likely to experience: The better prepared you are, the less anxiety you will experience. Being prepared means that you have researched your topic and practiced your speech several times before you deliver it. One research study found clear evidence that rehearsing the speech reduces the speaker's apprehension.[24]

Be Organized

Being prepared also means that you have developed a logically coherent outline rather than one that is disorganized and difficult to follow. Transitional phrases and summaries can help you to present a well-structured, easy-to-understand message. One of the key skills you'll learn in this handbook is the value of developing a well-organized message. For most North American listeners, speeches should have a beginning, a middle, and an end and should follow a logical outline pattern. Communication researcher Melanie Booth-Butterfield suggests that speakers can better manage their apprehension if they rely on the rules and structures of a speaking assignment, including following a clear outline pattern, when preparing and delivering a speech. In her research, anxiety about a speech assignment decreased and confidence increased when speakers closely followed the directions and rules for developing a speech.[25] So to help manage your apprehension about speaking, listen carefully to what the specific assignment is, ask for additional information if you're unclear about the task, and develop a well-organized message.

Know Your Introduction and Your Conclusion

As we have seen, you are likely to feel the most anxious during the opening moments of your speech. Therefore, it is a good idea to have a clear plan for how you will start your speech. We aren't suggesting that you memorize your introduction word for word, but you should have it well in mind. Being familiar with your introduction will help you to feel more comfortable about the entire speech. If you also know how you will end your speech, you will have a safe harbor in case you lose your place. If you need to end your speech prematurely, a well-delivered conclusion can permit you to make a graceful exit.

Make Practice Real

When you practice your speech, imagine that you are giving the speech to the audience you will actually address. Stand up. Picture what the room looks like, or consider rehearsing in the room in which you will deliver your speech. What will you be wearing? Practice rising from your seat, walking to the front of the room, and beginning your speech. Practice aloud rather than just saying the speech to yourself. A realistic rehearsal will increase your confidence when your moment to speak arrives.

Breathe

Nervous speakers tend to take short, shallow breaths. To help break this anxiety-induced breathing pattern, consider taking a few slow, deep breaths before you rise to speak. No one will be able to detect that you are taking deep breaths if you just slowly inhale and exhale. Besides breathing deeply, try to relax your entire body. Deep breathing and visualizing yourself as successful will help you to relax.

Channel Your Nervous Energy

One common symptom of being nervous is shaking hands and wobbly knees. As we noted earlier, what triggers this jiggling is the extra boost of adrenaline your body is giving you, and the resulting energy that has to go somewhere. Your muscles may move whether you intend them to or not. Take control by channeling that energy. Use the techniques in the How To box to help you.

As you are waiting to be introduced, focus on remaining calm. Act calm to feel calm. Give yourself a pep talk; tense and release your muscles to help you relax. Then, when your name is called, walk to the front of the room in a calm and collected manner.

HOW TO

Channel Your Energy

- To release tension, take a leisurely walk once you arrive wherever you will be speaking. A slow, relaxing walk can help to calm you down and use up some of your excess energy.

- When you are seated and waiting to speak, grab the edge of your chair (without calling attention to what you are doing) and gently squeeze the chair to release tension. No one needs to know you're doing this—just squeeze and relax, squeeze and relax.

- You can also purposely tense and then release the muscles in your legs and arms while you're seated. You don't need to look as though you're going into convulsions; just imperceptibly tense and relax your muscles to burn energy.

- One more tip: Keep both feet on the floor and gently wiggle your toes rather than sitting with your legs crossed. Crossing your legs can sometimes cause one leg or foot to go to sleep. Keeping your feet on the floor and slightly moving your toes can ensure that all of you will be wide awake and ready to go when it's your turn to speak.

Before you present your attention-catching opening sentence, take a moment to look for a friendly, supportive face. Think calm and act calm to feel calm.

Visualize Your Success

Studies suggest that one of the best ways to control anxiety is to imagine a scene in which you exhibit skill and comfort as a public speaker.[26] As you imagine giving your speech, picture yourself walking confidently to the front of the room and delivering your well-prepared opening remarks. Visualize yourself giving the entire speech as a controlled, confident speaker. Imagine yourself calm and in command. Positive visualization is effective because it boosts your confidence by helping you to see yourself as a more confident, accomplished speaker.[27] Research has found that it is even helpful to look at a picture of someone confidently and calmly delivering a speech while visualizing yourself giving the speech; such positive visualization helps you to manage your apprehension.[28] It's helpful if the visual image you're looking at is a person you can identify with—someone who looks like you or someone you believe is more like you than not.[29] But you could even make a simple drawing of someone speaking confidently.[30] What's important is that as you look at the image, you imagine that it's you confidently giving the speech.

Give Yourself a Mental Pep Talk

You might think that people who talk to themselves are slightly loony. But silently giving yourself a pep talk can give you confidence and take your mind off your nervousness. There is some evidence that simply believing that a technique can reduce your apprehension may, in fact, help reduce your apprehension.[31] Giving yourself a positive message such as "I can do this" can be a productive way to manage your anxiety. Here's a sample mental speech that you could deliver to yourself right before you speak: "I know this stuff better than anyone else. I've practiced it. My message is well organized. I know I can do it. I'll do a good job." Research provides evidence that people who entertain thoughts of worry and failure don't do themselves any favors.[32] When you feel yourself getting nervous, use positive messages to replace negative thoughts that may creep into your consciousness. Consider these examples:

Negative Thought	**Positive Self-Talk**
I'm going to forget what I'm supposed to say.	I've practiced this speech many times. I've got notes to prompt me. If I lose my place, no one will know I'm not following my outline.
So many people are looking at me.	I can do this! My listeners want me to do a good job. I'll seek out friendly faces when I feel nervous.

People think I'm dull and boring.	I've got some good examples. I can talk to people one-on-one, and people seem to like me.
I just can't go through with this.	I've talked to people all my life. I've given presentations in classes for years. I can get through this because I've rehearsed and I'm prepared.

Focus on Your Message, Not Your Fear

The more you think about being anxious about speaking, the more you will increase your level of anxiety. Instead, think about what you are going to say. In the few minutes before you address your listeners, mentally review your major ideas, your introduction, and your conclusion. Focus on your ideas rather than on your fear.

Look for Positive Support

Evidence suggests that if you think you see audience members looking critical of you or your message, you may feel more apprehensive and nervous when you speak.[33] Stated more positively, when you are aware of positive audience support, you will feel more confident and less nervous. To reiterate our previous advice: It is important to be audience-centered. Although you may face some audiences who won't respond positively to you or your message, the overwhelming majority of listeners will be positive. Read the How To box to learn how you and your public-speaking classmates can support one another.

HOW TO

Get and Give Support in Public-Speaking Class

One study found that speakers experienced less apprehension if they had a support group or a small "learning community" that provided positive feedback and reinforcement.[34] This finding has implications for you as a speaker and listener.

- *Join a study group.* When you have a speaking assignment, work with others to provide support both as you prepare and when you present your speech.

- *Listen supportively.* When you're listening to speakers in your communication class, help them by providing eye contact and positive nonverbal support, such as nodding in agreement and maintaining a positive, sincere facial expression.

- *Empathize with other students' anxieties.* Providing positive supportive feedback is especially important when you know that a speaker is quite nervous. Try to understand what might make your classmates anxious. For example, one study found that nonnative speakers may feel anxious and nervous because English is not their native language.[35]

You can help your fellow students feel more comfortable as speakers, and they can do the same for you. Watch for their support.

Focus on Your Accomplishment, Not Your Fear

When you conclude your speech, you may be tempted to fixate on your fear. You might amplify in your own mind the nervousness you felt and think everyone could see how nervous you looked. Resist that temptation. When you finish your speech, tell yourself something positive to celebrate your accomplishment. Say to yourself, "I did it! I spoke, and people listened." Don't replay your mental image of yourself as nervous and fearful. Instead, mentally replay your success in communicating with your listeners.

Seek Speaking Opportunities

The more experience you gain as a public speaker, the less nervous you will feel.[36] This course in public speaking will give you opportunities to enhance both your confidence and your skill through frequent practice. Researchers have found that speakers who were the most nervous at the beginning of a public-speaking class experienced the greatest decreases in nervousness by the end of the class.[37] Another research study found that students who took a basic public-speaking course reported having less apprehension and more satisfaction about speaking than did students who had not taken such a course.[38] To add to the practice you will get in this class, consider joining clubs and organizations such as Toastmasters, an organization dedicated to improving public-speaking skills by providing a supportive group of people to help you polish your speaking and overcome your anxiety. As you develop a track record of successfully delivering speeches, you will find that you have more confidence.[39]

QUICK CHECK

Build Your Confidence

- Be audience-centered. Prepare your speech early.
- View the public-speaking event positively.
- Prepare your speech early, and be well organized.
- Select an appropriate topic, and focus on your message, not on your fear.
- Rehearse out loud, and know your introduction and conclusion.
- Visualize your success, and give yourself a mental pep talk.
- Channel your nervous energy, and use deep-breathing techniques.
- Look for positive listener support.
- Accept lots of speaking opportunities.

STUDY GUIDE

Remember These Main Ideas

- Your view of the speaking assignment, your perception of your speaking skill, and your self-esteem interact to create anxiety.
- Your brain responds to anxiety by triggering the flight-or-fight response. This heightened readiness for action can actually help you to speak better.
- Some people are genetically predisposed to be more nervous than others, but it's normal for most people to be nervous about public speaking.
- You have a predictable style of speaking apprehension, which can help you to figure out ways to cope with your nervousness.
- To help manage your apprehension, be prepared and know your audience; consider their needs, goals, and hopes as you choose an appropriate topic and prepare your message. Be audience-centered rather than speaker-centered.
- Don't put off working on your speech; the better prepared and more organized you are, the less anxiety you will experience.
- Select a topic with which you feel comfortable, so that you can focus on your ideas rather than on your fear.
- Organize your speech well, and be especially familiar with your introduction and conclusion.
- Re-create the speech environment when you rehearse.
- Just before you speak, channel nervous energy and use relaxation techniques, positive visualization, and positive verbal reinforcement.
- Look for positive listener support as you speak. Consider creating a support group among your classmates.
- When you finish your speech, tell yourself something positive to celebrate your accomplishment.
- Seek speaking opportunities. Practice builds confidence.

Think about This Question

- Mike Roberts, president of his fraternity, is preparing to address the university academic council in an effort to persuade council members to support establishment of a Greek housing zone on campus. This is his first major task as president, and he is understandably nervous about his responsibility. What advice would you give to help him manage his nervousness?

Learn More Online

Take a quiz to assess your communication apprehension at www.jamescmccroskey.com/measures/prca24.htm.

For tips on managing nervousness, visit www.school-for-champions.com/speaking/fear.htm and http://www.speechcoachforexecutives.com/speech_anxiety.html.

Speaking Freely and Ethically

3

> "FREE SPEECH NOT ONLY LIVES, IT ROCKS!"
>
> —OPRAH WINFREY

I n July 2009, a popular radio host in Austin, Texas, known for his sarcastic humor, used on the air an "insulting and highly offensive" ethnic slur.[1] Radio station KLBJ cancelled the offender's show, suspended him for two weeks without pay, and permanently removed him from the air. When a station manager announced these actions to the local newspaper, he acknowledged, "There will be members of the community who feel we did not do enough and I think there might be members of the community who feel we did too much." The reason for the difference in public opinion? Although the radio host exercised his *right* to free speech, he did not exercise his *ethical responsibility*.

3.a Introduction to Ethics

In the United States, the right to speak freely goes hand in hand with the responsibility to speak ethically.

What Are Ethics?

Ethics are the beliefs, values, and moral principles by which people determine what is right or wrong. Some ethical values appear to be universal, or nearly so. For example, the major world religions have remarkably similar moral codes for how people should treat others.[2] For Christians, the Golden Rule—"Do unto others as you would have others do unto you"—is a fundamental value. Buddhism teaches a similar value: "One should seek for others the happiness one desires for oneself." Hinduism asks adherents to live by the precept "Do nothing to others which would cause pain if done to you." Judaism teaches, "What is hateful to you, do not do to others." And Islam declares, "No one of you is a believer until he desires for his brother that which he desires for himself."

Although the underlying ethic of how to treat others is fundamental to the world's religions, other ethical principals may reflect cultural norms, professional standards, or individual beliefs or values.

Ethics serve as criteria for many of the decisions we make in our personal and professional lives and for our judgments of others' behavior. The student who refuses to cheat on a test, the employee who will not call in sick to gain an extra day of vacation, and the property owner who does not claim more storm damage than she actually suffered have all made choices based on ethics.

We read and hear about ethical issues every day in the media. Cloning and drug testing have engendered heated ethical debates among medical professionals. Advertising by some attorneys has incensed those who believe that it has resulted in an overall increase in frivolous litigation that is tarnishing the profession. And in the political arena, debates about reforms of social programs, fiscal responsibility, and the regulation of business and industry all hinge on ethical issues.

How Do Public Speakers Use Ethics?

Although you are undoubtedly familiar with many ethical issues, you may have given less thought to ethics in public speaking. These center on one main concern: In a country in which **free speech** is protected by law, the right to speak freely must be balanced by the responsibility to speak ethically. In 1999, the National Communication Association developed a Credo for Communication Ethics, which emphasizes the fundamental nature and far-reaching impact of ethical communication:

> Ethical communication is fundamental to responsible thinking, decision making, and the development of relationships and communities within and across contexts, cultures, channels, and media. Moreover, ethical communication enhances human worth and dignity by fostering truthfulness, fairness, responsibility, personal integrity, and respect for self and others.[3]

Ethical considerations should guide every step of the public-speaking process. As you determine the goal of your speech, outline your arguments, and select your evidence, think about the beliefs, values, and morals of your audience as well as your own. Ethical public speaking is inherently audience-centered, always taking into account the needs and rights of the listeners.

In our discussion of speaking freely and ethically, we will turn first to free speech—both its protection and its restriction by law and public policy. Then we will discuss the ethical practice of free speech by speakers and listeners, providing guidelines to help you balance your right to free speech with your responsibilities as an audience-centered speaker and as a critical listener. Within this framework, we will define and discuss plagiarism, one of the most troublesome violations of public-speaking ethics.

3.b Speaking Freely

In April 2007, CBS radio fired controversial talk-radio host Don Imus for derogatory comments he had made on the air about members of the Rutgers University women's basketball team. In a commencement address at Queen's College two months later, author Susan Isaacs questioned the firing. "He is pretty much a pig," Isaacs agreed. "But the demands for his ouster were wrong." She went on to explain,

> If you get rid of one talk show host, next to go is an offensive comedy show such as South Park, shock jock Howard Stern and conservative host Rush Limbaugh. Then it's your turn (to be quieted).[4]

While critical of Imus's *ethics*, Isaacs nevertheless defended his right to *free speech*.

Free Speech and the U.S. Constitution

In 1791, the **First Amendment** to the U.S. Constitution was written to guarantee that "Congress shall make no law . . . abridging the freedom of speech." In the more than

200 years since then, entities as varied as state legislatures, colleges and universities, the American Civil Liberties Union, and the federal courts have sought to define through both law and public policy the phrase *freedom of speech*.

Only a few years after the ratification of the First Amendment, Congress passed the Sedition Act, providing punishment for those who spoke out against the government. When both Thomas Jefferson and James Madison declared this act unconstitutional, however, it was allowed to lapse.

Free Speech in the Twentieth Century

During World War I, the U.S. Supreme Court ruled that it was lawful to restrict speech that presented "a clear and present danger" to the nation. This decision led to the founding, in 1920, of the American Civil Liberties Union, the first organization formed to protect free speech. In 1940, Congress declared it illegal to urge the violent overthrow of the federal government. However, even as they heard the hate speech employed by Hitler and the Nazis, U.S. courts and lawmakers argued that only by protecting free speech could the United States protect the rights of minorities and the disenfranchised. For most of the last half of the twentieth century, the U.S. Supreme Court continued to protect rather than to limit free speech, upholding it as "the core aspect of democracy."[5]

In 1964, the Supreme Court narrowed the definition of slander, or false speech that harms someone. The Court ruled that before a public official can recover damages for slander, he or she must prove that the slanderous statement was made with "actual malice."[6] Another boost for free speech occurred in 1964, not in the courts but on a university campus. In December of that year, more than one thousand students at the University of California in Berkeley took over three floors of Sproul Hall to protest the recent arrest of outspoken student activists. The Berkeley Free Speech Movement that arose from the incident permanently changed the political climate of U.S. college campuses. In a written statement on the thirty-year anniversary of the protest, Berkeley's vice chancellor, Carol Christ, wrote, "Today it is difficult to imagine life in a university where there are serious restrictions on the rights of political advocacy."[7]

Free speech gained protection in the last two decades of the twentieth century, during which the Supreme Court found "virtually all attempts to restrain speech in advance … unconstitutional," regardless of how hateful or disgusting the speech may seem to some.[8] In 1989, the Supreme Court defended the burning of the U.S. flag as a "**speech act**" protected by the First Amendment. In 1997, the Court struck down the highly controversial federal Communications Decency Act of 1996, which had imposed penalties for creating, transmitting, or receiving obscene material on the Internet. The Court ruled that "the interest in encouraging freedom of expression in a democratic society outweighs any theoretical but unproven benefit of censorship."[9]

Perhaps no recent test of free speech received more publicity than the sensational 1998 lawsuit brought by four Texas cattlemen against popular talk-show host Oprah Winfrey. In a 1996 televised show on "mad cow disease," Winfrey had declared that she would never eat another hamburger. Charging that her statement caused cattle prices to plummet, the cattlemen sued for damages; however, Winfrey's attorneys successfully argued that the case was an important test of free speech. Emerging from the courtroom

after the verdict in her favor, Winfrey shouted, "My reaction is that free speech not only lives, it rocks!"[10]

Free Speech in the Twenty-First Century

One month after the September 11, 2001, terrorist attacks on the United States, the pendulum again swung toward restriction of free speech with the passage of the Patriot Act, which broadened the investigative powers of government agencies. Not surprisingly, the Patriot Act has been roundly criticized by various civil rights, free speech, and publishing groups. One coalition of such groups described the Patriot Act as "the latest in a long line of abuses of rights in times of conflict."[11]

> It is ironic that even as Americans debate the restrictions imposed by the Patriot Act, they recognize and offer restitution for historical infringement on free speech. In May 2006, Montana Governor Brian Schweitzer formally pardoned seventy-eight late citizens of Montana who had been imprisoned or fined under the Montana Sedition Act of 1918, convictions that "violated basic American rights of speech."[12]

The pendulum swung back in June 2010, when the exercise of free speech created controversy for and hastened the retirement of veteran White House correspondent Helen Thomas. Asked by a rabbi to comment on Israel, Thomas responded that the Israelis should get out of Palestine. Although Thomas later both apologized and resigned from the White House press corps, her right to free speech was upheld by former CBS News foreign correspondent Terry Phillips, who noted wryly, "Apparently, journalists are now only willing to defend free speech when it is safe."[13]

The Quick Check reviews the history of the First Amendment. There can be little doubt that in the months and years to come, the United States will continue to debate "the balance among national security, free speech, and patriotism."[14]

QUICK CHECK

History of Free Speech in the United States

1791	First Amendment guarantees that "Congress shall make no law . . . abridging the freedom of speech."
1798	Sedition Act is passed (expired in 1801).
1919	U.S. Supreme Court rules that speech presenting "a clear and present danger" may be restricted.
1920	American Civil Liberties Union is formed.
1940	Congress declares it illegal to urge the violent overthrow of the federal government.
1964	U.S. Supreme Court restricts definition of slander; Berkeley Free Speech Movement is born.
1989	U.S. Supreme Court defends the burning of the U.S. flag as a "speech act."
1997	U.S. Supreme Court strikes down Communications Decency Act of 1996, in defense of free speech on the Internet.

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1998	Oprah Winfrey successfully defends her right to speak freely on television.
2001	September 11 terrorist attacks spark passage of the Patriot Act and new debate over the balance between national security and free speech.
2006	State of Montana pardons those convicted under the Montana Sedition Act of 1918.
2010	White House Correspondent Helen Thomas retires amid controversy over what some saw as her exercise of free speech.

3.c Speaking Ethically

As the boundaries of free speech expand, the importance of **ethical speech** increases. Although there is no definitive ethical creed for a public speaker, teachers and practitioners of public speaking generally agree that an ethical speaker is one who has a clear, responsible goal; uses sound evidence and reasoning; is sensitive to and tolerant of differences; is honest; and avoids plagiarism. In the discussion that follows, we offer suggestions for observing these ethical guidelines.

Have a Clear, Responsible Goal

The goal of a public speech should be clear to the audience. For example, if you are trying to convince the audience that your beliefs on abortion are more correct than those of others, you should say so at some point in your speech. If you keep your true agenda hidden, you violate your listeners' rights. In addition, an ethical goal should be socially responsible. A socially responsible goal is one that gives the listener choices, whereas an irresponsible, unethical goal is psychologically coercive. Adolf Hitler's speeches, which incited the German people to hatred and genocide, were coercive, as were those of Chinese leader Deng Xiaoping, who tried to intimidate Chinese citizens into revealing the whereabouts of leaders of the unsuccessful 1989 student uprising in Tiananmen Square.

If your overall objective is to inform or persuade, it is probably ethical; if your goal is to coerce or manipulate, it is unethical. But lawyers and ethicists do not always agree on this distinction. As we have pointed out, Congress and the U.S. Supreme Court have at times limited speech that incites sedition, violence, and riot, but they have also protected free speech rights "for both the ideas that people cherish and the thoughts they hate."[15] Even those who defend a broad legal right to free speech recognize that they are defending the right to unethical, as well as ethical, speech. For example, faculty, administrators, and regents of the University of Colorado have for years debated the case of ethnic studies professor Ward Churchill, who, immediately following the 2001 terrorist attacks, compared some of those who died at the World Trade Center to Holocaust architect Adolf Eichmann. Even as the university's president and the governor of Colorado recommended Churchill's dismissal, others staunchly defended his right to speak freely.[16]

Use Sound Evidence and Reasoning

Ethical speakers use critical-thinking skills such as analysis and evaluation to draw conclusions and formulate arguments. Unethical speakers substitute false claims and manipulation of emotion for evidence and logical arguments. In the early 1950s, Wisconsin senator Joseph McCarthy incited national panic by charging that Communists were infiltrating every avenue of American life. Thousands of people came under suspicion, and many lost jobs and careers because of the false accusations. Never able to substantiate his claims, McCarthy nevertheless succeeded in his witch hunt by exaggerating and distorting the truth. One United Press reporter noted, "The man just talked in circles. Everything was by inference, allusion, never a concrete statement of fact. Most of it didn't make sense."[17] Although today we recognize the flimsiness of McCarthy's accusations, in his time, the man wielded incredible power. Like Hitler, McCarthy knew how to manipulate emotions and fears to produce the results he wanted. It is sometimes tempting to resort to false claims to gain power over others, but it is always unethical to do so.

Some speakers bypass sound evidence and reasoning in order to make their conclusions more provocative. One contemporary rhetoric scholar offers the following example of such short-circuited reasoning:

Let's say two people are observing who speaks in college classrooms and they come up with

1. Women are not as good at public speaking as men.
2. In college classes on coed campuses where most professors are male, women tend to talk less in class than men.[18]

The first conclusion, based on insufficient evidence, reinforces sexist stereotypes with an inflammatory overgeneralization. The second, more qualified conclusion is more ethical.

One last, but important, requirement for the ethical use of evidence and reasoning is to share with an audience all information that might help them reach a sound decision, including information that may be potentially damaging to your case. Even if you proceed to refute the opposing evidence and arguments, you have fulfilled your ethical responsibility by presenting the perspective of the other side. And you can actually make your own arguments more convincing by anticipating and answering counterarguments and evidence.

Be Sensitive to and Tolerant of Differences

The filmmaker who ate nothing but McDonald's meals for his Oscar-nominated movie *Super Size Me* apologized for a profanity-laced, politically incorrect speech at a suburban Philadelphia school.

Among other things, Morgan Spurlock joked about the intelligence of McDonald's employees and teachers smoking pot while he was speaking at Hatboro-Horsham High School.

Spurlock, 35, told *The Philadelphia Inquirer* in a telephone interview that he "didn't think of the audience" and could have chosen his words better.[19]

Being audience-centered requires that you become as aware as possible of other people's feelings, needs, interests, and backgrounds. Spurlock clearly violated this ethical principal in his remarks.

Sensitivity to differences, sometimes called **accommodation**, does not mean that speakers must abandon their own convictions or pander to those of their audience members. It does mean that speakers should demonstrate a willingness to listen to opposing viewpoints and learn about different beliefs and values. Such willingness not only communicates respect; it can also help a speaker to select a topic, formulate a purpose, and design strategies to motivate an audience.

Your authors are currently involved in an informal educational exchange with a professor from the St. Petersburg Cultural Institute in Russia, and we had a chance to meet the professor and her family in St. Petersburg. In talking with the professor's talented teenage daughter, we inquired about her plans after she finished her university education. Smiling at us in both amusement and amazement, she replied, "Americans are always planning what they are going to do several years in the future. In Russia, we do not plan beyond two or three weeks. Life is too uncertain here." Having gained this insight into Russian life, we know now that it would raise false hopes or be dismissed as irrelevant if we were to attempt to motivate Russian audiences with promises of benefits far in the future. Our new understanding helps us see that speaking of immediate, deliverable rewards is a more realistic and ethical approach to communication with our Russian friends, but it has broader implications as well. DePaul University communication professor Kathy Fitzpatrick notes, "Our success in public diplomacy will turn on our ability to speak in ways that recognize and appreciate how [our audiences] will interpret our messages."[20]

A speaker who is sensitive to differences also avoids language that might be interpreted as being in any way biased or offensive. Although it might seem fairly simple and a matter of common sense to avoid overtly abusive language, it is not so easy to avoid language that discriminates more subtly. In Chapter 12, we look at specific words and phrases that can be unintentionally offensive and that ethical speakers should avoid.

Be Honest

Knowingly offering false or misleading information to an audience is an ethical violation. In 2003, President George W. Bush and members of his staff accepted responsibility for having told the public that Iraq was getting nuclear fuel from Africa, even after intelligence reports several months earlier had discredited the claim. In 1999, Toronto Blue Jays manager Tim Johnson was fired after it was revealed that the stories he had told to his team about his combat experiences in Vietnam were false. During the war, it turned out, he actually played ball while serving with the Reserves in California.[21]

Perhaps most famously, in January 1998, then-President Bill Clinton's finger-wagging declaration that "I did not have sexual relations with that woman—Miss Lewinsky" was a serious breach of ethics that came back to haunt him. Many Americans were willing to forgive the inappropriate relationship; fewer could forgive the dishonesty.

A seeming exception to the dictum to avoid false information is the use of hypothetical illustrations—illustrations that never actually occurred but that might happen. Many speakers rely on such illustrations to clarify or enhance their speeches. As long as a speaker makes clear to the audience that the illustration is indeed hypothetical—for example, prefacing the illustration with a phrase such as "Imagine that . . . "—such use is ethical.

Honesty also requires that speakers give credit for ideas and information that are not their own. *The Publication Manual of the American Psychological Association* states that "an author does not present the work of another as if it were his or her own work. This can extend to ideas as well as written words."[22] Presenting the words and ideas of others without crediting them is called plagiarism. This ethical violation is both serious enough and widespread enough to warrant a separate discussion.

Don't Plagiarize

Although some cultures may view unacknowledged borrowing from sources as a sign of respect and humility and an attempt to be audience-centered, in the United States and most other Western cultures, using the words, sentence structures, and/or ideas of another person without crediting the source is a serious breach of ethics. Yet even people who would never think of stealing money or shoplifting may feel justified in **plagiarizing**—stealing ideas. One student commencement speaker who plagiarized a speech by the writer Barbara Kingsolver explained his action as resulting from the "expectation to produce something amazing."[23]

Understand What Constitutes Plagiarism Even if you have never plagiarized anything as public as a commencement address, perhaps you can remember copying a grade-school report directly from the encyclopedia, or maybe you've even purchased or "borrowed" a paper to submit for an assignment in high school or college. These are obvious forms of plagiarism. Less obvious forms include **plagiaphrasing**—lacing a speech with compelling phrases that you find in a source that you do not credit, failing to give credit to a source or adequate information in a citation, or relying too heavily on the vocabulary or sentence structure of a source.

Understand That Plagiarism May Have Significant Consequences
The Center for Academic Integrity reports that 75 percent of college students admit to having cheated at least once.[24] The Educational Testing Service has found that one Web site offering free term papers gets some eighty thousand hits per day. Ironically, at least one such site claims to provide "non-plagiarized term papers"—ironic, because using any such paper is exactly what constitutes plagiarism![25] And communication researcher Todd Holm reports that more than 50 percent of three hundred students surveyed admitted cheating in some way in a public-speaking class.[26]

Despite the near-epidemic occurrence of plagiarism, most colleges impose stiff penalties on students who plagiarize. Plagiarists almost always fail the assignment in question, frequently fail the course and are sometimes put on academic probation or even expelled. And the risk of being caught is much greater than you might suspect. Many

colleges subscribe to a Web-based plagiarism detection company such as Turnitin; other professors routinely use free detection sites such as Grammarly or even a search engine such as Google.

A few years ago, one of your authors heard an excellent student speech on the importance of detecting cancer early. The only problem was that she heard the same speech again in the following class period! On finding the "speech"—actually a *Reader's Digest* article that was several years old—both students were certain that they had discovered a surefire shortcut to an A. Instead, they failed the assignment, ruined their course grades, and lost your author's trust. The consequences of plagiarism in other arenas can be even more dire, including the loss of a job or the end of a promising career.

Do Your Own Work The most flagrant cases of plagiarism result from not doing your own work. For example, while you are poking around the library for ideas to use in a speech assignment, you might discover an entire speech or perhaps an article that could easily be made into a speech. However tempting it may be to use this material and however certain you are that no audience member could possibly have seen it, resist the urge to plagiarize. You will be cheating yourself if you do not learn how to compose a speech on your own; after all, you are in college to acquire new skills.

Another way in which speakers sometimes attempt to shortcut the speech preparation task is to ask another person to edit a speech so extensively that it becomes more that other person's work than their own. This is another form of plagiarism as well as another way in which novice speakers can cheat themselves out of the skills they need to develop.

Acknowledge Your Sources Our admonition to do your own work in no way suggests that you should not research your speeches and then share the results with audience members. In fact, an ethical speaker is responsible for doing just that. Furthermore, some information is so widely known that you do not have to acknowledge a source for it. For example, you need not credit a source if you say that a person must be infected with the HIV virus to develop AIDS or that the Treaty of Versailles was signed on June 28, 1919. This information is widely available in a variety of reference sources. However, if you decide to use any of the following in your speech, you must give credit to the source:

- Direct quotations, even if they are only brief phrases
- Opinions, assertions, or ideas of others, even if you paraphrase them rather than quote them verbatim
- Statistics
- Any nonoriginal visual materials, including graphs, tables, and pictures

Take Careful Notes To be able to acknowledge your sources, you must first practice careful and systematic note-taking. Indicate with quotation marks any phrases or sentences that you photocopy or copy by hand verbatim from a source, and be sure to

record the author, title, publisher or Web site, publication date, and page numbers for all sources from which you take quotations, ideas, statistics, or visual materials.

Cite Sources Correctly In addition to keeping careful records of your sources, you must know how to cite sources for your audience, both orally and in writing. Perhaps you have heard a speaker say, "Quote," while holding up both hands with index and middle fingers curved to indicate quotation marks. This is an artificial and distracting way to cite a source. As shown in the How To box, an **oral citation** can be integrated more smoothly into a speech.

HOW TO

Incorporate an Oral Citation into Your Speech

On a 2010 Web page titled *Rabies*, the Centers for Disease Control and Prevention define *rabies* as

"a preventable viral disease of mammals most often transmitted through the bite of a rabid animal."

Provide the date.
Specify the type of resource.
Give the title.
Provide the author or source.

Pause briefly to signal that you are about to begin quoting.
Quote the source.

Pause again to indicate that you are ending the quoted passage.

You can also provide a written citation for a source. In fact, your public-speaking instructor may ask you to provide a bibliography of sources along with the outline or other written materials he or she requires for each speech. Instructors who require a bibliography will usually specify the format in which they want the citations; if they do not, you can use a style guide such as those published by the MLA (Modern Language Association) or the APA (American Psychological Association), both of which are available online as well as in traditional print format. Here is an example of a written citation in MLA format for the source cited orally in the earlier example. Notice that the citation provides two dates: the date of publication (included in the title of the article) and the date the article was accessed by the researcher. If you are unable to find the date the material was posted—or any other single element of information—proceed directly to the next item in the citation.

Rabies. Centers for Disease Control and Prevention, 1 June 2010. Web. 21 June 2010.

Perhaps now you are thinking, "What about those 'gray areas,' those times when I am not certain whether information or ideas I am presenting are common knowledge?" A good rule is this: When in doubt, document. You will never be guilty of plagiarism if you document something you didn't need to, but you could be committing plagiarism if you do not document something you really should have.

The Ethical Public Speaker . . .

- Has a clear, responsible goal.
- Uses sound evidence and reasoning.
- Is sensitive to and tolerant of differences.
- Is honest.
- Avoids plagiarism.

3.d   Speaking Credibly

Credibility is a speaker's believability. A credible speaker is one whom an audience perceives to be competent, knowledgeable, dynamic, and trustworthy. To achieve the last of these four factors—trustworthiness—you as a speaker must consistently adhere to ethical principles.

You trust people whom you believe to be ethical. In fact, the Greek rhetorician Aristotle used the term *ethos*—the root word of *ethic* and *ethical*—to refer to a speaker's credibility. Quintilian, a Roman teacher of public speaking, believed that an effective public speaker also should be a person of good character, a "good person speaking well."

We examine credibility in more detail in Chapter 5, where we discuss analyzing your audience's attitudes toward you; in Chapter 9, where we discuss establishing your credibility in your speech introduction; and in Chapters 16 and 17, where we discuss the role of credibility in persuading an audience.

For now, keep in mind that speaking ethically is one key to being perceived by your audience as a credible speaker.

STUDY GUIDE

Remember These Main Ideas

- Ethics are the beliefs, values, and moral principles by which people determine what is right or wrong.
- In a country in which free speech is protected by law, the right to speak freely must be balanced by the responsibility to speak ethically.
- Ethical public speaking is inherently audience-centered, always taking into account the needs and rights of the listeners.
- The First Amendment to the U.S. Constitution was written to guarantee that "Congress shall make no law … abridging the freedom of speech."
- Although Congress and the courts have occasionally limited free speech by law and policy, more often they have protected and broadened its application.
- The right to free speech has also been upheld by such organizations as the American Civil Liberties Union and by colleges and universities.
- Speakers who exercise their right to free speech are responsible for tempering what they say by applying ethics, or moral principles and values.
- Although there is no definitive standard of ethics, most people agree that to be ethical public speakers must be responsible, honest, and tolerant; use sound reasoning; and avoid plagiarism.
- Plagiarism is one of the most common violations of speech ethics. You can usually avoid plagiarizing by understanding what it is, doing your own work, and acknowledging the sources for any quotations, ideas, statistics, and visual materials you use in a speech.

Understand These Key Terms

accommodation (p. 44)	First Amendment (p. 39)	plagiarizing (p. 45)
credibility (p. 48)	free speech (p. 39)	speech act (p. 40)
ethics (p. 38)	oral citation (p. 47)	
ethical speech (p. 42)	plagiaphrasing (p. 45)	

Think about These Questions

- Explain how ethical behavior serves as a balance to free speech.
- Why do you think the U.S. Supreme Court has historically considered flag burning and pornography to be "free speech acts"?

- From at least the time of Franklin Delano Roosevelt, speechwriters have written many of the best speeches made by U.S. presidents. Is such use of speechwriters ethical? Is it ethical to give credit to the presidents for memorable lines from speeches written by professional speechwriters?

- The following passage comes from the book *Abraham Lincoln, Public Speaker*, by Waldo W. Braden:

> The Second Inaugural Address, sometimes called Lincoln's Sermon on the Mount, was a concise, tightly constructed composition that did not waste words on ceremonial niceties or superficial sentiment. The shortest Presidential inaugural address up to that time, it was only 700 words long, compared to 3,700 words for the First, and required from 5 to 7 minutes to deliver.[27]

> Which of the following statements should be credited to Braden if you were to use them in a speech?

> "Lincoln's second inaugural address is sometimes called Lincoln's Sermon on the Mount."

> "Because he was elected and sworn in for two terms as president, Abraham Lincoln prepared and delivered two inaugural addresses."

> "Lincoln's second inaugural address was 700 words and 5 to 7 minutes long."
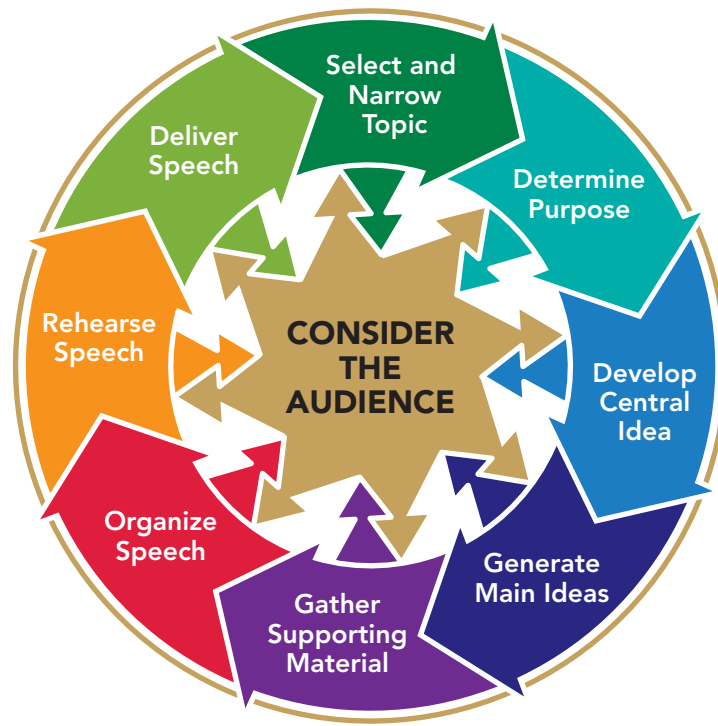
Learn More Online

The Ethics Connection Santa Clara University's Markkula Center for Applied Ethics offers you case studies in ethics, as well as advice on current and perennial ethical issues.
www.scu.edu/ethics/

The American Civil Liberties Union Defending freedom of speech is on of the major activities of the ACLU.
www.acu.org/free-speech

Analyzing an Audience

2

Questions to Guide You Through This Section:

Listening to Speeches

4

> "LEARN HOW TO LISTEN
> AND YOU WILL PROSPER—
> EVEN FROM THOSE WHO
> TALK BADLY."
>
> —PLUTARCH

51

A psychology professor had dedicated his life to teaching and worked hard to prepare interesting lectures, yet he found his students sitting through his talks with glassy-eyed expressions.[1] To find out what was on his students' minds if they were not focusing on psychology, he would, without warning, fire a blank from a gun and then ask his students to record their thoughts at the instant they heard the shot. Here is what he found:

20 percent were pursuing erotic thoughts or sexual fantasies.

20 percent were reminiscing about something (they weren't sure what they were thinking about).

20 percent were worrying about something or thinking about lunch.

8 percent were pursuing religious thoughts.

20 percent were reportedly listening.

12 percent were able to recall what the professor was talking about when the gun fired.

Like this professor, you probably would prefer that more than 12 percent of your audience could recall your messages. Understanding how listeners listen can help you to improve your ability to connect with your audience. If you understand what holds listeners' attention as well as how to navigate around the barriers to effective listening, you can make your messages stick like Velcro rather than slip off your listener' minds like Teflon.

Considerable evidence also suggests that your own listening skills could be improved. Within twenty-four hours after listening to a lecture or speech, you will most likely recall only about 50 percent of the message. Forty-eight hours later, you are above average if you remember more than 25 percent of the message. Learning about listening can help you to improve your listening skills so that you can gain more benefits from the speeches you hear.

In this chapter, we discuss how people listen, and we identify barriers and pitfalls that keep both speakers and audiences from listening effectively. Our goal is not only to help you remember what speakers say, but also to be a more thoughtful, ethical, and critical listener to the messages you hear. We'll offer tips to improve your ability to analyze and evaluate speeches, including your own.

4.a Effective Listening

Listening is a complex process of selecting, attending to, creating meaning from, remembering, and responding to verbal and nonverbal messages. Understanding these components of listening can help you to retain more, and it can help you to be a better speaker and a better listener.

Select

To **select** a sound, the first stage of listening, is to single out a message from several competing messages. As a public speaker, your job is to develop a message that motivates listeners to focus on your message.

Attend

The sequel to selecting is attending. To **attend** to a sound is to focus on it. Most people's average attention span while listening to someone talk is about 8 seconds.[2] One of your key challenges as a public speaker is to capture and then hold your audience's attention. Your choice of supporting material is often the key to gaining and maintaining attention.

Understand

Boiled down to its essence, communication is the process of **understanding**, or making sense of our experiences and sharing that sense with others.[3] As a speaker, your job is to facilitate listener understanding by making sure you clearly explain your ideas in terms and images to which your listeners can relate. Again, the challenge of being understood comes back to a focus on the audience.

Remember

The next stage in the listening process is *remembering*. To **remember** is to recall ideas and information. You hear more than one billion words each year, but how much information do you retain? It depends on how well you listen. Most listening experts believe that the main way to determine whether audience members have been listening is to determine what they remember. (That's the purpose of taking tests in school: to assess what you remember and understand from what you've heard and read.)

Respond

The final stage in the listening process is responding. When listeners **respond**, they react with their behavior to what they have heard. That's why it's useful for public speakers to develop specific behavioral goals for their talks. As a speaker, you should identify what you would like listeners to be able to *do* after you speak. It could be that you want them simply to remember and restate your key ideas. Or you might want them to vote for someone, buy something, or enroll in a course.

Effective Listening

To listen effectively, you need to:

- Select a message
- Attend to it
- Understand the message
- Remember it
- Respond appropriately to it

4.b   Overcoming Barriers to Effective Listening

Listening barriers are created when we fail to select, attend to, or understand a message or remember what was said.

Managing Information Overload

We spend a large part of each day listening. That's good news and bad news. The good news is that because we listen a lot, we have the potential to become very effective listeners. The bad news is that instead of getting better at it, we often tune out because we hear so much information that we get tired of listening. Researchers in listening have developed what they call the **working memory theory of listening**, which explains why we sometimes just don't listen well. The theory suggests that when a listener's capacity is reached (when the working memory is full), then it's harder to concentrate and remember what is being heard.[4]

Although this theory might make it appear that there's nothing you can do as either a speaker or a listener to manage this problem, the strategies described in the How To box can both help to ensure that those who listen to you continue to attend to your message and help you improve your own listening skills.

HOW TO

Prevent Information Overload

As a listener

- *Recognize when you are not being a good listener.* Then try to improve your listening by looking at the speaker, sitting up straight, and focusing on the message.

As a speaker

- *Pace the flow of new ideas and information.* Communication expert Frank E. X. Dance recommends a 30/70 balance: 30 percent of your speaking time should be spent presenting new ideas and information, and 70 percent of your time should be spent supporting the ideas with vivid examples and interesting stories.[5]

- *Build redundancy into your message.* If listeners miss the idea the first time you present it, perhaps they will catch it during your concluding summary. Repeating key ideas can be part of that 70 percent of your message that extends the new information you present.

Overcoming Personal Concerns

You are sitting in your history class on a Friday afternoon. It's a beautiful day. You slump into your seat, open your notebook, and prepare to take notes on the lecture. As the professor talks about an upcoming assignment, you begin to think about how you are going to spend your Saturday. One thought leads to another as you mentally plan your weekend. Suddenly you hear your professor say, "For Monday's test, you will be expected to know the principles I've just reviewed." What principles? What test? You were present in class and you did *hear* the professor's lecture, but you're not sure what was said.

Your own thoughts are among the biggest competitors for your attention when you are a member of an audience. Most of us would rather listen to our own inner speech than to the message of a public speaker. As the psychology professor with the gun discovered, sex, lunch, worries, and daydreams are major distractions for the majority of listeners.

What You Can Do as a Speaker Focus on maintaining your audience's attention, using occasional "wake-up" messages such as "Now listen carefully, because this will affect your future grade (or family, or employment)." Deliver your message effectively by using good eye contact, speaking with appropriate volume and vocal variation, and using appropriate gestures for emphasis.

What You Can Do as a Listener Stay focused by stopping the mental conversation you are having with yourself about ideas that are unrelated to the speaker's message. Be aware of thoughts, worries, and daydreams that are competing for your attention. Then, once you are aware that you are off task, return your attention to what the speaker is saying.

Reducing Outside Distractions

While sitting in class, you notice that a fluorescent light is flickering overhead. Two classmates behind you are chatting about their favorite soap opera plots. Out the window,

you see a varsity football hero struggling to break into his car to retrieve the keys he left in the ignition. As your history professor drones on about the Bay of Pigs invasion, you find it difficult to focus on his lecture. Most of us don't listen well when physical distractions are competing with the speaker.

Minimize Outside Distractions

As a listener

- *Stay focused.* Be aware of thoughts, worries, and daydreams that are competing for your attention. Then stop these mental conversations with yourself, so that you can turn your thoughts to what the speaker is saying.

- *Help the speaker manage the environment.* You might need to close the blinds, turn up the heat, turn off the lights, close the door, or do whatever is necessary to minimize distractions. If people near you are talking, consider moving to another seat.

As a speaker

- *Empathize with your listeners.* Before your speech, sit where your audience will be seated, and look for possible distractions. Then do the best you can to reduce or eliminate those distractions.

- *Try to control the physical arrangement of the speaking situation.* Check out the room before you begin your speech. Close windows and window shades; turn off blinking fluorescent lights if you can; try to discourage whispering in the audience.

Counteracting Prejudice

Your buddy is a staunch Democrat. He rarely credits a Republican with any useful ideas. So it's not surprising that when the Republican governor of your state makes a major televised speech outlining suggestions for improving the state's sagging economy, your friend finds the presentation ludicrous. As the speech is broadcast, your buddy constantly argues against each suggestion, mumbling comments about Republicans, business interests, and robbing the poor. The next day, he is surprised to see editorials in the press praising the governor's speech. "Did they hear the same speech I did?" your friend wonders. Yes, they heard the same speech, but they listened differently. When you prejudge a message, your ability to understand it decreases.

Another way to prejudge a speech is to decide that the topic has little value for you before you even hear the message. Most of us at one time or another have not given our full attention to a speech because we decided beforehand that it was going to bore us.

Sometimes we make snap judgments about a speaker based on his or her appearance and then fail to listen because we dismiss the speaker's ideas in advance as inconsequential or irrelevant. Female speakers often complain that males in the audience do not listen to them as attentively as they would to another male; members of ethnic

and racial minorities may feel slighted in a similar way. On the flip side, some people too readily accept what someone says just because they like the way the person looks, sounds, or dresses. For example, Tex believes that anyone with a Texas drawl must be an honest person. Such positive prejudices can also inhibit your ability to listen accurately to a message.

HOW TO

Counteract Prejudice

As a listener

- *Keep your focus on the message rather than on the messenger*. Guard against becoming so critical of a message that you don't listen to it or becoming so impressed that you decide too quickly that the speaker is trustworthy.

As a speaker

- *Grab the audience's attention with your opening statements.* This helps to keep listeners from making inaccurate snap judgments based on prejudice.
- *Be clear and specific.* Avoid examples, words, or phrases that could be misinterpreted. Focus on your particular listeners' interests, needs, hopes, and wishes.
- *Use detailed arguments and credible evidence.* when addressing an audience that may be critical of or hostile toward your message. Strong emotional appeals will be less successful with a critical audience than will careful language, sound reasoning, and convincing evidence.

Using Differences Between Speech Rate and Thought Rate

Most people talk at a rate of 125 words a minute. But you have the ability to listen to up to 700 words a minute; some studies suggest that you may even be able to listen to 1,200 words a minute.[6] Regardless of the exact numbers, you have the ability to process words much faster than you generally need to. The problem is that the difference gives you time to ignore a speaker periodically. Eventually, you stop listening. Your "extra" time allows you to daydream and drift from the message. Instead of drifting away from the speech, however, you can enhance your listening effectiveness by mentally summarizing what the speaker is saying from time to time.

What You Can Do as a Speaker Be aware of your listeners' tendency to stop paying attention. If they can process your message much faster than you can say it, you need to build in message redundancy, use clear transitions, be well organized, and make your major ideas clear. Just talking faster won't do much good. Even if you could speak as fast as two hundred words a minute, your listeners would still want you to talk about four times faster than that. So develop a well-structured message that uses

appropriate internal summaries to help your listeners catch your message, even if they've tuned out for a bit here and there.

What You Can Do as a Listener Because you have the ability to think much faster than people speak, you can use that dazzling mental power to stay focused on the message. Periodically making a mental summary of what the speaker is saying can dramatically improve your ability to remember the information. The difference between speech rate and thought rate gives you time to sprinkle in several mental summaries when listening to a message.

Managing Receiver Apprehension

You already know about speaker apprehension, or the fear of speaking to others, but did you know that some people may be fearful of *listening* to information? Researchers have discovered a listening barrier called receiver apprehension. **Receiver apprehension** is fear of misunderstanding or misinterpreting, or of not being able to adjust psychologically to, messages spoken by others.[7] Some people are just uncomfortable or nervous about hearing new information; their major worry is that they won't be able to understand the message. If you are one of those people, you may have difficulty understanding all you hear because your anxiety about listening creates "noise" that can interfere with how much information you comprehend.

Overcome Receiver Apprehension

As a listener, if you experience receiver apprehension

- *Work harder to comprehend the information presented by others.* Summarize mentally what you hear a speaker saying during a speech, and use other comprehension tips from this chapter.

- *Use technology.* Making an audio or video recording of a lecture can help you to feel less anxious about trying to remember each point made by the speaker.[8]

- *Take accurate notes.* Knowing that you can refer to your notes later can help you to feel more comfortable about being a listener.

As a speaker, to help listeners with receiver apprehension

- *Raise your awareness.* Be mindful that some listeners may be anxious about understanding your message.

- *Be more redundant.* Offer clear previews of your main ideas. Include brief summaries as you transition from one point to the next. Summarize major ideas again at the end of your talk.[9]

- *Use presentation aids.* Summarize key ideas visually, too. For example, you can list your major points on a PowerPoint™ slide.

4.c   How to Become a Better Listener

Now that we have examined barriers to effective listening and have suggested a few strategies to overcome those barriers and be both a better listener and a better speaker, we offer additional strategies for improving your listening skills. Specifically, we'll help you listen with your eyes, we'll help you be a mindful listener, and we'll note specific behaviors that can help you listen skillfully.

Listen with Your Eyes as Well as Your Ears

To listen with your eyes is to be attuned to the unspoken cues of a speaker. Nonverbal cues play a major role in communicating a message. One expert has estimated that as much as 93 percent of the emotional content of a speech is conveyed by nonverbal cues.[10] Even though this statistic does not apply in every situation, emotion is communicated primarily by unspoken messages. To "listen with your eyes," you need to accurately interpret what you see while ensuring that you don't allow yourself to be distracted by it, even if a speaker has poor delivery.

Accurately Interpret Nonverbal Messages Because the nonverbal message plays such a powerful role in affecting how you respond to a speaker, it's important to accurately interpret what a speaker is expressing nonverbally. A speaker's facial expressions will help you to identify the emotions being communicated; a speaker's posture and gestures often reinforce the intensity of the emotion.[11]

If you have trouble understanding a speaker, either because he or she speaks too softly or because he or she speaks in an unfamiliar dialect, get close enough that you can see the speaker's mouth. A good view can increase your level of attention and improve your understanding.

HOW TO

Decode Nonverbal Messages

- *Consider nonverbal cues in context.* When interpreting an unspoken message, consider the situation you and the speaker are in.
- *Look for clusters of cues.* Don't just focus on one nonverbal cue. Instead, look for several nonverbal cues to increase the accuracy of your interpretation.
- *Look for cues that communicate liking, power, and responsiveness.* Eye contact, facial expression, and body orientation can often express how much someone likes us. We note people's degree of power or influence over us by the way they dress, how much space they have around them, or whether they are relaxed or tense. People who perceive themselves as having more power than those around them are usually more relaxed. To observe whether someone is interested or focused on you, note their level of eye contact and their head nods, facial expressions, and tone of voice.

Adapt to the Speaker's Delivery   Good listeners focus on a speaker's message, not on his or her delivery style. To be a good listener, you must adapt to the particular idiosyncrasies that some speakers have. You might have to ignore or overlook a speaker's tendency to mumble, speak in a monotone, or fail to make eye contact. Perhaps more difficult still, you might even have to forgive a speaker's lack of clarity or coherence. Rather than mentally criticizing an unpolished speaker, you might need to be sympathetic and try harder to concentrate on the message. Good listeners focus on the message, not on the messenger.

Poor speakers are not the only challenge to good listening. You also need to guard against glib, well-polished speakers. Just because a speaker has an attractive style of delivery does not necessarily mean that his or her message is credible. Don't let a smooth-talking salesperson convince you to buy something without carefully considering the content of his or her message.

Listen Mindfully

To be a mindful listener is to be aware of what you are doing when listening to others. The unmindful listener is not conscious of whether he or she is paying attention or daydreaming. Skilled listeners are mentally focused on the listening task. How do you do that? Here are some specific strategies to help you be a mindful listener.

Be Aware of Whether You Are Listening or Not   Listening boils down to this: You are either on-task or off-task. Either you are either selecting and attending to a message or you're not mentally engaged with what you are hearing. What's vital, yet simple, is that you be aware of whether you are on-task or off-task when listening to someone. Two listening researchers found that good listeners do the following:[12]

- Put their own thoughts aside
- Are present mentally as well as physically
- Make a conscious, mindful effort to listen
- Invest time in listening, patiently letting the speaker make his or her point
- Are open-minded

Bad listeners do just the opposite; they are distracted by their own thoughts, are mentally absent, are impatient, and are less open to what they hear.

Monitor Your Emotional Reaction to a Message   Heightened emotions can affect your ability to understand a message. If you become angry at a word or phrase that a speaker uses, your listening comprehension decreases. Depending on their cultural backgrounds, religious convictions, and political views, listeners may become emotionally aroused by certain words. For most listeners, words that connote negative opinions about their ethnic origin, nationality, or religious views can trigger strong emotions. Cursing and obscene language are red flags for other listeners.

Yin Ping is an Asian American who has distinguished himself as a champion debater on the college debate team. One sly member of an opposing team sought to distract him by quoting a bigoted statement that disparaged Asian Americans for "taking over the country." It was tempting for Yin Ping to respond emotionally to the insult, but he kept his wits, refuted the argument, and went on to win the debate. When someone uses a word or phrase you find offensive, it's important to overcome your repugnance and continue to listen. Don't let a speaker's language close down your mind.

How can you keep your emotions in check when you hear something that sets you off? First, recognize when your emotional state is affecting your rational thoughts. Second, use the skill of self-talk to calm yourself down. Say to yourself, "I'm not going to let this anger get in the way of listening and understanding." You can also focus on your breathing for a moment to calm down.

Be a Selfish Listener Although it might sound crass to suggest it, being a selfish listener can help you to maintain your powers of concentration. If you find your attention waning, ask yourself questions such as "What's in this for me?" and "How can I use information from this talk?" Granted, you will find more useful information in some presentations than others, but be alert to the possibility in all speeches. Find ways to benefit from the information you are listening to, and try to connect it with your own experiences and needs.

Listen Skillfully

Besides being aware of nonverbal messages and being mindful listeners, good listeners enact certain behaviors that help them to stay focused and remember what they've heard. They identify their listening goal, listen for major ideas, practice good listening methods, adapt their listening style as necessary, and are active listeners.

Identify Your Listening Goal As Figure 4.1 shows, you invest a lot of your communication time in listening. If you are a typical student, you spend over 80 percent of your day involved in communication-related activities.[13] You listen a lot. Your challenge is to stay on course and keep your listening focused.

One way to stay focused is to determine your listening purpose. There are at least four major listening goals: listening for pleasure, listening to empathize, listening to evaluate, and listening to gain information. Being conscious of your listening goal can help you listen more effectively. For example, if your listening goal is simply to enjoy what you hear, you need not listen at the same intensity as when you are trying to remember what you are hearing.

Listening for Pleasure You listen to some things just for the fun of it. You might watch TV, listen to music, go to a movie, or chat with a friend. You won't be tested on *Friends* reruns. Nor will you be asked to remember every joke in David Letterman's monologue. So when listening for pleasure, just enjoy what you hear. You can, however, observe how effective speakers and entertainers gain and maintain your attention and keep you interested in their messages.
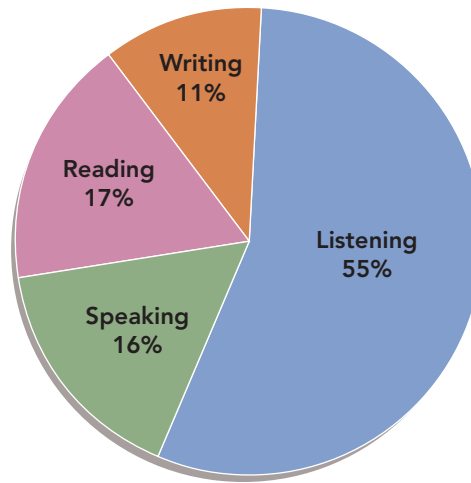
FIGURE 4.1 *You listen a lot. A typical student spends about 11% of his or her communication time writing, 17% reading, 16% speaking, and at least 55% listening.*

Listening to Empathize To have empathy means to make an attempt to feel what the speaker is feeling. Usually, empathic listening occurs in one-on-one listening situations with a good friend. Sometimes, in your job, you might need to listen empathically to a client, customer, or coworker. Listening to empathize requires these essential steps:

1. *Stop*. Stop what you are doing, and give your complete attention to the speaker.
2. *Look*. Make eye contact, and pay attention to nonverbal cues that reveal emotions.
3. *Listen*. Pay attention to both the details of the message and the major ideas.
4. *Imagine*. Visualize how you would feel if you had experienced what the speaker experienced.
5. *Check*. Check your understanding of the message by asking questions to clarify what you heard and by summarizing what you think you heard.

Listening to Evaluate When you evaluate a message, you are making a judgment about its content. You are interested in whether the information is reliable, true, or useful. When evaluating what you hear, the challenge is to not become so critical of the message that you miss a key point the speaker is making. Rather, you must juggle three very difficult tasks: You must make judgments as well as understanding and recalling the information you are hearing. Our point is this: When you are listening to a message and also evaluating it, you have to work harder than you do at other times to understand the speaker's message. Your biases and judgments act as noise, sometimes causing you to misunderstand the intended meaning of the message.

Listening for Information Since elementary school, you have been in listening situations in which someone wanted you to learn something. Keys to listening for

information are listening for the details of a message and making certain that you link the details to major ideas. Poor listeners either listen only for facts and pieces of a message or are interested only in the bottom line. By concentrating on both facts and major ideas while also mentally summarizing the information you hear, you can dramatically improve your ability to remember messages. Also, you may find it helpful to compare unfamiliar information to ideas and concepts with which you are familiar.

Listen for Major Ideas In a classic study, Ralph Nichols asked both good and poor listeners what their listening strategies were.[14] The poor listeners indicated that they listened for facts, such as names and dates. The good listeners reported that they listened for major ideas and principles. Facts are useful only when you can connect them to a principle or concept. In speeches, facts as well as examples are used primarily to support major ideas. Try to mentally summarize the major idea that the specific facts support.

If you heard President Barack Obama deliver his inaugural address in Washington, D.C., on the cold morning of January 20, 2009, you heard him introduce his key idea about two minutes into his speech: "On this day, we gather because we have chosen hope over fear, unity of purpose over conflict and discord." A good listener would recognize this statement immediately as the core of the speech.

How can you tell what the major ideas in a speech are? A speaker who is well organized or familiar with good speaking techniques will offer a preview of the major ideas early in the speech. If no preview is provided, listen for the speaker to enumerate major points: "My first point is that the history of Jackson County is evident in its various styles of architecture." Transitional phrases and a speaker's internal summaries are other clues that can help you to identify the major points. If your speaker provides few overt indicators, you might have to discover them on your own. In that event, mentally summarize the ideas that are most useful to you. As we suggested earlier, be a selfish listener. Treat a disorganized speech as a river with gold in its sands. Take your mental mining pan, and search for the nuggets of meaning.

Practice Listening Because you spend at least 45 percent of your day listening, you might wonder why we suggest that you practice listening. The reason is that listening skills do not develop automatically. You learn to swim by getting proper instruction; you're unlikely to develop good aquatic skills by just jumping in the water and flailing around. Similarly, you will learn to listen by practicing the methods we recommend.

Researchers believe that poor listeners avoid challenge. For example, they listen to and watch TV situation comedies rather than documentaries or other informative programs. Skill develops as you practice listening to speeches, music, and programs with demanding content.

Understand Your Listening Style New research suggests that not everyone listens to information in the same way. There are at least four different **listening styles**—preferred ways of making sense out of spoken messages. Listening researchers Kitty Watson, Larry Barker, and James Weaver discovered that listeners tend to be either people-oriented, action-oriented, content-oriented, or time-oriented.[15] Understanding your listening style can help you to become a better and more flexible listener.[16]

About 40 percent of listeners have one primary listening style; another 40 percent use more than one style; and about 20 percent don't have a listening style preference. The best listeners are flexible listeners who can adapt their listening style to fit the occasion and the person speaking.[17]

People-Oriented Listeners You're a people-oriented listener if you are comfortable listening to people express feelings and emotions. It's likely that you are highly empathic and that you seek common ground with the person you are listening to. You are easily moved by poignant illustrations and anecdotes.

Action-Oriented Listeners If you like information that is well organized, brief, and accurate but you don't like long stories or digressions from the main ideas, you're likely an action-oriented listener. The action-oriented listener wants people to get to the point and listens for actions that need to be taken. Action-oriented listeners also seem to be more skeptical than are people who use other listening styles. Action-oriented listeners prefer being given evidence to support the recommendations for action.

Content-Oriented Listeners Content-oriented listeners prefer to listen to complex information that is laced with facts and details. You're a content-oriented listener if you reject messages because they don't have adequate support. Content-oriented listeners make good judges or lawyers, because they enjoy listening to debates and hearing arguments for and against ideas.[18]

Time-Oriented Listeners You're a time-oriented listener if you like your messages delivered succinctly. Time is important to you; you want the information you hear to be presented briefly because you are busy. Time-oriented listeners don't like rambling, long-winded messages with lots of filler. Like action-oriented listeners, they want the speaker to get to the point, but they are even more interested in saving time and getting the essential ideas in brief sound bites.

We've emphasized the importance of being an audience-centered speaker, but the opposite is true as well: As a listener, you can improve your concentration if you adjust and adapt your listening style to the speakers you hear. For example, if you are a time-oriented listener and a speaker is spending more time than you would like telling stories and meandering through the material, you'll have to tell yourself to concentrate harder on the message. If you are a people-oriented listener and you're listening to a message that's primarily facts, principles, and ideas, you can be a better listener if you are conscious of why the message might not be holding your attention and work to focus on the message. The key, whether you are speaker or listener, is to ethically adapt and adjust to enhance the quality of communication.

Become an Active Listener An active listener is one who remains alert and mentally re-sorts, rephrases, and repeats key information when listening to a speech.

Because you can listen to words much faster than a speaker can speak them, it's natural for your mind to wander. But you can use the extra time to focus on interpreting what the speaker says.

Become an Active Listener

If you follow these steps for active listening, you will find yourself feeling stimulated and engaged instead of tired and bored as you listen to even the dullest of speakers:

1. *Re-sort.* If the speaker is rambling, seek ways to rearrange his or her ideas into a new, more logical pattern. For example, re-sort the ideas into a chronological pattern: What happened first, second, and so on? Or even if the speaker hasn't chunked the ideas into a logical framework, see whether you can find a structure to help you reorganize the information.

2. *Rephrase.* Listen for main ideas, and then paraphrase those ideas in your own words. You are more likely to remember your mental paraphrase than the speaker's exact words. If you can, try to mentally summarize what the speaker is saying in a phrase that might fit on a bumper sticker. Listening for "information handles" provided by the speaker in the form of preview, transitions, signposts, and summary statements can also help you to remain actively involved as a listener.

3. *Repeat.* Finally, do more than just rephrase the information as you listen to it. Periodically, *repeat* to yourself key points you want to remember. Go back to essential ideas, and re-state them to yourself every five minutes or so.

Listen Ethically

An effective listener does more than just gain an accurate understanding of a speaker's message; effective listeners are also ethical listeners. An ethical listener participates in a communication by honestly communicating his or her expectations, providing helpful feedback, and being sensitive to and tolerating differences when listening to others. In the fourth century B.C.E., Aristotle warned, "Let men be on their guard against those who flatter and mislead the multitude." And contemporary rhetorician Harold Barrett has said that the audience is the "necessary source of correction" for the behavior of a speaker.[19] The following guidelines for ethical listening incorporate what Barrett calls "attributes of the good audience."

Communicate Your Expectations and Feedback As an audience member, you have the right—even the responsibility—to enter a communication situation with expectations about both the message and how the speaker will deliver it. Know what information and ideas you want to get out of the communication transaction. Expect a coherent, organized, and competently delivered presentation.

Communicate your objectives and react to the speaker's message and delivery through appropriate nonverbal and verbal feedback. For example, maintain eye contact with the speaker. Nod in agreement when you support something the speaker says. There is evidence that by being a supportive listener in these ways, you help the speaker to feel more comfortable and less nervous.[20] We're not suggesting, however, that you fake your support for a speaker. If you show, with an honest, quizzical look, that you do not understand a speaker's point, you can help an attentive, audience-centered speaker to rephrase the message for better listener comprehension. Turn your head to one side and tilt it slightly forward to communicate that you're having trouble hearing. If a question-and-answer period follows the speech, ask any questions that you still have about the speaker's topic or point of view.

Be Sensitive to and Tolerant of Differences   As an ethical listener, remember that your preferred approach to speaking and listening may differ from the approach a speaker is using. But your preference doesn't make the speaker's approach a wrong one. For example, suppose you were to attend a high school baccalaureate ceremony at which the speaker was a dynamic African American minister who used a duet-style, call-and-response type of speaking, in which the audience periodically responds verbally to the speaker. If you were to dismiss the minister's delivery as too flamboyant, you might miss out on a powerful message.

Be Aware That Different Cultures Have Different Styles of Speaking
Diverse cultural norms can sometimes pose a complex ethical-listening challenge. For example, political and civil-rights leader Jesse Jackson has in the past been accused of making dishonest claims in some of his speeches about his background and behavior. He has said that he left the University of Illinois because of racism on the football team, which caused him to be passed over for starting quarterback—yet former teammates insist that he did not become starting quarterback simply because he was not the strongest player. Jackson has also overstated the poverty he experienced as a child, when in fact he grew up in a fairly comfortable middle-class home. Although many people have criticized such exaggeration, at least one communication researcher has defended Jackson, arguing that although his "tall tales" are not necessarily "the truth" in a strictly objective sense, they are part of a valid African American oral tradition that focuses on the "symbolic import of the story" and in which speakers traditionally exaggerate to enhance the impact of their illustrations.[21] When you consider the cultural expectations and backgrounds of both the speaker and the listeners, you will be in a better position to interpret what is being expressed.

Be attentive and courteous. Consider diverse cultural norms and audience expectations as part of the context within which you listen to and evaluate the speaker. Making an effort to understand the needs, goals, and interests of both the speaker and other audience members can help you to judge how to react appropriately and ethically as a listener.

HOW TO

Enhance Your Listening Skills

	The Good Listener . . .	The Poor Listener . . .
Listen with Your Eyes as Well as Your Ears	• Looks for nonverbal cues to enhance understanding • Adapts to the speaker's delivery	• Focuses only on the words • Is easily distracted by the delivery of the speech
Listen Mindfully	• Is aware of whether or not he or she is listening • Controls emotions • Mentally asks, "What's in it for me?	• Is not aware of whether he or she is on-task or off-task • Erupts emotionally when listening • Does not attempt to relate to the information personally
Listen Skillfully	• Identifies the listening goal • Listens for major ideas • Seeks opportunities to practice listening skills • Understands and adapts his or her listening style to the speaker • Listens actively by resorting, rephrasing, and repeating what is heard	• Does not have a listening goal in mind • Listens for isolated facts • Avoids listening to difficult information • Is not aware of how to capitalize on his or her listening style • Listens passively, making no effort to engage with the information heard
Listen Ethically	• Clearly communicates listening expectations • Is sensitive to and tolerant of differences	• Makes no effort to respond appropriately to a speaker's message • Expects others to have the same beliefs, values, and cultural expectations he or she has

4.d Listening and Critical Thinking

Effective listening requires the ability to listen critically. Listening critically and thinking critically both involve a variety of skills that we reexamine throughout this text. **Critical listening** is the process of listening to evaluate the quality, appropriateness,

value, or importance of the information you hear. Related to being a critical listener is being a critical thinker. **Critical thinking** is a mental process of making judgments about the conclusions that are presented in what you see, hear, and read. The goal of a critical listener or a critical thinker is to evaluate information to make a choice. Whether you are listening to a political candidate giving a persuasive presentation to get your vote, a radio announcer extolling the virtues of a new herbal weight-loss pill, or someone asking you to invest in a new technology company, your goal as a critical listener is to assess the quality of the information and the validity of the conclusions that are presented.

We should emphasize that being a critical listener does not mean that you're looking only for what is wrong in what the speaker says; we're not suggesting that you listen to a speaker only to pounce on the message and the messenger at the conclusion of the speech. Listen to identify what the speaker does that is effective as well as to identify which conclusions don't hold up. Specifically, what does a critical listener do? Consider the following skills.

Separate Facts from Inferences

The ability to separate facts from inferences is one of the most basic critical thinking and listening skills. **Facts** are information that has been proven true by direct observation. For example, it has been directly observed that water boils at 212 degrees Fahrenheit at sea level, that the direction of the magnetic north pole can be found by consulting a compass, and that U.S. presidents have been inaugurated on January 20 every four years for several decades. An **inference** is a conclusion based on partial information or an evaluation that has not been directly observed. You infer that your favorite sports team will win the championship or that it will rain tomorrow. You can also infer that if more Republicans than Democrats are elected to Congress, the next President might be a Republican. But you can know *for a fact* whether the next President is a Republican only after the presidential election. Facts are in the realm of certainty; inferences are in the realm of probability and opinion—where most arguments advanced by public speakers reside. A critical listener knows that when a politician running for office claims, "It's a fact that my opponent is not qualified to be elected," this statement is *not* a fact, but an inference.

Evaluate the Quality of Evidence

Evidence consists of the facts, examples, opinions, and statistics that a speaker uses to support a conclusion. Researchers have documented that the key elements in swaying a jury are the quality and quantity of the evidence that is presented to support a case.[22] Without credible supporting evidence, it would not be wise to agree with a speaker's conclusion.

What should you listen for when trying to decide whether evidence is credible? If, for example, a speaker says, "It's a fact that this herbal weight-loss pill helps people lose weight," your job as a listener is to determine whether that statement is, in fact, a fact. As we've just discussed, a fact is something that has been proven with direct

observation to be true. The speaker has an obligation to provide evidence to support the statement that has been asserted.

Some speakers will support a conclusion with examples. But if the examples aren't typical, if only one or two examples are offered, or if other known examples differ from the one the speaker is using, then you should question the conclusion.

Another form of evidence that a speaker might use to convince you is an opinion. Simply stated, an opinion is a quoted comment from someone. The best opinions come from reliable, credible sources. What makes a source credible? A credible source is someone who has the credentials, experience, and skill to make an observation about the topic at hand. Listen for whom a speaker cites when quoting an expert on a subject.

A fourth kind of evidence that is often used, especially with a skeptical listener, is statistics. A statistic is a number that summarizes a collection of examples. Some of the same kinds of questions that should be raised about other forms of evidence should be raised about statistics: Are the statistics reliable, unbiased, recent, representative, and valid?

Here, we have introduced you to the importance of listening for good evidence. Because evidence is an important element of public speaking, we'll provide more detailed information about how to use evidence when we discuss using supporting material in Chapter 7 and using evidence to persuade, in Chapters 16 and 17.

Evaluate the Underlying Logic and Reasoning

An effective critical listener listens not only for evidence, but also for the overall structure of the logic, or argument, a speaker uses to reach a conclusion. **Logic** is a formal system of rules applied to reach a rational conclusion. A speaker is logical if he or she offers appropriate evidence to reach a valid, well-reasoned conclusion. For example, Angela was trying to convince her listeners to take the weight-loss herb Slimlean by pointing out that many stores sell this diet product, but that is not a strong logical framework for her conclusion. Just because Slimlean is readily available does not mean that it's effective and safe.

Reasoning is the process of drawing a conclusion from evidence within the logical framework of the arguments. Can we reasonably conclude that anyone can lose weight by taking Slimlean simply because the product is available in many stores? The evidence very likely does not support this conclusion. When a speaker is seeking to change your behavior, listen especially carefully to the logic or structure of the arguments that are presented. Is the speaker trying to convince you to do something by offering one or two specific examples? Or is the speaker reaching a conclusion based on a fundamental principle such as "All herbal diet medicine will cause you to lose weight"? The critical listener appropriately reviews the logic and reasoning used to reach a conclusion. When we discuss reasoning fallacies, we will elaborate on different types of reasoning and identify several ways in which speakers misuse logic, reasoning, and evidence.

You might reasonably suspect that a primary goal of a public-speaking class would be to enhance your speaking skill, and you would be right. But in addition to helping you to become a better speaker, a study of communication principles and skills should also help you to become a better consumer of messages. Becoming a critical listener and

thinker is an important benefit that you will enjoy by learning about how messages are constructed. Researchers have found that students who complete any communication course—debate, argumentation, or public speaking—are likely to show improved critical thinking ability. The introduction to critical listening and thinking skills presented here is reinforced throughout the rest of the book by discussions of how to become an audience-centered public speaker.

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QUICK CHECK

Critical Thinking and Listening

Separate facts from inferences:

- Facts can be proven.
- Inferences are based on partial or unobserved evidence.

Evaluate evidence:

- Facts
- Examples
- Opinions
- Statistics

Evaluate the logic and reasoning of conclusions.

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4.e   Analyzing and Evaluating Speeches

Your critical thinking and listening skills will help you to evaluate not only the speeches of others but also your own speeches. When you evaluate something, you judge its value and appropriateness. To make a judgment about the value of something, it's important to use criteria for what is and is not effective or appropriate. **Rhetorical criticism** is the process of using a method or standards to evaluate the effectiveness and appropriateness of messages. *Rhetoric* can be defined as the process of using symbols to create meaning to achieve a goal.[23] As a public speaker, you are a rhetorician in that you are using symbols (words, images, nonverbal cues) to create meaning in the minds of your listeners and achieve a goal (to inform, to persuade, to entertain). To be a rhetorical critic is to evaluate the effectiveness and appropriateness of the message and its delivery. Rhetorical critics often point to educator and philosopher John Dewey's description of criticism:

> Criticism . . . is not fault-finding. It is not pointing out evils to be reformed. It is judgment engaged in discriminating among values. It is talking through as to what is better and worse . . . with some consciousness of why the worse is worse.[24]

A critic not only evaluates a message but also helps to illuminate it,[25] by shining a metaphorical light on the message to help others better interpret it.

One important goal of studying public speaking is to help you be a better rhetorical critic of the many messages you hear every day. In our discussion of how to analyze and evaluate speeches, we'll first suggest criteria for evaluating messages and then offer specific strategies for sharing your evaluations with others.

Understanding Criteria for Evaluating Speeches

What makes a speech good? For more than 2,000 years, rhetorical scholars have been debating this question. Our purpose here is not to take you through the centuries of dialogue and debate about this issue but to offer some practical ways to help you evaluate your own messages as well as the messages of others.

Your public-speaking teacher will probably have you use an evaluation form that lists the precise criteria for evaluating your speeches. Figure 4.2 lists key questions to use in evaluating any speech. The questions reflect the audience-centered model of public speaking.

Underlying any list of what a good speaker should do are two fundamental goals: (1) A speech should be effective, and (2) a speech should be ethical. The mission of the National Communication Association mirrors these two goals—to promote effective and ethical communication. These two requirements can translate into general criteria for evaluating speeches you give as well as those you hear.

The Message Should Be Effective To be effective, the message of a speech should be understandable to listeners and should achieve its intended purpose.[26]

Is the Message Understood? If listeners fail to comprehend the speaker's ideas, the speech fails. Even more difficult than saying something is saying something that a listener understands. In this course, you'll learn an array of principles and strategies to help you develop a common understanding with your audience. The process of communicating to be understood is anchored first and foremost in considering the needs of your listeners. As you listen to speeches, a fundamental criterion for determining whether the message is a good one is whether you understand the message.

Does the Message Achieve Its Goal? When you communicate with an audience, you want to achieve a goal or accomplish something. Typical general goals of public speaking are to inform, to persuade, and to entertain. The challenge in using this criterion in evaluating speeches is that you might not always know the speaker's true intent. Often, the best you can do is try to determine the purpose by being a careful listener.

The Message Should Be Ethical A good speaker is an ethical speaker. Ethics are the beliefs, values, and moral principles by which people determine what is right or wrong. An ethical public speaker tells the truth, gives credit for ideas and words where credit is due, and doesn't plagiarize. A speaker's message may be clearly understood by the audience and also get the reaction the speaker desired. However, if the speaker uses unethical means to achieve the goal, it may be an *effective* message but it is not an *appropriate* message.

- Did the speaker make appropriate eye contact with the audience?
- Did the speaker use appropriate volume and vocal variation?
- Did the speaker use gestures and posture appropriately?
- Did the speaker use presentation aids that were easy to see and handled effectively?
- Did the speaker use presentation aids that were of high quality?

- Was the topic appropriate for the audience, the occasion, and the speaker?
- Was the speech narrowed to fit the time limits?

- Was the general purpose (to inform, to persuade, to entertain) clear?
- Was the specific purpose appropriate for the audience?

- Was the central idea clear enough to be summarized in one sentence?

- Did the speech sound as though it was well rehearsed?
- Did the speaker seem familiar with the speech content?

Deliver Speech

Select and Narrow Topic

Determine Purpose

Rehearse Speech

Audience Orientation
Did the speaker make a specific effort to adapt to the audience?

Develop Central Idea

Organize Speech

Gather Supporting Material

Generate Main Ideas

- Were the main ideas clearly identified in the introduction of the speech, developed in the body of the speech, and summarized in the conclusion of the speech?

- Did the speech have a clear introduction that caught attention, provided a preview of the speech, and established the speaker's credibility?
- Did the speaker organize the body of the speech in a logical way?
- Did the speaker use transitions, summaries, and signposts to clarify the organization?
- Did the speaker appropriately summarize the major ideas and provide closure to the speech during the conclusion?

- Did the speaker use varied and interesting supporting material?
- Did the speaker use effective and appropriate evidence to support conclusions?
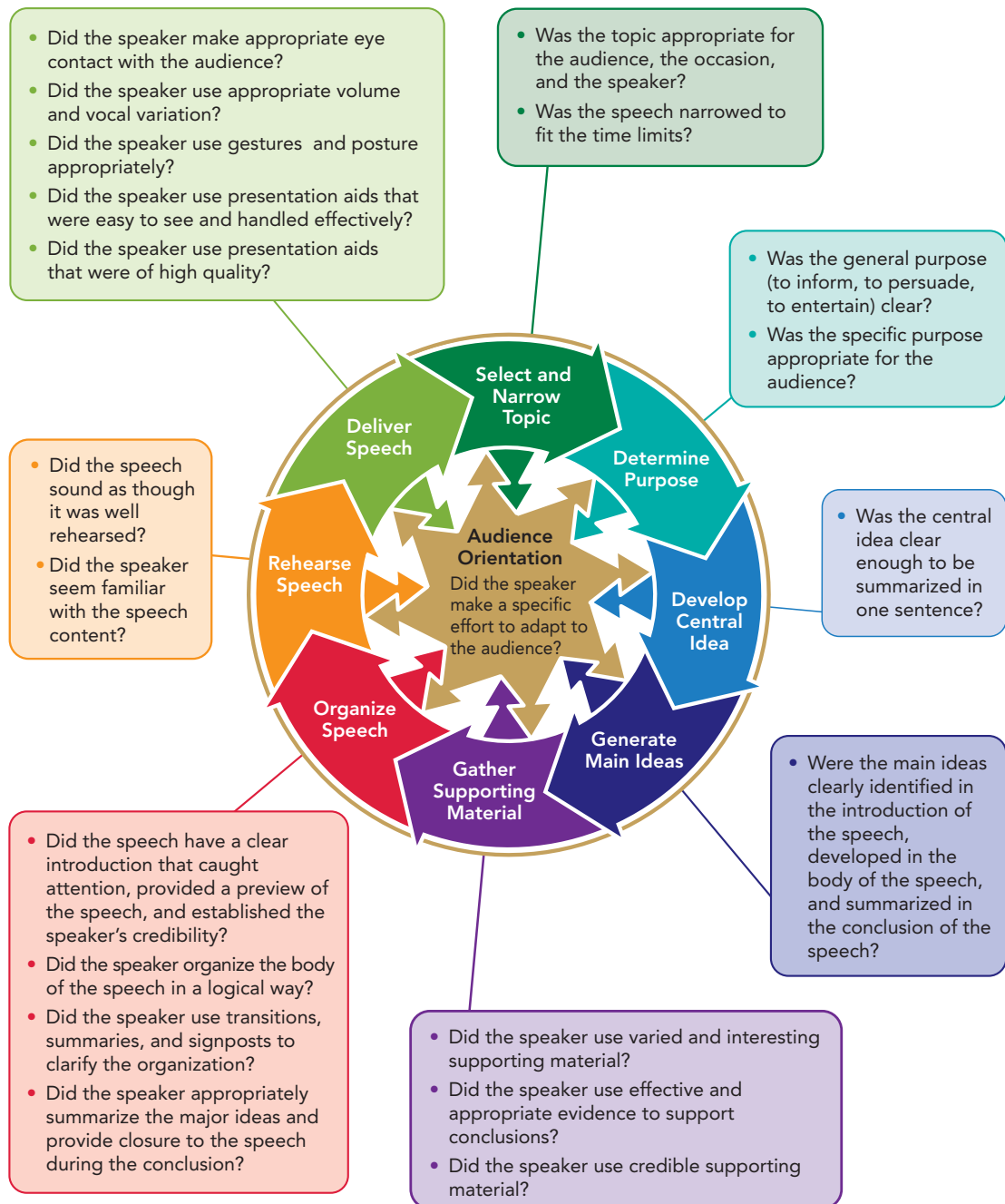- Did the speaker use credible supporting material?

FIGURE 4.2 *Asking yourself these questions will help you to evaluate any speech.*

You will probably speak to audiences that have a wide array of cultural backgrounds. Regardless of their cultural tradition, each of your listeners holds an underlying ethical code. Although, as we noted in Chapter 3, not all cultures have the same ethical rules, many cultures adhere to precepts that, in essence, state the value of being audience-centered by considering how other people would like to be treated. An ethical public speaker focuses not only on achieving the goal of the message but also on doing so while being sensitive and responsive to listeners.

Identifying and Analyzing Rhetorical Strategies

As we have said, *rhetoric* is the use of symbols to achieve goals. **Symbols** are words, images (a flag, a cross, a six-pointed star), and behaviors that create meaning for others. Whether you use them in an interview to convince an employer to hire you for a job or hear them in a TV commercial that is designed to persuade you to vote for a presidential candidate, words and images that symbolically inform and persuade are all around you. Public speakers, too, are rhetoricians who use symbols to achieve their goals.

Studying public speaking not only can make you a better speaker, but also can help you be a better consumer of the speeches you hear. One way to enhance your listening skills and become more mindfully aware of how messages influence your behavior is to analyze the rhetorical strategies a speaker is using. **Rhetorical strategies** are methods and techniques that speakers employ to achieve their speaking goals. It's especially important to be aware of how some speakers may use rhetorical techniques to deceive or manipulate. Speakers sometimes use unethical strategies to achieve their goals, such as misusing evidence, relying too heavily on emotion to persuade, or fabricating information.

Rhetorician Robert Rowland suggests that, to analyze rhetorical messages, listeners must be conscious of (1) the goal of the message, (2) its organization, (3) the speaker's role, (4) the overall tone of the message, (5) the intended audience, and (6) the techniques the speaker uses to achieve the goal.[27] By considering the questions in Table 4.1, you can begin to understand how any speaker is using rhetorical strategies to achieve his or her goal. Using these questions will help you to figure out what any speaker is really saying and better understand the techniques he or she is using. The more clearly you can identify and analyze the speaker's methods, the more effectively you can assess whether the message and the messenger are worthy of your support.

Giving Feedback to Others

As you enhance your skills of listening to messages and identifying the rhetorical strategies a speaker uses, you may be asked to evaluate the speeches of other people and provide feedback to the speakers. You can use the speech evaluation criteria in Figure 4.2 and the framework of questions to use in analyzing rhetorical strategies in Table 4.1 to help you evaluate others' messages. Your instructor may provide you with a speech evaluation form that will also help you to focus on and evaluate essential elements of public speechmaking.

TABLE 4.1 *Evaluating a Speaker's Rhetorical Strategies*

Speech Goal
What is the overall goal of the message?
What are the main points or themes of the message?
What is the speaker asking the audience to do?

Speech Organization
What is the overall organizational structure of the message?
How does the introduction set the tone for the message?
How does the conclusion summarize the message and point listeners to what the speaker wants to happen next?
How does the body of the speech support the primary objective of the speech?

Speaker Role
What is the role of the speaker?
Is the speaker assuming either an explicit or an implied role, such as authority figure or expert on the topic addressed?
What kind of relationship has the speaker established with the audience?

Speaker Tone
What is the overall tone, or "feel," of the message?
How does the speaker use language to establish a tone?
How does the speaker use stories and other illustrations to establish a tone?
How does the speaker deliver the message to establish a tone?

Audience
Who is the intended audience of the message?
Who is present to hear the message?
Is the message aimed at others who are not present?

Speaker Techniques
What strategies or techniques does the speaker use to achieve the speech goals?
Does the speaker use rational, logical arguments? Stories? Artistic language?
Does the speaker appeal to the needs and values of the listeners?
Does the speaker develop high credibility?
Does the speaker attempt to move listeners by confronting them?

When you're invited to critique your classmates' speeches, your feedback will be more effective if you keep some general principles in mind. The word *criticism* comes from a Greek word meaning "to judge or discuss." Therefore, as was noted earlier, to criticize a speech is to discuss the speech—identifying both its strengths and those aspects that could be improved. Effective criticism stems from developing a genuine interest in the speaker rather than from seeking to find fault.

When given the opportunity to critique your classmates' speeches, make your evaluation more meaningful and helpful to them by supplementing the evaluations that you provide on your evaluation form with the following kinds of feedback:

1. *Be descriptive.* In a neutral way, describe what you saw the speaker doing. Act as a mirror for the speaker to help him or her become aware of gestures and other nonverbal

signals of which he or she might not be aware. (If you are watching a video recording of the speech together, you can help to point out behaviors.) Avoid providing a list of only your likes and dislikes; describe what you observe.

Effective: Stan, I noticed that about 50 percent of the time, you had direct eye contact with your listeners.

Less Effective: Your eye contact was lousy.

2. *Be specific.* When you describe what you see a speaker doing, make sure your descriptions are precise enough to give the speaker a clear image of your perceptions. Saying that a speaker had "poor delivery" doesn't give him or her much information—it's only a general evaluative comment. Be as specific and thoughtful as you can.

Effective: Dawn, your use of color on your overhead transparency helped to keep my attention.

Less Effective: I liked your visuals.

3. *Be positive.* Begin and end your feedback with positive comments. Beginning with negative comments immediately puts the speaker on the defensive and can create so much internal noise that he or she stops listening. Starting and ending with positive comments will engender less defensiveness. Some teachers call this approach the "feedback sandwich." First, tell the speaker something that you thought he or she did well. This will let the speaker know that you're not an enemy who's trying to shoot holes in his or her performance. Then share a suggestion or two that could help the speaker to improve the presentation. End your evaluation with another positive comment, or restate what you liked best about the presentation.

Effective: Gabe, I thought your opening statistic was very effective in catching my attention. You also maintained direct eye contact when you delivered it. Your overall organizational pattern would have been clearer to me if you had used more signposts and transition statements. Or perhaps you could use a visual aid to summarize the main points. You did a good job of summarizing your three points in your conclusion. I also liked the way you ended your speech by making a reference to your opening statistics.

Less Effective: I got lost when you were in the body of your speech. I couldn't figure out what your major ideas were. I also didn't know when you made the transition between the introduction and the body of your speech. Your intro and conclusion were good, but the organization of the speech was weak.

4. *Be constructive.* Give the speaker some suggestions or alternatives for improvement. It's not especially helpful to rattle off a list of things you don't like without providing some suggestions for improvement. As a student of public speaking, your comments should reflect your growing skill and sophistication in the speechmaking process.

Effective: Jerry, I thought your speech had several good statistics and examples that suggest you spent a lot of time in the library researching your topic. I think you could add credibility to your message if you shared your sources with the listener. Your vocal quality was effective, and you had considerable variation in your pitch and tone,

but at times the speech rate was a little fast for me. A slower rate would have helped me catch some of the details of your message.

Less Effective: You spoke too fast. I had no idea whom you were quoting.

5. *Be sensitive.* "Own" your feedback by using I-statements rather than you-statements. An *I-statement* is a way of phrasing your feedback so that it is clear that your comments reflect your personal point of view. "I found my attention drifting during the body of your speech" is an example of an I-statement. A *you-statement* is a less sensitive way of describing someone's behavior by implying that the other person did something wrong. "You didn't summarize very well in your conclusion" is an example of a you-statement. A better way to make the same point is to say, "I wasn't sure I understood the key ideas you mentioned in your conclusion." Here's another example:

Effective: Mark, I found myself so distracted by your gestures that I had trouble focusing on the message.

Less Effective: Your gestures were distracting and awkward.

6. *Be realistic.* Provide usable information. Provide feedback about aspects of the presentation that the speaker can improve rather than about things he or she cannot control. Maybe you have heard this advice: "Never try to teach a pig to sing. It wastes your time. It doesn't sound pretty. And it annoys the pig." Saying, "You're too short to be seen over the lectern," "Your lisp doesn't lend itself to public speaking," or "You looked nervous" is not constructive. Comments like these will just annoy or frustrate the speaker because they refer to things the speaker can't do much to change. Concentrate on behaviors over which the speaker has control.

Effective: Taka, I thought your closing quote was effective in summarizing your key ideas, but it didn't end your speech on an uplifting note. I can suggest another quote from Khalil Gibran that would also summarize your key points and provide a positive affirmation of your message. You may want to try it if you give this speech again.

Less Effective: Your voice isn't well suited to public speaking.

As you provide feedback, whether in your public-speaking class or to a friend who asks you for a reaction to his or her speech, remember that the goal of feedback is to offer descriptive and specific information that helps a speaker to build confidence and skill.

QUICK CHECK

Giving Good Feedback

Help your fellow speakers by making sure your evaluations are:

- Descriptive
- Specific
- Positive
- Constructive
- Sensitive
- Realistic

Giving Feedback to Yourself

While you are collecting feedback from your instructor, classmates, family, and friends, keep in mind that *you* are the most important critic of your speeches. The ultimate goal of public-speaking instruction is to learn principles and skills that enable you to be your own best critic. As you rehearse your speech, use self-talk to comment about the choices you make as a speaker. Learn to recognize when to make changes on your feet, in the middle of a speech. For example, if you notice that your audience isn't interested in the facts and statistics you are sharing, you might decide to support your points with a couple of stories instead. After your speech, take time to reflect on both the speech's virtues and the areas for improvement in your speechmaking. We encourage you to consider the following principles to enhance your own self-critiquing skills.

Look For and Reinforce Your Skills and Speaking Abilities Try to recognize your strengths and skills as a public speaker. Note how your audience analysis, organization, and delivery were effective in achieving your objectives. Such positive reflection can reinforce the many skills you are learning in this course. Resist the temptation to be too harsh or critical of your speaking skill.

Evaluate Your Effectiveness on the Basis of Your Specific Speaking Situation and Audience Throughout the book, we offer many suggestions and tips for improving your speaking skill. We also stress, however, that these prescriptions should be considered in light of your specific audience. Don't be a slave to rules. If you are giving a pep talk to the Little League team you are coaching, you might not have to construct an attention-getting opening statement. Be flexible. Public speaking is an art as well as a science. Give yourself permission to adapt principles and practices to specific speech situations.

Identify One or Two Areas for Improvement After each speaking opportunity, identify what you did right, then give yourself a suggestion or two for ways to improve. You may be tempted to overwhelm yourself with a long list of things you need to do as a speaker. Rather than trying to work on a dozen goals, concentrate on two or three or maybe even just one key skill you would like to develop. To help you make your decision, keep in mind the audience-centered model of public speaking.

Ultimately, the goal of this course is to teach you how to listen to your own commentary and become your own expert in shaping and polishing your speaking style.

STUDY GUIDE

Remember These Main Ideas

- Listening is a process that involves selecting, attending to, understanding, remembering, and responding to messages.

- Some of the barriers that keep people from listening at peak efficiency include information overload, personal concerns, outside distractions, prejudice, differing speech and thought rates, and receiver apprehension.

- To overcome these barriers and improve your listening skills, listen with your eyes as well as your ears, listen mindfully, listen skillfully, and listen ethically.

- Listening with your eyes means that you accurately interpret nonverbal messages.

- Mindful listeners are aware of whether they are on-task or off-task. They keep their emotions under control and avoid jumping to conclusions.

- Effective listeners are selfish listeners. They find ways to benefit from the information they are listening to and to connect it with their own experiences and needs.

- Skillful listeners know their listening goals and adjust their efforts accordingly. They practice listening to challenging material. They also know their own preferred listening styles and use information to help them adapt to a variety of speakers.

- To be a skillful listener, you should listen for major ideas and try to relate specific facts to those ideas.

- Listen actively by re-sorting, rephrasing and repeating what you hear.

- Ethical listeners communicate their expectations and feedback to speakers and remain sensitive to, as well as tolerant of, differences. For example, they focus on a speaker's message rather than on his or her delivery style.

- Effective listening requires the ability to listen critically. The ability to separate facts from inferences is one of the most basic critical thinking and listening skills.

- An effective critical listener listens not only for evidence, but also for the overall structure and quality of the logic or argument the speaker uses to reach a conclusion.

- In a good speech, the message should be effective and achieve its intended purpose, and the message should be ethical.

- Be aware of how some speakers may use rhetorical techniques to deceive or manipulate you.

- When giving feedback to others, identify both strengths of a speech and aspects that could be improved; be descriptive, specific, positive, constructive, sensitive, and realistic.

- When giving feedback to yourself, look for and reinforce your skills and speaking abilities, evaluate your effectiveness on the basis of your specific speaking situation and audience, and identify one or two areas for improvement.

Understand These Key Terms

attend (p. 53)

critical listening (p. 67)

critical thinking (p. 68)

evidence (p. 68)

facts (p. 68)

inference (p. 68)

listening (p. 52)

listening styles (p. 63)

logic (p. 69)

reasoning (p. 69)

receiver apprehension (p. 58)

remember (p. 53)

respond (p. 53)

rhetorical criticism (p. 70)

rhetorical strategies (p. 73)

select (p. 53)

symbols (p. 73)

understanding (p. 53)

working memory theory of listening (p. 54)

Think about These Questions

- For some reason, when Alberto hears the President speak, he just tunes out. What are some of the barriers that may be keeping Alberto from focusing on the message he is hearing? How might Alberto overcome those barriers?

- One of your instructors does nothing during lectures but read in a monotone from old notes. What strategies can you use to increase your listening effectiveness in this challenging situation?

- As an ethical listener, what can you do to be less distracted by the delivery and emotional elements of a speaker's message and more focused on the substance or content of the message? Explain your answer.

- Janice was assigned the task of critiquing one of her classmate's speeches. Although she thought the speech was pretty good, she gave the speaker low marks because she strongly disagreed with what the speaker was saying. Was this an appropriate evaluation? Why or why not?

Learn More Online

International Listening Association This organization is dedicated solely to the study of listening.
www.listen.org

American Rhetoric Practice the listening skills that you learned in this chapter of your textbook by listening to classic and notable contemporary speeches at the American Rhetoric site.
www.americanrhetoric.com

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Analyzing Your Audience 5

> "FOR OF THE THREE ELEMENTS IN SPEECH-MAKING—SPEAKER, SUBJECT, AND PERSON ADDRESSED—IT IS THE LAST ONE, THE HEARER, THAT DETERMINES THE SPEECH'S END AND OBJECT."
>
> —ARISTOTLE

I t seemed harmless enough. Charles Williams was asked to speak to a Cub Scout pack about his experience as a young cowboy in Texas. The boys were learning to tie knots, and Williams, a retired rancher, could tell them how to make a lariat and how to make and use other knots.

His speech started out well. He seemed to be adapting to his young audience. However, for some reason, Williams thought the boys might also enjoy learning how to exterminate the screwworm, a pesky parasite of cattle. In the middle of his talk about roping cattle, he launched into a presentation about the techniques for sterilizing male screwworms. The parents in the audience fidgeted in their seats. The seven- and eight-year-olds didn't have the foggiest idea what a screwworm was, what sterilization was, or how male and female screwworms mate.

It got worse; his audience analysis skills deteriorated even more. Williams next talked about castrating cattle. Twenty-five minutes later, he finally finished the screwworm/castration speech. The parents were relieved. Fortunately, the boys hadn't understood it.

Williams's downfall resulted from his failure to analyze his audience. He may have had a clear objective in mind, but he hadn't considered the background or knowledge of his listeners. Audience analysis is essential for any successful speech.

5.a   Becoming an Audience-Centered Speaker

In Chapter 1, we identified the key elements in communication: source, receiver, message, and channel. All four elements are important, but perhaps the most important is the receiver. In public speaking, the receiver is the audience, and the audience is the reason for a speech event. We also presented a model that provides an overview of the entire process of speech preparation and delivery; the model is shown again in Figure 5.1. We stressed in Chapter 1 and reemphasize here the concept of public speaking as an audience-centered activity. At each stage in crafting your speech, you must be mindful of your audience.

The How To box summarizes three key steps in becoming an audience-centered public speaker. In this chapter, we'll talk more about those three steps in more detail and discuss the process of analyzing your audience before, during, and after you speak. The audience-analysis skills and techniques that we present in this chapter will help you throughout the public-speaking process. Consciousness of your audience will be important as you select a topic, determine the purpose of your speech, develop your central idea, generate main ideas, gather supporting material, firm up your organization, rehearse, and deliver your speech.

When you think of your audience, don't think of some undifferentiated mass of people waiting to hear your message. Instead, think of individuals. Public speaking is the process of speaking to a group of individuals, each with a unique point of view. Your challenge as an audience-centered public speaker is to find out as much as you can
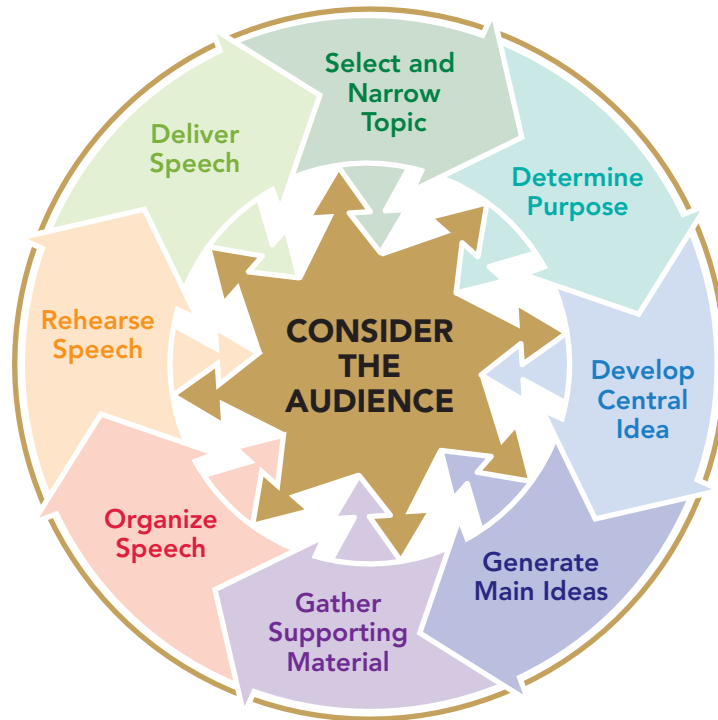
FIGURE 5.1 *Audience analysis is central to the speechmaking process.*

HOW TO

Become an Audience-Centered Speaker

1. *Gather information about your audience.* You can gather some information informally, just by observing your listeners or asking general questions about them. Or you can take a more formal approach and administer a survey to obtain more specific information about them.

2. *Analyze the information you have gathered.* Categorize and evaluate what you have gathered to determine your listeners' psychological profile as well as to consider the occasion at which you are speaking.

3. *Use your information to ethically adapt to your listeners.* As our audience-centered model illustrates, each decision that you make when designing and delivering your message should consider the needs and backgrounds of your audience.

about these individuals. From your knowledge of the individuals, you can then develop a general profile of your listeners.

5.b   Gathering Information about Your Audience

As an audience-centered speaker, you should try to find out as much as you can about your audience before planning your speech. You might wonder, "How do I go about gathering information about my audience?" There are two approaches you can take: an informal one and a formal one.

Gathering Information Informally

The simplest way to gather information about your audience members informally is just to observe them and ask questions before you speak. Informal observations can be especially important in helping you to assess obvious demographic characteristics. **Demographics** are statistical information about characteristics such as age, race, gender, sexual orientation, educational level, and ideological or religious views of a population such as an audience. For example, you can observe how many members of your audience are male or female, and you can make some inferences from their appearance about their ethnic or cultural traits and approximate age.

If you were going to address a meeting of your local PTA about a new business you were opening to help students and parents develop science projects, you could attend a meeting before your speaking date. You might note the general percentage of men and women in the audience and the ages of the parents who attended. You could also ask whether most parents who show up for PTA meetings are parents of elementary, middle-school, or high-school students. Knowing these key pieces of information would help you to tailor your speech so that it will address your listeners' interests.

You could also talk with people who know something about the audience you will be addressing. If you are invited to speak to a group you have not spoken to before, ask the person who invited you some general questions about the audience members: What is their average age? What are their political affiliations? What are their religious beliefs? What are their attitudes toward your topic? Try to get as much information as possible about your audience before you give your speech.

Gathering Information Formally

Rather than relying only on inferences drawn from casual observation and conversations with others, you may, if time and resources permit, want to conduct a more formal survey of your listeners. You can use surveys to gather demographic information that

Demographic Audience-Analysis Questionnaire

1. Name (optional): _____
2. Sex: Male ☐   Female ☐
3. Occupation: _____
4. Religious affiliation: _____
5. Marital status: Married ☐   Single ☐   Divorced ☐
6. Years of schooling beyond high school: _____
7. Major in college: _____
8. Annual income: _____
9. Age: _____
10. Ethnic background: _____
11. Hometown and state: _____
12. Political affiliation: Republican ☐   Democrat ☐   Other ☐   None ☐
13. Membership in professional or fraternal organizations: _____

FIGURE 5.2 *Demographic Audience-Analysis Questionnaire. You can modify this sample questionnaire according to your audience and topic.*

is not immediately available through observation, such as the questionnaire shown in Figure 5.2.

Although knowing your audience's demographics can be helpful, remember that inferences based on generalized information can lead to faulty conclusions. For example, it might seem reasonable to infer that if your audience consists mainly of 18- to 22-year-olds, they will not be deeply interested in retirement programs. But unless you have talked to them specifically about these topics, your inference could be incorrect.

You can also use your survey to get information about audience members' attitudes. Figure 5.3 shows survey questions that might be used to determine audience attitudes about in-school health clinics that dispense birth-control pills to high-school students. Whenever possible, ask listeners specific questions about what they like or dislike, believe to be true or false, or think is good or bad about the topic or issues you are discussing

If your topic is the best approach to finding a rental apartment in your area, for example, find out how many members of your audience own a home and how many are currently living in an apartment. You might also want to ask how they found their current apartment, how many are now searching for an apartment, and how many anticipate searching for one. Answers to these questions can give

Open-Ended Questions

1. What are your feelings about having high-school health clinics dispense birth-control pills?
2. What are your reactions to the current rate of teenage pregnancy?
3. What would you do if you discovered your daughter was receiving birth-control pills from her high-school health clinic?

Closed-Ended Questions

1. Are you in favor of school-based health clinics dispensing birth-control pills to high-school students?
   Yes ☐   No ☐
2. Birth-control pills should be given to high-school students who ask for them in school-based health clinics. (Circle the statement that best describes your feeling.)
   Agree strongly   Agree   Undecided   Disagree   Disagree strongly
3. Check the statement that most closely reflects your feelings about school-based health clinics and birth-control pills.
   ☐ Students should receive birth-control pills in school-based health clinics whenever they want them, without their parents' knowledge.
   ☐ Students should receive birth-control pills in school-based health clinics whenever they want them, as long as they have their parents' permission.
   ☐ I am not certain whether students should receive birth-control pills in school-based health clinics.
   ☐ Students should not receive birth-control pills in school-based health clinics.
4. Rank the following statements from most desirable (1) to least desirable (5).
   ___ Birth-control pills should be available to all high-school students in school-based health clinics, whenever students want them, and even if their parents are not aware that their daughters are taking the pills.
   ___ Birth-control pills should be available to all high-school students in school-based health clinics, but only if their parents have given their permission.
   ___ Birth-control pills should be available to high-school students without their parents' knowledge, but not in school-based health clinics.
   ___ Birth-control pills should be available to high-school students, but not in school-based health clinics, and only with their parents' permission.
   ___ Birth-control pills should not be available to high-school students.

FIGURE 5.3 *Sample Audience Attitude Survey*

you useful information about your audience and may also provide examples to use in your presentation. Whatever information you want to gather, you will need to develop a well-written survey or questionnaire. We offer some survey writing tips in the How To box.

HOW TO

Develop a Survey

1. *Decide what you want to know about your audience.* Let your topic and the speaking occasion help you to determine the kinds of questions you should pose.

2. *Write your questions.* You can ask your potential audience straightforward questions about such demographic information as age, sex, occupation, and memberships in professional organizations. To determine their attitudes, you can use the two types of questions shown in Figure 5.3:

    - **Open-ended questions** allow for unrestricted answers without limiting answers to choices or alternatives. Use open-ended questions when you want more detailed information from your audience.

    - **Closed-ended questions** offer several alternatives from which to choose. They are very useful when you want to tabulate statistics about your audience.

3. *Test your survey.* After you develop the questions, it is wise to test them on a small group of people to make sure the questions are clear and will encourage meaningful answers.

4. *Administer your survey.* After you have made any needed changes to clarify your questions, you are ready to ask audience members to respond to the survey. Instead of, or in addition to, distributing a paper-and-pencil survey, you could use e-mail, send text messages, or invite audience members to click on a Web site or Facebook page that you've designed. Just be sure to allow plenty of time to analyze the responses before your speech.

5.c   Analyzing Information about Your Audience

Audience analysis is the process of examining information about the listeners who will hear your speech. That analysis helps you to adapt your message so that your listeners will respond as you wish. You analyze audiences every day as you speak to others or join in group conversations. For example, most of us do not deliberately make offensive comments to family members or friends. Rather, we analyze our audience (often very quickly), and then we adapt our messages to the individuals with whom we are speaking. Public speaking involves the same sort of process.

Precisely what do you look for when analyzing the information that you have gathered about your audience? Consider answering the following questions:

- How are audience members similar to one another?
- How are audience members different from one another?
- On the basis of their similarities and differences, how can I establish common ground with the audience?

Look for Audience Member Similarities

Knowing what several members of your audience have in common can help you to craft a message that resonates with them. For example, if your audience members are approximately the same age, then you have some basis for selecting examples and illustrations that your listeners will understand. When looking for similarities, consider the following questions: What ethnic and cultural characteristics do audience members have in common? Are they all from the same geographic region? Do they (or did they) attend the same college or university? Do they have similar levels of education? Do they all like the same kinds of things? Answering these and other questions will help you to develop your own ideas and relate your message to your listeners.

Look for Audience Member Differences

Besides noting similarities, you can also note differences among your audience members. It is unlikely that all the audience members for the speeches you give in class will have similar backgrounds. The range of cultural backgrounds, ethnic ties, and religious traditions among students at most colleges and universities is rapidly expanding. You can also note a range of differences in age and gender as well as perspectives about your topic.

Establish Common Ground with Your Audience

When you know what your audience members have in common as well as how they differ, both in terms of demographic information (such as age or education level) and in terms of attitudes and beliefs they may have about you or your topic, then you can seek to establish common ground with your audience. To establish **common ground** with your audience is to identify ways in which you and your listeners are alike. The more your listeners identify with you and the goals of your message, the more likely they are to respond positively. When you analyze your audience, keep in mind that although each audience member is unique, with his or her own characteristics and preferences, you are looking for general ways in which they are alike or different. Sometimes the only common ground you may find is that both you and your listeners believe that the issue you are addressing is a serious one; you might have different views about the best solution. If, for example, you were addressing a group of people who were mostly against increasing taxes to pay teachers higher salaries but you were in favor of a tax increase, you could establish common ground by noting that both you and your listeners value education and want high-quality teachers in the classroom.

When you meet someone for the first time, you may spend time identifying people that you both know or places you've both visited. In this way, you begin to establish a relationship with this person. A **relationship** is an ongoing connection you have with another person. A public speaker seeks to establish a relationship with his or her audience by identifying what the speaker has in common with the listeners. Use the information from your audience analysis to establish a relationship with your listeners—that is, build bridges between you and your audience.

Analyzing Audience Information

Look for:

- Similarities among listeners
- Differences among listeners
- Common ground with listeners

5.d   Adapting to Your Audience

Audience adaptation is the process of ethically using information you've gathered when analyzing your audience to help your audience clearly understand your message and to help you achieve your speaking objective. To adapt is to modify your message to enhance its clarity and to enhance the likelihood that you will ethically achieve your goal.

If you only analyze your audience but don't use the information to customize your message, the information that you've gathered will be of little value. Using your skill to learn about your listeners and then to adapt to them can help you to maintain your listeners' attention and make them more receptive to your ideas.

Here's an example of how analyzing and adapting to others works: Mike spent a glorious spring break at Daytona Beach. He and three friends piled into a car and headed for a week of adventure. When he returned from the beach, sunburned and fatigued from partying, people asked how his holiday went. He described his escapades to his best friend, his mother, and his communication professor.

To his best friend, he bragged, "We partied all night and slept on the beach all day. It was great!" He informed his mother, "It was good to relax after the hectic pace of college." And he told his professor, "It was mentally invigorating to have time to think things out." It was the same vacation—but how different the messages were! Mike adapted his message to the people he addressed; he had analyzed his audiences.

When you are speaking in public, you should use the same process Mike used in reporting on his spring break. The principle is simple yet powerful: An effective public speaker is audience-centered. Several key questions can help you to formulate an effective approach to your audience:

Consider Your Audience

- To whom am I speaking?
- What does my audience expect from me?
- What topic would be most suitable for my audience?

Consider Your Speech Goal

- What is my objective?

Consider Your Speech Content

- What kind of information should I share with my audience?
- How should I present the information to them?
- How can I gain and hold their attention?
- What kind of examples would work best?

Consider Your Delivery

- What language or linguistic differences do audience members have?
- What method of organizing information will be most effective?

Being audience-centered does not mean that you should tell your listeners only what they want to hear or that you should fabricate information simply to please your audience or achieve your goal. If you adapt to your audience by abandoning your own values and sense of truth, then you will become an unethical speaker rather than an audience-centered one. It was President Truman who pondered, "I wonder how far Moses would have gone if he'd taken a poll in Egypt?"[1] The audience-centered speaker adjusts his or her topic, purpose, central idea, main ideas, supporting materials, organization, and even delivery of the speech so as to encourage the audience to listen to his or her ideas. The goal is to make the audience come away from the speaking situation if not persuaded, then at least feeling thoughtful rather than offended or hostile.

In this overview of how to become an audience-centered speaker, we've pointed out the importance of gathering information, analyzing it to establish common ground, and then using the information to ethically adapt to your listeners. Now we'll discuss these ideas in more detail. You will want to gather and analyze information and use it to adapt to your listeners at three stages of the speechmaking process: before you speak, as you speak, and after you speak.

QUICK CHECK

Adapting to Your Audience

To use information ethically to help an audience understand your message, consider your:

- Listeners
- Speech goal
- Speech content
- Delivery

Avoid pandering to listeners or making up information.

5.e   Analyzing Your Audience Before You Speak

Learning about your audience members' backgrounds and attitudes can help you to select a topic, define a purpose, develop an outline, and carry out virtually all other speech-related activities. You can gather and analyze three primary types of information:

1. Demographic
2. Psychological
3. Situational

Demographic Audience Analysis

As we noted earlier, *demographics* are statistics on population characteristics such as age; gender; sexual orientation; culture, ethnicity, and race; group membership; and socioeconomic status. Now let's consider how **demographic audience analysis** can help you to better understand and adapt to your audience.

Age   Although you must use caution in generalizing from only one factor such as age, that information can suggest the kinds of examples, humor, illustrations, and other types of supporting material to use in your speech. For example, many students in your public-speaking class are probably in their late teens or early twenties. Some, however, may be older. The younger students may know the latest rap performers or musicians, for example, but the older ones might not be familiar with Wyclef Jean, Lil Wayne, or Monica. If you are going to give a talk on rap music, you will have to explain who the performers are and describe or demonstrate their style if you want all the members of your class to understand what you are talking about.

For centuries, adults have lamented that younger generations don't seem to share the values of the older generation. Two current researchers who have studied generational differences have found that different generations do, indeed, have distinctive values and hold differing assumptions about work, duty, and certain values. Table 5.1 summarizes the values and generational characteristics of four generations: matures, baby boomers, generation X, and millennials.[2]

What do these generational differences have to do with public speaking? Over 2,000 years ago, Aristotle noted that a good speaker knows how to adapt to audiences of different age levels. Your **credibility** as a speaker—how positively you are perceived by your audience—depends on your sensitivity to the values and assumptions of your listeners. Of course, the broad generalizations that we've summarized here don't apply across the board, but it's wise to consider how generational differences can affect how your message is interpreted.

TABLE 5.1 *Summary of Generational Characteristics*

Generation Name	Birth Years	Typical Values and Characteristics
Matures	1925–1942	• Hard work • Duty • Sacrifice • A sense of what is right • Work fast
Baby Boomers	1943–1960	• Personal fulfillment and optimism • Crusading causes • Buy now, pay later • Equal rights for all • Work efficiently
Generation X	1961–1981	• Live with uncertainty • Balance is important • Live for today • Save • Every job is a contract
Millennials	1982–2002	• Close to parents • Feel "special" • Goal-oriented • Team-oriented • Focus on achievement

Gender Josh began his speech by thanking his predominantly female audience for taking time from their busy schedules to attend his presentation on managing personal finances—not a bad way to begin a talk. However, he continued by noting that their job responsibilities of raising children, keeping their homes clean, and feeding their families were among the most important tasks in America. Josh thought he was paying his audience a compliment. He did not consider that today most women work outside the home as well as in it. Many of his listeners were insulted—and many of them stopped being listeners. The How To box offers some tips so that you don't suffer a similar experience.

HOW TO

Adapt Your Message to the Genders of Your Audience

- *Avoid Making Assumptions About Gender.* Unlike a person's sex, which is determined by biology as either male or female, **gender** is the culturally constructed and psychologically based perception of one's self as feminine or masculine. We develop our gender identities as a result of life experiences, including social learning from others, and our inherited personality and genetics. Any

person's gender-role identity can fall anywhere on the continuum from masculine to feminine. Try to ensure that your remarks reflect sensitivity to diversity in your listeners' points of view.

- *Avoid Sexist Language.* Take time to educate yourself about what words, phrases, or perspectives are likely to offend or create psychological noise for your listeners. Think carefully about the implications of words or phrases you take for granted. For example, many people still use the words *ladies* or *matrons* without thinking about their connotations in U.S. culture. Be especially wary about jokes. Many are derogatory to one sex or the other. Avoid stereotypes in your stories and examples as well.

- *Be Inclusive.* Make your language and your message as inclusive as possible. If you are speaking to a mixed audience, make sure that your speech relates to all your listeners, not just to one gender. If you decided to discuss breast cancer, for example, you could note that men, too, can be victims of breast cancer and that the lives of husbands, fathers, and brothers of victims are affected by the disease.

- *Avoid Gender Stereotypes.* Be cautious about assuming that men and women will respond differently to your message. Although some research suggests that women are socialized to be more emotional and empathic than men, other evidence suggests that men can be equally sensitive.[3] Modern social-science research also suggests that there may be no major differences between men and women in susceptibility to persuasive messages.[4] It is clear there are learned sex differences in language usage and nonverbal behavior, but we caution against making sweeping gender-based assumptions about your audience.

Sexual Orientation An audience-centered speaker is sensitive to contemporary issues and attitudes related to sexual orientation. The audience-centered speaker's goal is to enhance understanding rather than create noise that may distract an audience from becoming listeners, regardless of the attitudes or beliefs audience members may hold about sexual orientation. Stories, illustrations, and humor whose point or punch line rely on ridiculing a person because of his or her sexual orientation may lower perceptions of your credibility, not only among gay and lesbian members of your audience, but also among audience members who disdain bias against gays and lesbians.

People evaluate credibility by behavior, not by intentions. Sometimes we unintentionally offend someone through more subtle misuse of language. For example, gays and lesbians typically prefer to be referred to as "gay" or "lesbian" rather than as "homosexual." Furthermore, it is not appropriate to single out gays and lesbians as separate categories of people who are assumed to hold political, ideological, or religious views that are consistently different from those of straight people. Monitor your language choice and use of illustrations and humor so that you don't alienate members of your audience.[5]

Culture, Ethnicity, and Race **Culture** is a learned system of knowledge, behavior, attitudes, beliefs, values, and norms shared by a group of people. **Ethnicity** is that portion of a person's cultural background that relates to a national or religious heritage.

A person's **race** is his or her biological heritage—for example, Caucasian or Latino/Latina. There really aren't significant genetic differences among people who have been assigned to different racial categories.[6] So the term *race* is less accurate in attempting to describe a group of people than the term *ethnicity*, which, as we noted, is based on more factors than just genetics.

Different cultures have radically different expectations about public speaking. In Russia, for example, speakers have a "no frills" approach that emphasizes content over delivery. On the other hand, a presentation that seems perfectly sensible and acceptable to a U.S. businessperson who is accustomed to straightforward, problem-oriented logic may seem shockingly rude to a Chinese businessperson who expects more circuitous, less overtly purposeful rhetoric. And some African American audiences "come to participate in a speech event,"[7] expecting the speaker to generate audience response through rhythmic "call response formulas"[8] from the African American oral tradition.

As you approach any public-speaking situation, avoid an ethnocentric mindset. **Ethnocentrism** is an assumption that your own cultural approaches are superior to those of other cultures. The audience-centered speaker is sensitive to cultural differences and avoids saying things that would disparage the cultural backgrounds of the audience. When one of this book's authors taught public speaking for several semesters in the Bahamas, he shocked students by suggesting that they should achieve a conversational, informal delivery style. Many Bahamian audiences, he quickly discovered, expect formal oratory from their speakers, very much as U.S. audiences in the nineteenth century preferred the grandiloquence of Stephen A. Douglas to the quieter, homespun style of Abraham Lincoln. So your author had to embellish his own style when he taught the Bahamian class.

You need not have international students in your class to have a culturally diverse audience. Unique ethnic and cultural traditions thrive among people who have lived in the United States all their lives. Students from a Polish family in Chicago, a German family in Texas, and a Haitian family in Brooklyn all may be native U.S. citizens and still have cultural traditions different from your own. Effective public speakers seek to learn as much as possible about the cultural values and knowledge of their audience so that they can understand the best way to deliver their message.

Researchers classify or describe cultural differences along several lines.[9] As shown in the How To box, understanding these classifications can provide clues to help you adapt your message when you speak before diverse audiences.

HOW TO

Adapt to Cultural Values

Cultural Value	Cultural Characteristic	How to Adapt to Cultural Characteristic
Individualistic cultures	Individual achievement is emphasized more than group achievement.	• Stress the importance of individual rewards and recognition. • Identify how audience members will benefit from your ideas or proposal.

Cultural Value	Cultural Characteristic	How to Adapt to Cultural Characteristic
Collectivistic cultures	Group or team achievement is emphasized more than individual achievement.	• Recognize group or team accomplishments. Avoid singling out individuals. • Stress the importance of community values. • Help audience members to be perceived in a positive way for helping others.
High-context cultures	The context of a message—including nonverbal cues, tone of voice, posture, and facial expression—is often more important than the words.	• Don't boast about your specific accomplishments. Establish credibility in more indirect ways. • Use a subtle, less dramatic delivery style.
Low-context cultures	The words in a message are given more attention than the surrounding context.	• Be sure to make your ideas and recommendations explicit. • Although context cues from your delivery are important, use your words to clearly convey the details of your message.
Need for certainty	People dislike ambiguous messages and want specifics.	• Create a clear, logical organizational pattern for your speech. • Provide an explicit statement of your purpose. • Use concrete details and examples. • Explain action steps the audience can take.
Tolerance of uncertainty	People can accept ambiguity and are not bothered if they do not know all the details.	• The purpose of the speech need not be as explicitly explained. • You can use less specificity when suggesting solutions to problems.
High-power cultures	Status and power differences are emphasized; roles and chains of command are clearly defined.	• Convey the status or position of you or your sources to help establish credibility. • Develop messages or propose solutions that acknowledge differences in status among people.

(*continued*)

Cultural Value	Cultural Characteristic	How to Adapt to Cultural Characteristic
Low-power cultures	Status and power differences receive less emphasis; people strive for equality rather than exalting those in positions of leadership.	• Discuss shared approaches to governance and leadership. • Develop solutions that involve others in reaching consensus.
Long-term time orientation	People accept that it may take a long time to accomplish goals; patience, persistence, and deferred gratification are valued.	• Appeal to listener's persistence, patience, and delayed gratification. • Emphasize how ideas and suggestions will benefit future generations.
Short-term time orientation	People are attuned to time and time management; quick responses to problems are valued.	• Explain actions and results that listeners can implement right now. • Identify the immediate impact that your ideas and proposals will have on listeners.

Group Membership It's said that each of us is a member of a gang—it's just that some gangs are more socially acceptable than others. We are social creatures; we congregate in groups to gain an identity, to help accomplish projects we support, and to have fun. So it's reasonable to assume that many of your listeners belong to groups, clubs, or organizations. Knowing what groups your listeners belong to can help you make inferences about their likes, dislikes, beliefs, and values.

Religious Groups Marsha is a follower of Scientology, and she believes that the philosophy outlined in *Dianetics* (the book that is the basis of Scientology) is as important as the religious precepts in the Bible. Planning to speak about Scientology to a Bible Belt college audience, many of whose members view Scientology as a cult, Marsha would be wise to consider how her listeners will respond to her message. This is not to suggest that she should refuse the speaking invitation. She should, however, be aware of her audience's religious beliefs as she prepares and presents her speech. When touching on religious beliefs or an audience's values, use great care in what you say and how you say it. Remind yourself that some members of your audience will undoubtedly not share your beliefs and that few beliefs are held as intensely as religious ones. If you do not wish to offend your listeners, plan and deliver your speech with much thought and sensitivity.

Political Groups Are members of your audience active in politics? Knowing whether your listeners are active in such groups as the Young Republicans or Young Democrats can help you to address political topics. Members of environmental or other special-interest groups may also hold strong political opinions on various topics and political candidates.

Work Groups Most professions give rise to organizations or associations to which professional people can belong. If you are speaking to an audience of professionals, it's important to be aware of professional organizations to which they may belong (there may be several) and to know, for example, whether such organizations have taken formal stands that may influence audience members' views on certain issues. Work groups also may use abbreviations or acronyms that can be useful to know. Your communication instructor, for example, may be a member of the National Communication Association (NCA) and may belong to a specific division of the NCA, such as the IDD (Instructional Development Division).

Social Groups Some groups exist just so that people can get together and enjoy a common activity. Book clubs, film clubs, cycling clubs, cooking groups, dancing groups, and bowling teams exist to bring people with similar ideas of fun together to enjoy the activity. Knowing whether members of your audience belong to such groups can help you to adapt your topic to them or, if you are involved in similar groups, to establish common ground with them.

Service Groups Many people are actively involved in groups that emphasize community service as their primary mission. If you are speaking to a service group such as the Lions Club or the Kiwanis Club, you can reasonably assume that your listeners value community service and will be interested in how to make their community a better place.

Socioeconomic Status **Socioeconomic status** is a person's perceived importance and influence based on such factors as income, occupation, and education level. In Europe, Asia, the Middle East, and other parts of the world, centuries-old traditions of acknowledging status differences still are important today. Status differences exist in the United States but are often more subtle. Having an idea about audience members' incomes, occupations, and education levels can be helpful as you develop a message that connects with listeners.

Income Having some general idea of the income level of your listeners can be of great value to you as a speaker. For example, if you know that most audience members are struggling to meet weekly expenses, it is unwise to talk about how to see the cultural riches of Europe by traveling first class. But a speech about how to get paid to travel to Europe by serving as a courier could hold considerable interest.

Occupation Knowing what people do for a living can give you useful information about how to adapt your message to them. Speaking to teachers, you will want to use different examples and illustrations than you would if you were speaking to lawyers, ministers, or automobile assembly-line workers. Many college-age students have jobs but don't yet hold the jobs they aspire to after they graduate from college. Knowing their future career plans can help you to adjust your topic and supporting material to your listeners' professional goals.

Education About one-third of U.S. high-school graduates obtain a college diploma. Less than 10 percent of the population earn graduate degrees. The educational background

of your listeners is yet another component of socioeconomic status that can help you to plan your message. For example, you have a good idea that your classmates in your college-level public-speaking class value education, because they are striving, often at great sacrifice, to advance their education. Knowing the educational background of your audience can help you to make decisions about your choice of vocabulary, your language style, and your use of examples and illustrations.

Adapting to Diverse Listeners The most recent U.S. census figures document what you already know from your own life experiences: We all live in an age of diversity. For example:

- Two-thirds of immigrants worldwide come to the United States.[10]
- It is estimated that more than 40 million U.S. residents speak something other than English as their first language, including 18 million people whose first language is Spanish.[11]
- Whites are the minority ethnic group in nearly half of the largest cities in the United States.[12]
- People who have traditionally been called minorities are now in the majority in four states: Hawaii (75 percent), New Mexico (57 percent), California (57 percent), and Texas (52 percent).[13]
- During the past decade in the United States, the combined population of African Americans, Native Americans, Asians, Pacific Islanders, and Hispanics grew thirteen times faster than the non-Hispanic white population.[14]

Virtually every state in the United States has experienced a dramatic increase in foreign-born residents. If trends go on as they have during the past quarter-century, cultural and ethnic diversity will continue to grow during your lifetime. This swell of immigrants translates to increased diversity in all aspects of society, including most audiences you'll face—whether in business, at school-board meetings, or in your college or university classes.

Audience diversity, however, involves more factors than just ethnic and cultural differences. Central to our point about considering your audience is examining the full spectrum of audience diversity, not just cultural differences. Each topic that we've reviewed when discussing demographic and psychological aspects of an audience contributes to overall audience diversity. Diversity simply means differences. Audience members are diverse. The question and challenge for a public speaker is "How do I adapt to listeners with such different backgrounds and experiences?" We offer several general strategies. You could decide to focus on a target audience, consciously use a variety of methods of adapting to listeners, seek common ground, or consider using powerful visual images to present your key points.

Focus on a Target Audience A **target audience** is a specific segment of your audience that you most want to address or influence. You've undoubtedly been a target of skilled communicators and might not have been aware that messages had been tailored just for you. For example, most colleges and universities spend a considerable amount

of time and money encouraging students to apply for admission. You probably received some of this recruitment literature in the mail during your high-school years. But not every student in the United States receives brochures from the same colleges. Colleges and universities targeted you on the basis of your test scores, your interests, where you live, and your involvement in school-sponsored or extracurricular activities. Likewise, as a public speaker, you might want to think about the portion of your audience that you most want to understand or be convinced of your message.

The challenge in consciously focusing on a target audience is not to lose or alienate the rest of your listeners—to keep the entire audience in mind while simultaneously making a specific attempt to hit your target segment. For example, Sasha was trying to convince his listeners to invest in the stock market instead of relying on the Social Security system. He wisely decided to focus on the younger listeners; those approaching retirement age have already made their major investment decisions. Although he focused on the younger members of his audience, Sasha didn't forget the mature listeners. He suggested that older listeners encourage their children or grandchildren to consider his proposal. He focused on a target audience but didn't ignore others.

Use Diverse Strategies for a Diverse Audience Another approach you can adopt, either separately or in combination with a target audience focus, is to use a variety of strategies to reflect the diversity of your audience. On the basis of your efforts to gather information about your audience, you should know the various constituencies that will likely be present for your talk. The How To box describes several methods you can use to reach the different listeners in your audience.

HOW TO

Use Diverse Strategies

These strategies can help you to reach a majority of the people in a diverse audience:

- *Use a variety of types of supporting materials.* If you're very uncertain about cultural preferences, use a balance of both logical support (statistics, facts, specific examples) and emotional support (stories and illustrations).

- *Remember the power of stories.* People from most cultures appreciate a good story. And some people, such as those from Asian and Middle Eastern cultures, *prefer* hearing stories and parables used to make a point or support an argument, rather than facts and statistics.

- *Add visual support.* Consider showing the audience an outline of your key ideas using a PowerPoint^{TM}. If there is a language barrier between you and your audience, being able to read portions of your speech as they hear you speaking may improve audience members' comprehension. If an interpreter is translating your message, an outline can also help to ensure that your interpreter will communicate your message accurately.

Identify Common Values People have debated for a long time whether there are universal human values. Several scholars have made strong arguments that common human values do exist. Communication researcher David Kale suggests that all people can identify with the individual struggle to enhance one's own dignity and worth, although different cultures express that in different ways.[15] A second common value is the search for a world at peace. Underlying that quest is a fundamental desire for equilibrium, balance, and stability. Although there may always be a small but corrosive minority of people whose actions do not support the universal value of peace, the prevailing human values in most cultures ultimately do support peace.

Cultural anthropologists specialize in the study of behavior that is common to all humans. Cultural anthropologist Donald Brown has compiled a list of hundreds of "surface" universals of beliefs, emotions, or behavior. According to Brown, people in all cultures:[16]

- Have beliefs about death.
- Have a childhood fear of strangers.
- Have a division of labor by sex.
- Experience certain emotions and feelings, such as envy, pain, jealousy, shame, and pride.
- Use facial expressions to express emotions.
- Have rules for etiquette.
- Experience empathy.
- Value some degree of collaboration or cooperation.
- Experience conflict and seek to manage or mediate it.

Of course, not all cultures have the same beliefs about death or the same way of dividing up labor, but people in all cultures address these issues.

Intercultural communication scholars Larry Samovar and Richard Porter suggest other commonalities among people from all cultures. They propose that all humans seek physical as well as emotional and psychological pleasure and confirmation and seek to avoid personal harm.[17] Although each culture defines what constitutes pleasure and pain, it may be useful to interpret human behavior with these general assumptions in mind. People also realize that their biological lives will end, that to some degree each person is isolated from all other human beings, that we each make choices, and that each person seeks to give life meaning. These similarities offer some basis for developing common messages with universal meaning.

Identifying common cultural issues and similarities can help you to establish common ground with your audience. If you are speaking about an issue on which you and your audience have widely different views, identifying a larger common value that is relevant to your topic (such as the importance of peace, prosperity, or family) can help you to find a foothold so that your audience will at least listen to your ideas.

Rely on Visual Materials That Transcend Language Differences Pictures and images can communicate universal messages—especially emotional ones. Although there is no universal language, most listeners, regardless of culture and language, can comprehend visible expressions of pain, joy, sorrow, and happiness. An image of a mother

holding the frail, malnourished body of her dying child communicates the ravages of famine without elaborate verbal explanations. The more varied your listeners' cultural experiences, the more effective it can be to use visual materials to illustrate your ideas.

Adapting to Diverse Listeners

- Focus on a target audience without losing or alienating the rest of your listeners.
- Use diverse supporting materials that reflect a balance of logical and emotional support.
- Use visual aids.
- Appeal to such common values as peace, prosperity, and family.

Psychological Audience Analysis

Demographic information lets you make some useful inferences about your audience and predict likely responses. Learning how the members of your audience feel about your topic and purpose can provide specific clues about possible reactions. A **psychological audience analysis** explores an audience's attitudes toward a topic, purpose, and speaker while probing the underlying beliefs and values that might affect these attitudes. The attitudes, beliefs, and values of an audience may greatly influence a speaker's selection of a topic and specific purpose as well as various other aspects of speech preparation and delivery.

Understanding Attitudes, Beliefs, and Values
An **attitude** reflects likes or dislikes. Do you like health food? Are you for or against capital punishment? Should movies be censored? What are your views on nuclear energy? Your answers to these widely varied questions reflect your attitudes.

A **belief** is what you hold to be true or false. If you think the sun will rise in the east in the morning, you hold a belief about the sun based on what you perceive to be true or false.

A **value** is an enduring concept of good and bad, right and wrong. More deeply ingrained than either attitudes or beliefs, values are therefore more resistant to change. Values support both attitudes and beliefs. For example, you like health food because you believe that natural products are more healthful. And you *value* good health. You are against capital punishment because you believe that it is wrong to kill people. You *value* human life. As with beliefs, a speaker who has some understanding of an audience's values is better able to adapt a speech to them.

Analyzing Attitudes Toward a Topic
The topic of a speech provides one focus for an audience's attitudes, beliefs, and values. It is useful to know how members of an audience feel about your topic. Are they interested or apathetic? How much do they already know about the topic? If the topic is controversial, are their attitudes

toward it positive or negative? Knowing the answers to these questions from the outset lets you adjust your message accordingly. For example, if you plan to talk about increasing taxes to improve education in your state, you probably want to know how your listeners feel about taxes and education.

When you are analyzing your audience, it may help to categorize the group along three dimensions: interested–uninterested, favorable–unfavorable, and captive–voluntary, as summarized in the How To box. With an *interested* audience, your task is simply to hold and amplify interest throughout the speech. If your audience is *uninterested*, you need to find ways to "hook" the members. Given our visually oriented culture, consider using visual aids to gain and maintain the attention of apathetic listeners.

You may also want to gauge how *favorable* or *unfavorable* your audience is likely to feel toward you and your message before you begin to speak. Some audiences, of course, are neutral, apathetic, or simply uninformed about what you plan to say. But even if your objective is simply to inform, it is useful to know whether your audience is predisposed to respond positively or negatively toward you or your message. Giving an informative talk about classical music would be quite challenging, for example, if you were addressing an audience full of die-hard punk-rock fans. You might decide to show the connections between classical music and punk rock to arouse their interest.

HOW TO

Adapt to Audience Attitudes

Type of Audience	Example	How to Be Audience-Centered
Interested	Mayors who attend a talk by the governor about increasing security and reducing the threat of terrorism	Acknowledge audience interest early in your speech; use the interest they have in you and your topic to gain and maintain their attention.
Uninterested	Middle-school students attending a lecture about retirement benefits	Make it a high priority to tell your listeners why your message should be of interest to them.
Favorable	A religious group that meets to hear a speech about the importance of their beliefs	Use the audience's initial positive attitude to move them even closer to your speaking goal; explicitly tell them in your speech conclusion what you would like them to do.
Unfavorable	Students who attend a lecture by the university president explaining upcoming tuition increases	Be realistic in what you expect to accomplish; acknowledge their opposing point of view; consider using facts to refute misperceptions they may hold.

Voluntary	Parents attending a lecture by the new principal at their children's school	Anticipate why they are coming to hear you, and speak about the issues they want you to address.
Captive	Students in a public-speaking class	Find out who will be in your audience, and use this knowledge to adapt your message to them.

Your Speech Class as Audience You might think that your public-speaking class is not a typical audience because class members are required to attend. Your speech class is a *captive* audience rather than a *voluntary* one. A captive audience has externally imposed reasons for being there (such as a requirement to attend class). Because class members must show up to earn credit for class, you need not worry that they will get up and leave during your speech. However, your classroom speeches are still real speeches. Your class members are certainly real people with likes, dislikes, beliefs, and values.

Your classroom speeches should connect with your listeners so that they forget they are required to be in the audience. Class members should listen because your message has given them new and useful information, touched them emotionally, or persuaded them to change their opinion or behavior in support of your position.

You will undoubtedly give other speeches to other captive audiences. Audiences at work or at professional meetings are often captive in the sense that they may be required to attend lectures or presentations to receive continuing-education credit or as part of their job duties. Your goal with a captive audience is the same as with other types of audiences. You should make your speech just as interesting and effective as one designed for a voluntary audience. You still have an obligation to address your listeners' needs and interests and to keep them engaged in what you have to say. A captive audience gives you an opportunity to polish your speaking skills.

Analyzing Attitudes Toward You, the Speaker Audience members' attitude toward you in your role as speaker is another factor that can influence their reaction to your speech. Regardless of how they feel about your topic or purpose, if members of an audience regard you as credible, they will be much more likely to be interested in, and supportive of, what you have to say.

Your credibility—other people's perception of you as trustworthy, knowledgeable, and interesting—is one of the main factors that will shape your audience's attitude toward you. If you establish your credibility before you begin to discuss your topic, your listeners will be more likely to believe what you say and to perceive you as dynamic.

For example, when a high-school health teacher asks a former drug addict to speak to a class about the dangers of cocaine addiction, the teacher recognizes that the speaker's experiences make him knowledgeable—and thus credible—and that his message will be far more convincing than if the teacher just lectured on the perils of cocaine use.

An audience's positive attitude toward a speaker can overcome negative or apathetic attitudes they may have toward the speaker's topic or purpose. If your analysis reveals that your audience does not recognize you as an authority on your subject, you will need to build your credibility into the speech. If you have had personal experience with your topic, be sure to let the audience know. You will gain credibility instantly. In Chapters 9 and 17, we provide additional strategies for enhancing your credibility.

Situational Audience Analysis

So far, we have concentrated on the people who will be your listeners as the primary focus of being an audience-centered speaker. You should also consider your speaking situation. **Situational audience analysis** includes an examination of the time and place of your speech, the size of your audience, and the speaking occasion. Although these elements are not technically characteristics of the audience, they can have a major effect on how your listeners respond to you.

Time You may have no control over when you will be speaking, but in designing and delivering a talk, a skilled public speaker considers the time of day as well as audience expectations about the speech length. If you are speaking to a group of exhausted parents during a midweek evening meeting of the band-boosters club, you can bet they will appreciate a direct, to-the-point presentation more than a long oration. If you are on a program with other speakers, speaking first or last on the program carries a slight edge, because people tend to remember what comes first or last. Speaking early in the morning when people might not be quite awake, after lunch when they might feel a bit drowsy, or late in the afternoon when they are tired may mean that you'll have to strive consciously for a more energetic delivery to keep your listeners' attention.

Also be mindful of your time limits. If your audience expects you to speak for twenty minutes, it is usually better to end right at twenty minutes or even a little earlier; most North Americans don't appreciate being kept overtime for a speech. In your public-speaking class, you will be given time limits, and you might wonder whether you will encounter such strict time-limit expectations outside of public-speaking class. The answer is a most definite yes. Whether it's a business presentation or a speech to the city council or school board, time limits are often strictly enforced.

Location In your speech class, you have the advantage of knowing what the room looks like, but in a new speaking situation, you might not have that advantage. If at all possible, visit the place where you will speak to examine the physical setting and find out, for example, how far the audience will be from the lectern. Physical conditions such as room temperature and lighting can affect your performance, audience response, and the overall success of the speech.

Room arrangement and decor can affect the way an audience responds. Be aware of the arrangement and appearance of the room in which you will speak. If your speaking environment is less than ideal, you might need to work especially hard to hold your audience's attention. Although you probably will not be able to make major changes in the speaking environment, it is ultimately up to you to obtain the best speaking

environment you can. The arrangement of chairs, placement of audiovisual materials, and opening or closing of drapes should all be under your control.

Size of Audience The size of your audience directly affects speaking style and audience expectations about delivery. As a general rule, the larger the audience, the more likely they are to expect a relatively formal style. With an audience of ten or fewer, you can punctuate a very conversational style by taking questions from your listeners. If you and your listeners are so few that you can be seated around a table, they may expect you to stay seated for your presentation. Many business "speeches" are given around a conference table.

A group of between twenty and thirty people—the size of most public-speaking classes—will expect more formality than will an audience of a dozen or fewer. Your speaking style can still be conversational, but your speech should be appropriately structured and well organized; your delivery may include more expansive gestures than you would display during a one-on-one chat with a friend or colleague.

Audiences that fill a lecture hall will still appreciate a direct, conversational style, but your gestures may increase in size, and if your voice will be unamplified, you will be expected to speak with enough volume and intensity that people in the last row can hear you.

Occasion Another important way to gain clues about your listeners is to consider the reason this audience is here. What occasion brings this audience together? The mindset of people who have gathered for a funeral will obviously be different from that of people who have asked you to say a few words after a banquet. Knowing the occasion helps you to predict both demographic characteristics of the audience and the members' psychological state of mind.

If you're presenting a speech at an annual or monthly meeting, you have the advantage of being able to ask people who have attended previous presentations what kind of audience typically gathers for the occasion. Your best source of information may be either the person who invited you to speak or someone who has attended similar events. Knowing when you will speak on the program or whether a meal will be served before or after you talk will help you to gauge what your audience expects from you.

In preparing for a speaking assignment, ask the following questions, and use the answers to guide you in adapting your presentation to the speaking situation:

- How many people are expected to attend the speech?
- What is the occasion that brings the audience together?
- At what time of day will I be speaking and where will I appear on the program?
- What are the length limitations on my talk? Does the total allotted time include time for a question-and-answer session?
- How will the audience seating be arranged? Can I rearrange the seats?
- How close will I be to the audience?
- Will I speak from a lectern?

- Will I be expected to use a microphone?
- Will I have adequate equipment for my visual aids? Is there anyone available to help me with sound and visual equipment?
- What is the room lighting like? Will the audience seating area be darkened beyond a lighted stage? Can I control any aspects of the room lighting?
- Will there be noises or other distractions outside the room?

Preparation will help you to avoid last-minute surprises about the speaking environment and the physical arrangements for your speech. A well-prepared speaker adapts his or her message not only to the audience but also to the speaking environment.

Keep in mind that when you arrive to give your speech, you can make changes in the previous speaker's room arrangements. For example, the purpose of the speaker immediately before Yue Hong was to generate interest in a memorial for Asian Americans who had fought in Vietnam. Because the previous speaker wanted to make sure the audience felt free to ask questions, the chairs were arranged in a semicircle, and the lights were turned on. But Yue Hong was giving a more formal presentation on the future of the Vietnamese population, which included a brief slide show. So when the preceding speaker had finished, Yue Hong rearranged the chairs and darkened the room.

QUICK CHECK

The Speaking Situation

Learn all you can about:

- The timing of your speech
- The place you'll be speaking
- The size and placement of the audience
- The speaking occasion

5.f   Adapting to Your Audience as You Speak

Analysis and adaptation do not end when you have crafted your speech. They continue as you deliver your speech. Many beginning public speakers may find it challenging at first not only to have the responsibility of presenting a speech they have rehearsed, but also to have to change or modify the speech on the spot. We assure you that with experience, you can develop the sensitivity to adapt to your listeners, much as a jazz musician adapts to the other musicians in the ensemble, but it will take practice.

Generally, a public speaker does not have an exchange with the audience unless the speech is part of a question-and-answer or discussion format. Once the speech is in progress, the speaker must rely on nonverbal cues from the audience to judge how people are responding to the message.

Identifying Nonverbal Audience Cues

Once, when speaking in India, Mark Twain was denied eye contact with his listeners by a curtain separating him from his audience. Mark Twain's daughter, Clara, recalled this experience:

> One of Father's first lectures was before a Purdah audience; in other words, the women all sat behind a curtain through which they could peek at Mark Twain without being seen by him . . . a deadly affair for the poor humorist, who had not even the pleasure of scanning the faces of his mute audience.[18]

Mark Twain missed learning how well his speech was being received as he was speaking. You could experience the same disadvantage if you fail to look at your listeners while you're speaking.

Although it's not possible to read your listeners' minds, it is important to analyze and adapt to often unspoken cues that can enhance the effectiveness of your message. The first step in developing this skill is to be aware of the cues that let you know whether your audience is hanging on every word or is bored. Study Table 5.2 to learn to recognize five types of cues your listeners will give you. After learning to "read" your audience, you then need to consider developing a repertoire of behaviors to help you to connect with your listeners.

Responding to Nonverbal Cues

The value in recognizing nonverbal cues from your listeners is that you can respond to these cues appropriately. If your audience seems interested, supportive, and attentive, then your prespeech analysis has clearly led you to make good choices in preparing and delivering your speech.

When your audience becomes inattentive, however, you might need to make some changes while delivering your message. If you think audience members are drifting off into their own thoughts or disagreeing with what you say or if you suspect that they don't understand what you are saying, then a few spontaneous changes may help. It takes experience and skill to make on-the-spot changes in your speech. Consider the following tips from seasoned public speakers for adapting to your listeners.[19]

If your audience seems inattentive or bored:

- Tell a story.
- Use an example to which the audience can relate.
- Use a personal example.
- Remind your listeners why your message should be of interest to them.
- Eliminate some abstract facts and statistics.

TABLE 5.2 *Important Nonverbal Audience Cues*

Type of Cue	You Probably ARE Connecting with Your Audience if . . .	You Are NOT Connecting with Your Audience if . . .
Eye Contact	Most audience members look you in the eye while you are speaking.	Audience members don't make eye contact with you. They make look down, at their phones or watches, or at the program.
Facial Expression	Audience members have sincere smiles or pleasant facial expressions.	Audience members frown or display the "listener stupor" look—a blank or unresponsive facial expression, accompanied by a slightly tilted head, often with a hand holding up the chin, that indicates they are probably daydreaming.
Movement	Audience members sit fairly still.	Audience members fidget, squirm, or increase their general body movement.
Nonverbal Responsiveness	• Audience members nod in agreement, laugh at your humor, or applaud frequently. • Audience members respond promptly to your invitations, such as requests for information or a show of hands.	• Audience members do not nod, laugh, or applaud much. • Audience members are slow and sheepish about responding to your invitations.
Verbal Responsiveness	Audience members may shout out comments or answers to questions, or remark quietly about your presentation to the people near them.	Audience members do not respond to questions. They may shout out negative comments or talk to people near them about topics unrelated to your talk.

- Use appropriate humor. If listeners do not respond to your humor, use more stories or personal illustrations.
- Consider making direct references to the audience, using members' names or mentioning something about them.
- Encourage the audience to participate by asking questions or asking them for an example.
- Ask for a direct response, such as a show of hands, to see whether they agree or disagree with you.
- Pick up the pace of your delivery.
- Pause for dramatic effect and to gain attention.

If your audience seems confused or doesn't seem to understand your point:

- Be more redundant.
- Try phrasing your information in another way.
- Use more concrete examples to illustrate your point.
- Use a visual aid such as a chalkboard or flipchart to clarify your point.
- If you have been speaking rapidly, slow your speaking rate.
- Clarify the overall organization of your message for your listeners.
- Ask audience members whether they understand your message.
- Ask for feedback from an audience member to help you discover what is unclear.
- Ask someone in the audience to summarize the key point you are making.

If your audience seems to be disagreeing with your message:

- Provide additional data and evidence to support your point.
- Remind your listeners of your credibility, credentials, or background.
- Rely less on anecdotes and more on facts to present your case.
- Write facts on a chalkboard, overhead transparency, or flipchart if one is handy.
- If you don't have the answers and data you need, tell listeners that you will provide more information by mail, telephone, or e-mail (and make sure you get back in touch with them).

Remember, it is not enough just to notice your listeners' characteristics and attitudes. You must also *respond* to the information you gather, by adapting your speech to retain their interest and attention. Moreover, you have a responsibility to ensure that your audience understands your message. If your approach to the content of your speech is not working, alter it and note whether your audience's responses change.

If all else fails, you may need to abandon a formal speaker–listener relationship with your audience and open up your topic for discussion. Of course, in your speech class, your instructor may expect you to keep going, to fulfill the requirements for your assignment. With other audiences, however, you might want to consider switching to a more interactive question-and-answer session to ensure that you are communicating clearly. Later chapters on supporting material, speech organization, and speech delivery will discuss more techniques for adjusting your style while delivering your message.

Strategies for Customizing Your Message to Your Audience

Many people value having something prepared especially for them. Perhaps you have bought a computer that you ordered to your exact specifications. In a restaurant, you order food prepared to your specific tastes. Audiences, too, prefer messages that are adapted just to them; people don't like hearing a canned message. As a speaker, you

may have worked hard to adapt your message to your audience, but your audience won't give you credit for adapting your message to them unless you let them know that you've done so. In the following sections, we discuss some ways to communicate to your listeners that your message is designed specifically for them.

Appropriately Use Audience Members' Names Consider using audience members' names in your talk to relate specific information to individual people. Obviously, you don't want to embarrass people by using them in an example that would make them feel uncomfortable. But you can selectively mention people you know who are in the audience. It's become a standard technique in many State of the Union speeches for the President to have someone sitting in the balcony who can be mentioned in his talk. That person becomes a living visual aid to provide focus for an idea or point made in the address. If you are uncertain whether you should mention someone by name, ask the person, before you speak, for permission to use his or her name in your talk.

Refer to the Town, City, or Community Make a specific reference to the place where you are speaking. If you are speaking to a college audience, relate your message and illustrations to the school where you are speaking. Many politicians use this technique: They have a standard stump speech to tout their credentials but adapt the opening part of their message to the specific city or community in which they are speaking. Presidential candidates may comment on how wonderful it is to be in Iowa during caucus season, for example.

Refer to a Significant Event That Happened on the Date of Your Speech Most libraries have books (such as the *Speaker's Lifetime Library*) that identify significant events in world or national history.[20] An even easier way to find out what happened on any given day in history is to go to www.history.com and click on the link called "This Day in History." Then type in any date, and you'll quickly discover any number of events that occurred on that day. For example, on the date when this paragraph was written, Julius Caesar was assassinated in 44 B.C.E. This date is also known as the Ides of March—a day that Caesar was warned about in Shakespeare's famous play. If you were giving a speech on this day, a reference to the Ides of March might be especially apropos if your goal was to encourage your audience to beware of whatever issue or topic you were discussing.

Many newspapers keep records of local historical events and list what happened ten, twenty-five, or fifty years ago on a certain date. Relating your talk to a local historical event that occurred on the same date as your talk can give your message a feeling of immediacy. It tells your audience that you have thought about this specific speaking event.

Refer to a Recent News Event Always read the local paper to see whether there is a local news story that you can connect to the central idea of your talk. Or perhaps you can use a headline from your university newspaper or a recent story that appeared on your university's Web site. If there is a newspaper headline that connects

with your talk, consider holding up the paper as you refer to it—not so that people will be able to read the headline, but to emphasize the immediacy of your message.

Refer to a Group or Organization If you're speaking to an audience of service, religious, political, or work group members, by all means make specific positive references to the group. But be honest—don't offer false praise. Audiences can sniff out phony flattery. A sincere compliment about the group will be appreciated, especially if you can link the goals of the group to the goal of your talk.

Relate Information Directly to Your Listeners Find ways to apply facts, statistics, and examples to the people in your audience. If, for example, you know that four out of ten women are likely to experience gender discrimination, customize that statistic by saying, "Forty percent of women listening to me now are likely to experience gender discrimination. That means of the twenty women in this audience, eight of you are likely to be discriminated against." Or if you live in a city of fifty thousand people, you can cite the statistic that fifty thousand people on our nation's highways become victims of drunk driving each year and then point out that this number is equivalent to killing every man, woman, and child in your city. Relating abstract statistics and examples to your listeners communicates that you have them in mind as you develop your message.

5.g Analyzing Your Audience After You Speak

After you have given your speech, you're still not finished analyzing your audience. It is important to evaluate your audience's positive or negative response to your message. Why? Because this evaluation can help you to prepare your next speech. Postspeech analysis helps you to polish your speaking skill, regardless of whether you will face the

same audience again. From that analysis, you can learn whether your examples were clear and whether listeners accepted your message. Let's look at some specific methods for assessing your audience's response to your speech.

Nonverbal Responses

The most obvious nonverbal response is applause. Is the audience simply clapping politely, or is the applause robust and enthusiastic, indicating pleasure and acceptance? Responsive facial expressions, smiles, and nods are other nonverbal signs that the speech has been well received.

Realize, however, that audience members from different cultures respond to speeches in different ways. Japanese audience members, for example, are likely to be restrained in their response to a speech and to show little expression. Some Eastern European listeners might not maintain eye contact with you; they may look down at the floor when listening. In some contexts, African American listeners may enthusiastically voice their agreement or disagreement with something you say during your presentation.[21]

Nonverbal responses at the end of the speech may express some general feeling of the audience, but they are not much help in identifying which strategies were the most effective. Also consider what the members of the audience say, both to you and to others, after your speech.

Verbal Responses

What might members of the audience say to you about your speech? General comments such as "I enjoyed your talk" or "Great speech" are good for the ego—which is important—but are not of much analytic help. Specific comments can indicate where you succeeded and where you failed. If you have the chance, try to ask audience members how they responded to the speech in general as well as to points in which you are particularly interested.

Survey Responses

You are already aware of the value of conducting audience surveys before speaking publicly. You might also want to survey your audience after you speak. You can then assess how well you accomplished your objective. Use the same survey techniques that we discussed earlier. Develop survey questions that will help you to determine the audience's general reactions to you and your speech as well as specific responses to your ideas and supporting materials. Professional speakers and public officials often conduct such surveys. Postspeech surveys are especially useful when you are trying to persuade an audience. Comparing prespeech and postspeech attitudes can give you a clear idea of your effectiveness. A significant portion of most political-campaign budgets goes toward evaluating how a candidate is being received by his or her constituents. Politicians want to know what portions of their messages are acceptable to their audiences so that they can use this information in the future.

If your objective was to teach your audience about some new idea, a posttest can assess whether you expressed your ideas clearly. In fact, classroom exams are posttests that determine whether your instructor presented information clearly.

Behavioral Responses

If the purpose of your speech was to persuade your listeners to do something, you will want to learn whether they ultimately behave as you intended. If you wanted them to vote in an upcoming election, you might survey your listeners to find out how many did vote. If you wanted to win support for a particular cause or organization, you might ask them to sign a petition after your speech. The number of signatures would be a clear measure of your speech's success. Some religious speakers judge the success of their ministry by the amount of contributions they receive. Your listeners' actions are the best indicators of your speaking success.

QUICK CHECK

Ways to Analyze Your Audience After Speaking

- Quality of applause and other nonverbal responses
- Content and tone of specific verbal comments
- Formal survey responses
- Actions or behaviors

STUDY GUIDE

Remember These Main Ideas

- At each stage in crafting your speech, you must be mindful of your audience.
- Gather information informally by observing your listeners or asking general questions or formally by administering a survey.
- When you analyze information you've gathered, look for audience members' similarities and differences and for ways in which you might be able to establish common ground with them.
- Ethically adapt to your audience to help your audience clearly understand your message and to achieve your speaking objective.
- Identify your audience's demographic makeup, such as age; gender; sexual orientation; culture, ethnicity, and race; group membership; and socioeconomic status.
- Adapt to diverse listeners by focusing on a target audience, using strategies for a diverse audience, identifying common values, and relying on visual materials that transcend language differences.
- Analyze your audience psychologically by exploring their attitudes toward topic, purpose, and speaker while probing the underlying beliefs and values that might affect these attitudes.
- You can categorize audience attitudes as ranging from interested to uninterested, favorable to unfavorable, and captive to voluntary.
- Situational audience analysis includes an examination of the time and place of your speech, the size of your audience, and the speaking occasion.
- Keep analyzing to the audience while you're speaking. Use audience cues such as eye contact, facial expression, movement, nonverbal responsiveness, and verbal responsiveness to help you adapt while on your feet.
- Don't stop analyzing when you stop speaking. Use applause and nonverbal cues as signs that the speech has been well received. Use specific comments, survey responses, or listeners' behavior not only to help you gauge the success of the speech as a whole, but also to target specific aspects that worked well or need improvement.

Understand These Key Terms

attitude (p. 101)

audience adaptation (p. 89)

audience analysis (p. 87)

belief (p. 101)

closed-ended questions (p. 87)

common ground (p. 88)

credibility (p. 91)

culture (p. 93)

demographic audience analysis (p. 91)

demographics (p. 84)

ethnicity (p. 93)

ethnocentrism (p. 94)

gender (p. 92)

open-ended questions (p. 87)

psychological audience analysis (p. 101)

race (p. 94)

relationship (p. 88)

situational audience analysis (p. 104)

socioeconomic status (p. 97)

target audience (p. 98)

value (p. 101)

Think about These Questions

- Phil Owens is running for a seat on the school board. He has agreed to speak to the chamber of commerce about his views, but he wants to know what his audience believes about a number of issues. How can he gather this information?

- Marianne strongly believes that the drinking age should be raised to 22 in her state. When she surveyed her classmates, the overwhelming majority thought the drinking age should be lowered to 18. Should Marianne change the topic and purpose of her speech to avoid facing a hostile audience? Why or why not?

- Dr. Ruiz thought that the audience for her speech on birth control would be women of childbearing age. After writing her speech, however, she found out that all the women to whom she will be speaking are at least twenty years older than she expected. What changes, if any, should she make?

- You're in the middle of your presentation, trying to persuade a group of investors to build a new shopping mall in your community. You notice a few audience members losing eye contact with you, shifting in their seats, and glancing at their phones. What do you do to regain their attention?

Learn More Online

The Five Layers of Audience Analysis The American Communication Association's *Open Knowledge Guide to Public Speaking* discusses five key areas you should analyze when preparing to speak.
http://textcommons.org/node/45

Designing Surveys and Questionnaires This free tutorial promises to teach you everything you ever wanted to know about surveys.
http://www.statpac.com/surveys/

How to Deal with an Unhappy Audience This very short video offers you a pep talk and tips for coping with a difficult speaking challenge.
http://www.howtodothings.com/video/how-to-deal-with-an-unhappy-audience

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Preparing a Speech

3

Questions to Guide You Through This Section:

Developing Your Speech 6

"In all matters, before beginning, a diligent preparation should be made."

—Cicero

E d Garcia has arranged the books and papers on his desk into neat, even piles. He has sharpened his pencils and laid them out parallel to one another. He has even dusted his desktop and cleaned the computer monitor's screen. Ed can think of no other task to delay writing his speech. He opens a new word-processing document, carefully centers the words "Informative Speech" at the top of the first page, and then slouches in his chair, staring glumly at the blank expanse that threatens his well-being. Finally, he types the words "College Football" under the words "Informative Speech." There is another long pause. Hesitantly, he begins his first sentence: "Today I want to talk to you about college football." Rereading his first ten words, Ed decides that they sound moronic. He deletes the sentence and tries again. This time, the screen looks even blanker than before. He writes—deletes—writes—deletes. Half an hour later, Ed is exhausted and still mocked by a blank screen. And he is frantic—this speech has to be ready by nine in the morning.

Getting from a blank screen or sheet of paper to a speech outline is often the biggest hurdle you will face as a public speaker. Fortunately, however, it is one that you can learn to clear. If your earlier efforts at speech writing have been like Ed Garcia's, take heart. Just as you learned to read, do long division, drive a car, and get through college registration, so too can you learn to prepare a speech.

The first steps in preparing a speech are these:

1. Select and narrow your topic.
2. Determine your purpose.
3. Develop your central idea.
4. Generate and preview your main ideas.

At the end of step 4, you will have a plan for the speech, and you will be ready to develop and polish your main ideas further. For most brief classroom speeches (under ten minutes), you should allow at least one week between selecting a topic and delivering your speech. A week gives you enough time to develop and research your speech. Many habitual procrastinators, like Ed Garcia, who grudgingly decide to begin an assignment a week in advance learn to their surprise that the whole process is far easier than it would be if they put off working until the night before they are supposed to deliver their speech.

As we observed in Chapter 5, audience-centered speakers consider the needs, interests, and expectations of their audience during the entire speech-preparation process— needs, interests, and expectations that will be as diverse as the audiences themselves. As you move from topic selection to speech plan, remember that you are preparing a message for your listeners. Always keep the audience as your central focus.

6.a Select and Narrow Your Topic

Your first task, as illustrated in Figure 6.1, is to choose a topic on which to speak. You will then need to narrow this topic to fit your time limits. Sometimes you can eliminate one or both of these steps because the topic has been chosen and properly defined for
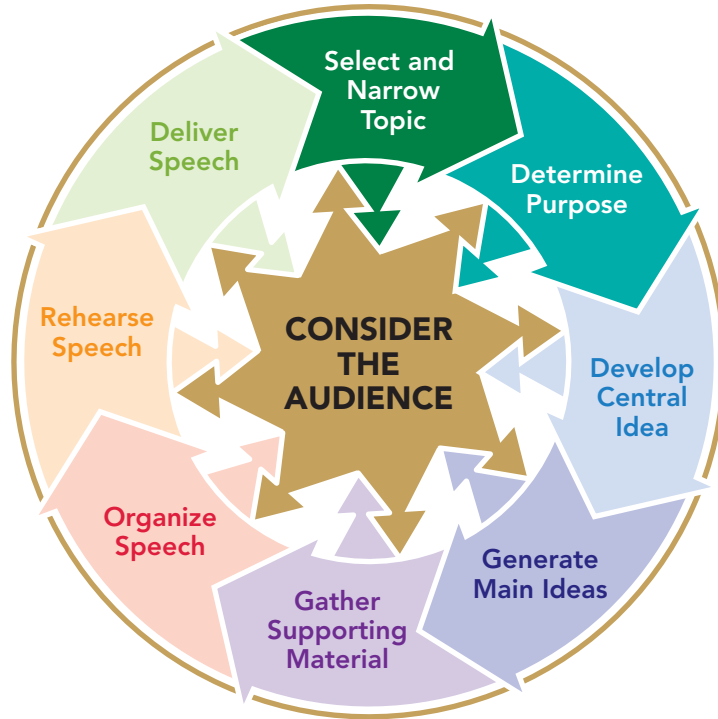
FIGURE 6.1 *Selecting and narrowing the topic and determining the general and specific purposes of the speech are early speechmaking tasks.*

you. For example, knowing that you visited England's Lake District on your tour of Great Britain last summer, your English literature teacher asks you to speak about the mountains and lakes of that region before your class studies the poetry of Wordsworth and Coleridge. Or knowing that you chair the local drug-abuse task force, the Lions Club asks you to speak at its weekly meeting about the work of your group. In both cases, your topic and its scope have been decided for you.

In other instances, the choice of topic may be left entirely to you. In your public-speaking class, your instructor may provide such guidelines as time limits and type of speech (informative, persuasive, or entertaining) but allow you to choose your topic. In this event, you should realize that the success of your speech may rest on your decision. But how do you go about choosing an appropriate, interesting topic?

Guidelines for Selecting a Topic

The late NBC political analyst and author Tim Russert, a popular speaker on college campuses, had delivered the same speech more than once. Finally, during a presentation at Harvard, students called his bluff:

Equipped with cards listing pat phrases from past speeches, set out in a bingo-like format, they ticked off the passages as Mr. Russert spoke and then, having completed a row, shouted out "Bingo."[1]

Consider the Audience Russert's mistake was to rely on a standard spiel rather than tailoring his speeches to each specific audience. "What interests and needs do the members of this audience have in common?" and "Why did they ask me to speak?" are important questions to ask yourself as you search for potential speech topics. Keep in mind each audience's interests and expectations; for example, a university president who has been invited to speak to a civic organization should talk about some new university program or recent accomplishment; a police officer speaking to an elementary school's PTA should address the audience's concern for the safety of young children.

Not only should a speaker's choice of topic be relevant to the *interests* and *expectations* of his or her listeners; it should also take into account the *knowledge* listeners already have about the subject. For example, the need for a campuswide office of disability services would not be a good topic to discuss in a speech to a group of students with disabilities, who would already be well aware of such a need. The speech would offer them no new information.

Finally, speakers should choose topics that are *important*—topics that matter to their listeners as well as to themselves. Student speaker Roger Fringer explains the stakes for students in a public-speaking class:

We work hard for our tuition, so we should spend it wisely. Spending it wisely means . . . we don't waste our classmates' time who have to listen to our speeches.[2]

Several years ago, communication scholar and then-president of the National Communication Association Bruce Gronbeck reminded an audience of communication instructors that students should be giving "the important kinds of . . . speeches that show . . . people how to confront the issues that divide them."[3] Table 6.1 offers examples of topics that are appropriate for the interests, expectations, knowledge, and concerns of particular audiences.

TABLE 6.1 *Sample Audience-Centered Topics*

Audience	Topic
Retirees	Preserving Social Security benefits
Civic organization	The Special Olympics
Church members	Starting a community food bank
First graders	What to do in case of a fire at home
Teachers	Building children's self-esteem
College fraternity	Campus service opportunities

Consider the Occasion On December 17, 1877, Mark Twain was invited to be one of the after-dinner speakers at American poet John Greenleaf Whittier's seventieth-birthday celebration.[4] The guest list included such dignitaries as Oliver Wendell Holmes, Ralph Waldo Emerson, William Dean Howells, and Henry Wadsworth Longfellow. When it was Twain's turn to speak, he began with a burlesque in the style of *Saturday Night Live*, featuring Longfellow, Emerson, and Holmes as drunken card-playing travelers in Nevada. Used to laughter and applause from his audiences, Twain was stunned by the silence that descended and seemed to grow as he continued.

What had gone wrong? Was Mark Twain's topic of *interest* to his listeners? Undoubtedly. Did they *expect* to hear someone talk about the distinguished guests? Yes. Could Twain *add to their knowledge* of the subject? Probably. Was his topic *appropriate to the occasion*? Definitely not!

Although after-dinner speeches are usually humorous, Twain's irreverence was inappropriate to the dignity of this birthday observance. Even though he had considered his audience, he had not considered carefully enough the demands of the occasion. Twain's irreverent talk aroused quite a commotion at the time and is said to have embarrassed him for years afterward. To be successful, a topic must be appropriate to both audience and occasion.

Consider Yourself What do you talk about with your friends? You probably discuss school, mutual friends, political or social issues, hobbies or leisure activities, or whatever other topics are of interest and importance to you. Like most people, your liveliest, most animated conversations revolve around topics of personal concern that arouse your deepest convictions.

The best public-speaking topics are also those that reflect your personal experience or especially interest you. Where have you lived? Where have you traveled? Describe your family or your ancestors. Have you held any part-time jobs? Describe your first days at college. What are your favorite classes? What are your hobbies or interests? What is your favorite sport? What social issues especially concern you? Here is one list of topics that was generated by such questions:

Blues music

"Yankee, go home": the American tourist in France

Why most diets fail

Behind the counter at McDonald's

My first day at college

Maintaining family ties while living a long distance from home

Getting involved in political campaigns

An alternative to selecting a topic with which you are already familiar is to select one that you would like to know more about. Your interest will motivate both your research and your eventual delivery of the speech.

Strategies for Selecting a Topic

All successful topics reflect audience, occasion, and speaker. But just contemplating those guidelines does not automatically produce a good topic. Sooner or later, we all find ourselves unable to think of a good speech topic, whether it is for the first speech of the semester, that all-important final speech, or a speaking engagement long after your school years are over. Nothing is as frustrating to a public speaker as floundering for something to talk about!

Fortunately, there are several strategies that can help you to generate speech topics. They are somewhat more artificial than considering audience, occasion, and yourself to produce a "natural" topic choice. Nevertheless, they can yield good topics.

Brainstorming A problem-solving technique that is widely used in such diverse fields as business, advertising, writing, and science, **brainstorming** can easily be used to generate ideas for speech topics as well.[5] For example, the following list of twenty-one possible topics came from a brainstorming session that lasted about three minutes:

Music	Reggae
Bob Marley	Sound-recording technology
Retro music	Buddy Holly
Censorship of music	Movie themes
Oscar-winning movies of the 1950s	Great epic movies
Titanic (the movie)	Salvaging the *Titanic* (the ship)
The Beatles	John Lennon
Alternative music	Popular rock bands
MTV	Treasure hunting
Key West, Florida	Ernest Hemingway
Polydactyl cats	

The How To box list gives you step-by-step instructions for brainstorming. If your brainstorming yields several good topics, so much the better. Set aside a page or two in your class notebook where you list topic ideas that you don't end up choosing. You can then reconsider them when you get your next assignment.

HOW TO

Brainstorm for a Topic

- Start with a blank sheet of paper.
- Set a time limit for brainstorming.
- Begin writing as many possible topics for a speech as you can.
- Do not stop to evaluate your topics; just write them down.
- Let one idea lead to another—free-associate; piggyback off your own ideas.
- Keep writing until your time is up.

Listening and Reading for Topic Ideas Very often, something you see, hear, or read triggers an idea for a speech. A current story on the evening news or in your local paper may suggest a topic. The following list of topics was brought to mind by recent headline stories in a large daily newspaper:

> Deep-water drilling
>
> Hate crimes
>
> Federal benefits for same-sex couples
>
> Coal mine safety
>
> Mexican drug wars
>
> Predicting volcanic activity
>
> "Food fraud" and the FDA

In addition to discovering topics in news stories, you might find them in an interesting segment of *20/20, Dateline*, or even a daytime talk show. A topic that is covered in one medium probably has been covered in another as well, allowing extended research on the topic. For example, a talk show host's interview of the parents of a child suffering from a genetic disease may be paralleled by *Newsweek's* report on stem-cell research.

You may also find speech topics in one of your classes. One of the topics that we've mentioned so far might cause you to get an idea. You can also check the list of possible topic ideas in Appendix B of this book. Among your other courses, a lecture in an economics or political science class may arouse your interest and provide a good topic for your next speech. The instructor of that class could probably suggest additional references on the subject.

Sometimes even a subject that you discuss casually with friends can be developed into a good speech topic. You have probably talked with classmates about such campus issues as dormitory regulations, inadequate parking, or your frustration with registration and advisors. Campuswide concerns would be relevant to the student audience in your speech class, as would such matters as how to find a good summer job or the pros and cons of living on or off campus.

Just as you jotted down possible topics generated by brainstorming sessions, remember to write down topic ideas that you get from media, class lectures, and informal conversations. If you rely on memory alone, what seems like a great topic today may be only a frustrating blank tomorrow.

Scanning Web Directories By now, you probably have a list of topics from which to choose. But if all your efforts have failed to produce any ideas that satisfy you, try the following strategy:

Access a Web directory such as Yahoo! and select a category at random. Click on it, and look through the subcategories that come up. Click on one of them. Continue to follow the chain of categories until you see a topic that piques your interest—or until

you reach a dead end, in which case you can return to the Yahoo! homepage and try again.

A recent random directory search yielded the following category and subcategories, listed from general to specific:

Lifestyles

Green living

Carbon footprint calculator

This search took only a few minutes (as will yours, as long as you resist the temptation to begin surfing the Web) and yielded at least one possible topic: Calculating your carbon footprint. An additional advantage of this strategy is that you begin to develop your preliminary bibliography while you are searching for a topic.

Selecting a Topic

Guidelines:

- Consider the audience.
- Consider the occasion.
- Consider yourself.

Strategies:

- Brainstorm.
- Listen and read.
- Scan Web directories.

Narrowing the Topic

After brainstorming, reading the newspaper, surfing the Web, and talking to friends, you have come up with a topic. For some students, the toughest part of the assignment is over at this point. But others soon experience additional frustration because their topic is so broad that they find themselves overwhelmed with information. How can you cover all aspects of a topic as large as "television" in three to five minutes? Even if you trained yourself to speak as rapidly as an auctioneer, it would take days to get it all in! The solution is to narrow your topic so that it fits within the time limits set by your assignment. The challenge lies in how to do this. The How To box describes a helpful method.

HOW TO

Narrow Your Topic

Try these two steps to narrow a broad, unmanageable topic:

1. *Create categories* Divide the topic, similar to the categories used in Web directories. First, write your general topic at the top of a list. Then add words to the list, making each added word a more specific or concrete topic. Here's an example:

   Music
   Folk music
   Irish folk music
   The popularity of Irish folk music in the United States

2. *Find the right level* Use the time limit of your speech to choose a topic from the correct spot on your list.

- *Not too broad:* If your topic is still a bit too broad—say, you simply cannot cover all the forms of Irish folk music that are popular in the United States during a five-minute talk—continue to add more categories to your list. In this example, you might choose one form of music—dance music—and talk about the kind of Irish hard-shoe dance music featured in *Riverdance*.

- *Not too narrow:* If you find that you've narrowed your topic too much that—so that you cannot find enough information for even a three-minute talk—just go back a step. In our example, you could return to the broader topic of the popularity of Irish folk music in the United States.

6.b   Determine Your Purpose

Now that you have selected and narrowed your topic, you need to decide on a purpose (as shown in Figure 6.1). If you do not know what you want your speech to achieve, chances are your audience won't either. Ask yourself, "What is really important for the audience to hear?" and "How do I want the audience to respond?" Clarifying your objectives at this stage will ensure a more interesting speech and a more successful outcome.

General Purpose

The **general purpose**, or overarching goal, of virtually any speech is either to inform, to persuade, or to entertain. The speeches that you give in class will generally be either informative or persuasive. It is important that you fully understand what constitutes each type of speech so that you do not confuse them and fail to fulfill an assignment. You certainly do not want to deliver a first-rate persuasive speech when an informative one was assigned!

Speaking to Inform An informative speaker is a teacher. Informative speakers give listeners information. They define, describe, or explain a thing, person, place, concept, process, or function. In this excerpt from a student's informative speech on anorexia nervosa, the student describes the disorder for her audience:

> Anorexia nervosa is an eating disorder that affects 1 out of every 200 American women. It is a self-induced starvation that can waste its victims to the point that they resemble victims of Nazi concentration camps.
>
> Who gets anorexia nervosa? Ninety-five percent of its victims are females between the ages of 12 and 18. Men are only rarely afflicted with the disease. Anorexia nervosa patients are usually profiled as "good" or "model" children who have not caused their parents any undue concern or grief over other behavior problems. Anorexia nervosa is perhaps a desperate bid for attention by these young women.[6]

Most lectures that you hear in college are informative. The university president's annual "state of the university" speech is also informative, as is the tour guide's talk at Colonial Williamsburg. Such speakers are all trying to increase their listeners' knowledge. Although they may use an occasional bit of humor in their presentations, their main objective is not to entertain. And although they may provoke an audience's interest in the topic, their main objective is not to persuade.

Speaking to Persuade Persuasive speakers may offer information, but they use the information to try to change or reinforce an audience's convictions and often to urge some sort of action. For example, Brian offered compelling statistics to help persuade his audience to take steps to prevent and alleviate chronic pain:

> A hundred million Americans, nearly a third of the population, [suffer] from chronic pain due to everything from accidents to the simple daily stresses on our bodies.[7]

The representative from Mothers Against Drunk Driving (MADD) who spoke at your high-school assembly urged you not to drink and drive and to help others realize the inherent dangers of the practice. The fraternity president talking to your group of rushees tried to convince you to join his fraternity. Appearing on television during the last election, the candidates for President of the United States asked for your vote. All these speakers gave you information, but they used that information to try to get you to believe or do something.

Speaking to Entertain The entertaining speaker tries to get the members of an audience to relax, smile, perhaps laugh, and generally enjoy themselves. Storyteller Garrison Keillor spins tales of the town and residents of Lake Wobegon, Minnesota, to amuse his listeners. Comedian Dane Cook delivers comic patter to make his audience laugh. Most after-dinner speakers talk to entertain the banquet guests. Like persuasive speakers, entertaining speakers may inform their listeners, but providing knowledge is not their main goal. Rather, their objective is to produce at least a smile and at best a belly laugh.

Early on, you need to decide which of the three general purposes your speech is to have. This decision keeps you on track throughout the development of your speech.

The way in which you organize, support, and deliver your speech depends, in part, on your general purpose.

General Purposes for Speeches

To inform: To share information with listeners by defining, describing, or explaining a thing, person, place, concept, process, or function

To persuade: To change or reinforce a listener's attitude, belief, value, or behavior

To entertain: To help listeners have a good time by getting them to relax, smile, and laugh

Specific Purpose

Now that you have a topic and you know generally whether your speech should inform, persuade, or entertain, it is time you decided on its **specific purpose**, the concise statement of what you want your listeners to know, feel or be able to do when you finish speaking. Unlike the general purpose, which can be assigned by your instructor, the specific purpose of your speech must be decided on by you alone, because it depends directly on the topic you choose.

Identify a Behavioral Objective   To arrive at a specific purpose for your speech, you must think in precise terms of what you want your audience to be able to do at the end of your speech. This kind of goal or purpose is called a **behavioral objective**, because you specify the behavior you seek from the audience.

The How To box offers a formula you can use to put together your specific-purpose statement. You can apply the same formula to help you prepare a speech with any general purpose. For a speech on how television comedy represents the modern family, you might write, "At the end of my speech, the audience will be able to explain how comedy portrays American family life today." The specific-purpose statement for a how-to speech doing scholarly research might read, "At the end of my speech, the audience will be able to use an online periodical index." For a persuasive speech on universal health care, your specific-purpose statement could say, "At the end of my speech, the audience will be able to explain why the United States should adopt a plan of national health insurance." A speech to entertain has a specific purpose, too. A stand-up comic may have a simple specific purpose: "At the end of my speech, the audience will laugh and applaud." An after-dinner speaker whose entertaining message has more informative value than that of the stand-up comic might say, "At the end of my speech, the audience will list four characteristics that distinguish journalists from the rest of the human species."

Formulate Your Specific Purpose Statement

1. *Start with standard wording.* Almost all specific-purpose statements begin with the same twelve words: "At the end of my speech, the audience will be able to. . . ."

2. *Then add a verb.* The next word in your statement should be a verb that names an observable, measurable action that the audience should be able to take by the end of the speech.

    *   *DO* use verbs such as *list, explain, describe,* or *write.*

    *   *DON'T* use words such as *know, understand,* or *believe.* You can discover what your listeners know, understand, or believe only by having them *show* their increased capability in some measurable way.

3. *Finish with details.* The last part of your statement should give details that explain the action you want your listeners to do. The details reflect the topic of your speech. They often provide the answer to "w" questions you may have learned as a child: *who, what, where, when,* and so on. For example, the statement "At the end of my speech the audience will be able to wash any size car by themselves at home" gives details about *where* and with *whom* listeners will be able to wash *which* car.

Characteristics of a Specific Purpose Note that a statement of purpose does not say what you, the *speaker*, will do. The techniques of public speaking help you to achieve your goals, but they are not themselves goals. To say, "In my speech, I will talk about the benefits of studying classical dance" emphasizes your performance as a speaker. This goal statement is centered on you rather than on the audience. Other than restating your topic, this statement of purpose provides little direction for the speech. But to say, "At the end of my speech, the audience will be able to list three ways in which studying classical dance can benefit them" places the audience and their behavior at the center of your concern. This latter statement provides a tangible goal that can guide your preparation and by which you can measure the success of your speech.

The following guidelines will also help you to prepare your statement of purpose:

*   *Use words that refer to observable or measurable behavior.*

    Not observable: At the end of my speech, the audience will know some things about Hannibal, Missouri.

    Observable: At the end of my speech, the audience will be able to list five points of interest in the town of Hannibal, Missouri.

*   *Limit the specific purpose to a single idea.* If your statement of purpose has more than one idea, you will have trouble covering the extra ideas in your speech. You will also run the risk of having your speech "come apart at the seams." Both unity of ideas and coherence of expression will suffer.

Two ideas: At the end of my speech, the audience will be able to write a simple computer program in BASIC and play the video game God of War III.

One idea: At the end of my speech, the audience will be able to write a simple computer program in BASIC.

- *Make sure your specific purpose reflects the interests, expectations, and knowledge level of your audience.* Also be sure that your specific purpose is important. Earlier in this chapter, we discussed these criteria as guidelines for selecting a speech topic. Consider them again as you word your specific-purpose statement.

Behavioral statements of purpose help to remind you that the aim of public speaking is to win a response from the audience. In addition, using a specific purpose to guide the development of your speech helps you to focus on the audience during the entire preparation process.

Using the Specific Purpose   Everything you do while preparing and delivering the speech should contribute to your specific purpose. The specific purpose can help you to assess the information you are gathering for your speech. For example, you may find that an interesting statistic, although related to your topic, does not help to achieve your specific purpose. In that case, you can substitute material that directly advances your purpose.

As soon as you have decided on it, write the specific purpose on a three- by five-inch note card. Then refer to it as often as necessary while developing your speech.

6.c   Develop Your Central Idea

Having stated the specific purpose of your speech, you are ready to develop your central idea, the first step highlighted in Figure 6.2. The **central idea** (sometimes called the *thesis*) is a one-sentence summary of the speech. As summarized in Table 6.2, a central idea differs from a purpose statement in both focus and application. A purpose

TABLE 6.2 *Purpose Statement versus Central Idea*

The Purpose Statement	The Central Idea
Indicates what the audience should be able to do by the end of the speech	Summarizes the speech in one sentence
Guides the speaker's choices throughout the preparation of the speech	Is stated in the speech
	The Central Idea Should . . .
	• Be a complete declarative sentence
	• Use direct, specific language
	• Be a single idea
	• Be an audience-centered idea

statement focuses on audience behavior, the central idea focuses on the content of the speech. A purpose statement guides your decisions as you prepare the speech; the central idea becomes part of your final speech.

Professional speech coach Judith Humphrey explains the importance of a central idea:

Ask yourself before writing a speech . . . "What's my point?" Be able to state that message in a single clear sentence. Everything else you say will support that single argument.[8]

The guidelines in the following sections can help you to put your central idea into words.

A Complete Declarative Sentence

The central idea should be a complete declarative sentence—not a phrase or clause and not a question.

Phrase:	Car maintenance
Question:	Is regular car maintenance important?
Complete declarative sentence:	Maintaining your car regularly can ensure that it provides reliable transportation.

The phrase *car maintenance* is really not a central idea, but a topic. It does not say anything about car maintenance. The question "Is regular car maintenance important?" is more complete but does not reveal whether the speaker is going to support the affirmative or the negative answer. By the time you word your central idea, you should be ready to summarize your stand on your topic in a complete declarative sentence.

Direct, Specific Language

The central idea should use direct, specific language rather than qualifiers and vague generalities.

Qualified language:	In my opinion, censorship of school textbooks threatens the rights of schoolchildren.
Direct language:	Censorship of school textbooks threatens the rights of schoolchildren.
Vague language:	A March 2011 earthquake affected Japan.
Specific language:	The magnitude 9.0 earthquake that struck off the east coast of Northern Japan in March 2011 killed more than 18,000 people and left hundreds of thousands more homeless.

A Single Idea

The central idea should be a single idea.

Two ideas:	Deforestation by lumber interests and toxic-waste dumping are major environmental problems in the United States today.
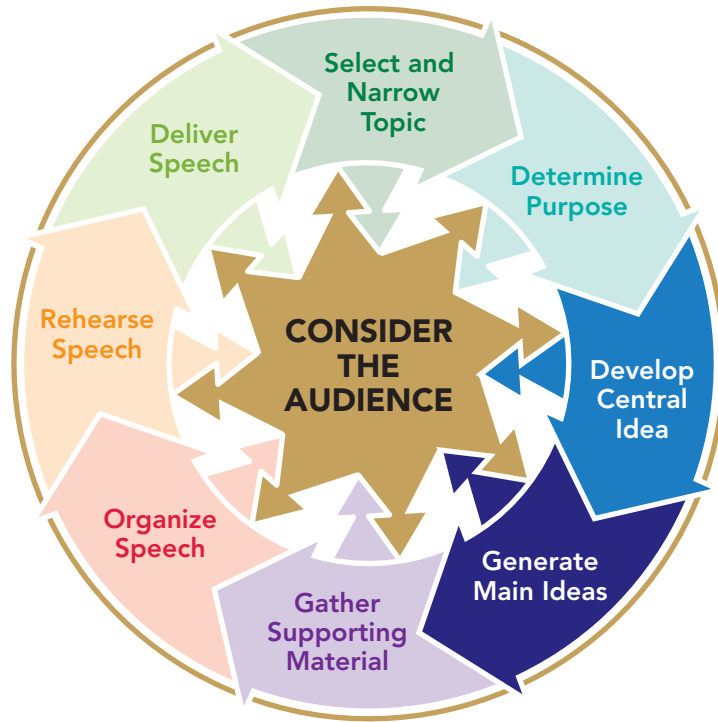
FIGURE 6.2 *State your central idea as a one-sentence summary of your speech, and then generate main ideas by looking for natural divisions, reasons, or steps to support your central idea.*

One idea: Toxic-waste dumping is a major environmental problem in the United States today.

More than one central idea, like more than one idea in a purpose statement, only leads to confusion and lack of coherence in a speech.

An Audience-Centered Idea

The central idea should reflect consideration of the audience. You considered your audience when selecting and narrowing your topic and when composing your purpose statement. In the same way, you should consider your audience's needs, interests, expectations, and knowledge when stating your central idea. If you do not consider your listeners, you run the risk of losing their attention before you even begin developing the speech. If your audience consists mainly of college juniors and seniors, the second of the following central ideas would be better suited to your listeners than the first.

Inappropriate: Scholarships from a variety of sources are readily available to first-year college students.

Appropriate: Although you might think of scholarships as a source of money for freshmen, a number of scholarships are available only to students who have completed their first year of college.

6.d   Generate and Preview Your Main Ideas

In the words of columnist H. V. Prochnow, "A good many people can make a speech, but saying something is more difficult." Effective speakers are good thinkers; they say something. They know how to play with words and thoughts to develop their main ideas. The ancient Romans called this skill **invention**—the ability to develop or discover ideas that result in new insights or new approaches to old problems. The Roman orator Cicero called this aspect of speaking the process of "finding out what [a speaker] should say."

Generating Your Main Ideas

Next to selecting a topic, probably the most common stumbling block in developing speeches is coming up with a speech plan. Trying to decide how to subdivide your central idea into two, three, or four key points, or **main ideas**, can make you chew your pencil, scratch your head, and end up as you began—with a blank sheet of paper. The task will be much easier if you use the three-question strategy described in the How To box. Let's see this technique at work with several central idea statements.

HOW TO

Determine Your Main Ideas

1. Write your central idea at the top of a sheet of paper.
2. Ask yourself the following three questions. You should be able to answer *yes* to one or more of these questions:
   - *Does the central idea have logical divisions?* These may be indicated by such phrases as "three types" or "four means."
   - *Are there several reasons why the central idea is true?*
   - *Can I support the central idea with a series of steps or a chronological progression?*
3. Write down the divisions, reasons, or steps you thought of. These will become the main ideas of your speech.

Finding Logical Divisions Suppose your central idea is "A liberal arts education benefits the student in three ways." You now turn to the three questions. But for this example, you needn't go beyond the first one. Does the central idea have logical divisions? The phrase "three ways" indicates that it does. You can logically divide your speech into ways in which the student benefits:

1. Job opportunities
2. Appreciation of culture
3. Concern for humankind

A brief brainstorming session then could help you to come up with more specific examples of ways in which a liberal arts education might benefit students.

At this stage, you needn't worry about Roman numerals, parallel form, or even the order in which the main ideas are listed. We will discuss these and other features of outlining in Chapter 11. Your goal now is simply to generate ideas.

Just because you write them down, don't think that the ideas you come up with now are engraved in stone. They can—and probably will—change. After all, this is a preliminary plan. It may undergo many revisions before you actually deliver your speech. In our example, three points might well prove to be too many to develop in the brief time allowed for most classroom speeches. But it is much easier to eliminate ideas than to invent them, so list them all for now.

Establishing Reasons Suppose your central idea is "Upholstered furniture fires are a life-threatening hazard."[9] Asking yourself whether this idea has logical divisions is no help at all. There are no key phrases indicating logical divisions—no "ways," "means," "types," or "methods" appear in the wording. The second question, however, is more productive: Having done some initial reading on the topic, you can think of reasons this central idea is true. Asking yourself "Why?" after stating your central idea yields three answers:

1. Standards to reduce fires caused by smoldering cigarettes have lulled furniture makers into a false sense of security.
2. Government officials refuse to force the furniture industry to reexamine its standards.
3. Consumers are largely ignorant of the risks.

Notice that these main ideas are expressed in complete sentences, whereas the ones in the preceding example were in phrases. At this stage, it doesn't matter. What does matter is getting your ideas down on paper. You can rewrite and reorganize them later.

Tracing Specific Steps "NASA's space shuttle program has known both great achievement and tragic failure." You stare glumly at the central idea that you so carefully formulated yesterday. Now what? You know a lot about the subject; your aerospace science professor has covered it thoroughly this semester. But how can you organize all the information you have? Again, you turn to the three-question method.

Does the main idea have logical divisions? You scan the sentence hopefully, but you can find no key phrases suggesting logical divisions.

Can you think of several reasons the central idea is true? You read the central idea again and ask "Why?" at the end of it. Answering that question may indeed produce a plan for a speech, one in which you would talk about the reasons for the achievements and failures. But your purpose statement reads, "At the end of my speech, the audience will be able to trace the history of the space shuttle." Giving reasons for the space shuttle program's achievements and failures would not directly contribute to your purpose. So you turn to the third question.

Can you support your central idea with a series of steps? Almost any historical topic or any topic requiring a chronological progression (for example, topics of how-to speeches) can be subdivided by answering the third question. You therefore decide that your main ideas will be a chronology of important space shuttle flights: [10]

1. April 1981: Test flight of the space shuttle.
2. January 1986: Shuttle Challenger explodes on launch.
3. April 1990: Deployment of the Hubble space telescope.
4. October–November 1998: Flight of John Glenn, age 77, who had been the first American in orbit in 1962.
5. May–June 1999: Shuttle Discovery docks with the International Space Station
6. February 2003: Shuttle Columbia disintegrates on re-entry.
7. April 2011: Shuttle *Endeavour* scheduled for fleet's final launch.

You know that you can add to, eliminate, or reorganize these ideas later. But you have a start.

Notice that for this last example, you consulted your purpose statement as you generated your main ideas. If these main ideas do not help you to achieve your purpose, you need to rethink your speech. You may finally change either your purpose or your main ideas; but whichever you do, you need to synchronize them. Remember, it is much easier to make changes at this point than after you have done your research and produced a detailed outline.

Previewing Your Main Ideas

Once you have generated your main ideas, you can add a preview of those main ideas to your central idea to produce a **blueprint** for your speech. Preview the ideas in the same order in which you plan to discuss them in the speech.

Some speakers, like Nicole, integrate their central idea and preview into one blueprint sentence:

> Obsolete computers are straining landfills because they contain hazardous materials and take a distinctively long time to decay.[11]

In this example, Nicole started with a central idea: "Obsolete computers are straining landfills." Asking herself "Why?" yielded two reasons, which became her

two main points: "They contain hazardous materials" and "They take a distinctively long time to decay." Combining these reasons with her central idea produced a blueprint.

Other speakers, like Erin, state their blueprints in several sentences:

Today I would like to expose the myth that owning a gun guarantees your personal safety. First, I will discuss the fact that guns are rarely reached in time of need. Then I will address the risk of accidental shootings and how this is greatly increased by people's failure to receive proper gun-handling training. And finally, I will propose an alternative solution, self-defense.[12]

Erin also started with a central idea: "Owning a gun does not guarantee your personal safety." Like Nicole, she generated reasons for her central idea, which in this case were that "guns are rarely reached in time of need" and that "the risk of accidental shootings is increased." She decided also to discuss martial-arts "self-defense" as a solution to the problem. Thinking that a single sentence might become unwieldy, Erin decided to use four shorter sentences for her blueprint.

6.e Meanwhile, Back at the Computer . . .

It's been a while since we left Ed Garcia, the student in the opening paragraphs of this chapter, struggling to write a speech on college football. Even though he has procrastinated, if he follows the steps we have discussed, he should still be able to plan a successful informative speech.

Ed has already chosen his topic. His audience is likely to be interested in his subject. Because Ed is a varsity defensive tackle, the audience will probably expect him to talk about college football. And he himself is passionately interested in and knowledgeable about the subject. It meets all the requirements of a successful topic.

But the topic "college football" is too broad for a three- to five-minute talk. Ed needs to narrow his topic to a manageable size. He goes online to Yahoo! and clicks on the category Sports. This search yields a fairly long list of subcategories. He is just about to select College and University when another category catches his eye: Medicine. Sports medicine? Hmmmm. . . . Ed has suffered several injuries and feels qualified to talk about this aspect of football. Ed doesn't need to go further. He has his topic: "Injuries in college football."

Now that he has narrowed the topic, Ed needs a purpose statement. He decides that his audience might know something about how players are injured, but they probably do not know how these injuries are treated. He types, "The audience will be able to explain how the three most common injuries suffered by college football players are treated."

A few minutes later, Ed derives his central idea from his purpose: "Sports medicine specialists have developed specific courses of treatment for the three most common kinds of injuries suffered by college football players."

Generating main ideas is also fairly easy now. Because his central idea mentions three kinds of injuries, he can plan his speech around those three ideas (logical divisions). Under the central idea Ed lists three injuries:

1. Bruises
2. Broken bones
3. Ligament and cartilage damage

Now Ed has a plan and is well on his way to developing a successful three- to five-minute informative speech.

STUDY GUIDE

Remember These Main Ideas

- The four main steps in getting from a blank piece of paper to a speech plan are to (1) select and narrow your topic, (2) determine your purpose, (3) develop your central idea, and (4) generate and preview your main ideas.

- Selecting a topic may or may not be difficult, depending on the requirements of the speech. You may be asked to address a specific topic, or you may be given only broad guidelines, such as a time limit and an idea of the occasion.

- When selecting a topic, consider the audience, the occasion, and yourself.

- The topic should be relevant to the needs, interests, and expectations of the audience and should take into account the knowledge listeners already have about the subject.

- The topic must be appropriate to both the audience and the occasion and should reflect your personal experience or what especially interests you.

- To generate speech topics, brainstorm, listen and read for topic ideas, or access a Web directory such as Yahoo! (www.yahoo.com).

- Narrow the topic to fit within the time limits by creating categories and finding enough information.

- The general purpose of virtually any speech is either to inform (give listeners information), to persuade (try to change or reinforce an audience's convictions and urge them to some sort of action), or to entertain (to get the audience to relax, smile, laugh, and enjoy themselves).

- To arrive at a specific purpose for your speech, think in precise terms of what you want your audience to be able to do at the end of your speech. Identify a behavioral objective by specifying the behavior you seek from the audience.

- Because a specific-purpose statement indicates what you hope to accomplish, it serves as a yardstick by which you can measure the relevance of ideas and supporting materials while developing the speech.

- Your central idea should be a one-sentence summary of your speech that can be expressed in a complete declarative sentence.

- The central idea should be a single idea and should reflect consideration of the audience.

- To generate main ideas, determine whether the central idea has logical divisions, can be supported by several reasons, or can be traced through a series of steps.

- Create a blueprint for your speech by combining the central idea and a preview of the main ideas. You will probably include your blueprint, or preview, in the introduction and summarize it in the conclusion of your speech.

Understand These Key Terms

behavioral objective (p. 127)   general purpose (p. 125)

blueprint (p. 134)   invention (p. 132)

brainstorming (p. 122)   main ideas (p. 132)

central idea (p. 129)   specific purpose (p. 127)

Think about These Questions

- A candidate for governor visits your public-speaking class and talks for thirty minutes on the topic "Why the state should increase funding of public transportation." Analyze the candidate's choice of topic according to the guidelines presented in this chapter.

- At lunch, you overhear a stranger at the next table mention a book that she used as a key reference for a political science paper she wrote. Would it be ethical for you to borrow her topic and consult the book she mentioned to prepare a speech for a public-speaking course? Why or why not?

- Consider the following specific-purpose statements. Analyze each according to the criteria presented in this chapter. Rewrite the statements to correct any problems.

  "At the end of my speech, the audience will know more about the Mexican Free-Tailed Bat."

  "I will explain some differences between Asian and Western cultures in nonverbal communication."

  "At the end of my speech, the audience will be able to list some reasons for xeriscaping one's yard."

  "The advantages and disadvantages of living in a college dormitory."

  "At the end of my speech, the audience will be able to prepare a realistic monthly budget."

- Below are the topic, general purpose, and specific purpose that Marylin has chosen for her speech. Use the advice in this chapter to write an appropriate central idea and main ideas for the speech.

  Topic: America's crumbling roads and bridges

  General purpose: To persuade

  Specific purpose: At the end of my speech, the audience will be able to list and explain three reasons America should invest in its roads and bridges.

Learn More Online

Idea Generator Try this roulette-wheel style method of generating ideas. Click in the center of the wheel to get a random combination of three words. See whether any of them spark a topic brainstorm for you.
http://www.tdbspecialprojects.com/#169515/Idea-Generator

How to Narrow a Speech Topic This is part of a series of instructions from the how-to web site eHow.
http://www.ehow.com/how_2290282_narrow-speech-topic.html

Determining the Purpose of Your Speech This quick tutorial provides more help in developing your statement of your purpose for speaking.
http://www.wisc-online.com/objects/ViewObject.aspx?ID=SPH2901

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Gathering and Using Supporting Material

7

"Learn, compare, collect the facts! … Always have the courage to say to yourself— I am ignorant."

—Ivan Petrovich Pavlov

A pple pie is your specialty. Your family and friends relish your flaky crust, spicy filling, and crunchy crumb topping. Fortunately, not only do you have a never-fail recipe and technique, but you also know where to go for the best ingredients. Fette's Orchard has the tangiest pie apples in town. For your crust, you use only Premier shortening, which you buy at Meyer's Specialty Market. Your crumb topping requires both stone-ground whole-wheat flour and fresh creamery butter, available on Tuesdays at the farmer's market on the courthouse square.

Just as making your apple pie requires that you know where to find specific ingredients, creating a successful speech requires knowledge of sources, research strategies, and types of supporting material that speechmakers typically use. As Figure 7.1 illustrates, gathering supporting material is a key step in the crafting of any speech. In this chapter, we will identify various sources of information and discuss ways to access them. Then we will focus on recognizing and effectively using various types of supporting material.
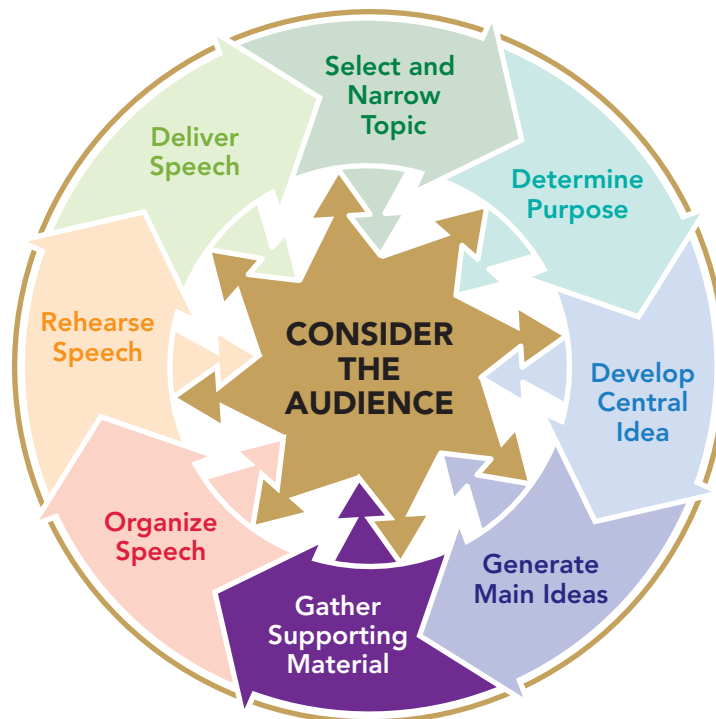
FIGURE 7.1 *Finding, identifying, and effectively using supporting material are activities that comprise an essential step of the speech-preparation process.*

7.a   Sources of Supporting Material

Personal Knowledge and Experience

Because you will probably give speeches on topics in which you are particularly interested, you may find that you are your own best source. Your speech may be on a skill or hobby about which you are knowledgeable, such as raising tropical fish, stenciling, or stamp collecting. Or you might talk on a subject with which you have had some personal experience, such as buying a used car, deciding whether to join a club, or seeking assisted living for an elderly relative.

It is true that most well-researched speeches include some objective material gathered from outside sources. But you may also be able to provide an effective illustration, explanation, definition, or other type of support from your own knowledge and experience. As an audience-centered speaker, you should realize, too, that personal knowledge often has the additional advantage of heightening your credibility in the minds of your listeners. They will accord you more respect as an authority when they realize that you have firsthand knowledge of a topic.

The Internet

In the decades since its inception, the **Internet**, the vast collection of hundreds of thousands of computers accessible to millions of people around the world, has gone from a novel, last-resort resource to the first place most people turn when faced with a research task. Understanding the Internet's primary delivery system—the **World Wide Web**—the tools for accessing it, and some of the amazing types of information available can help to make your research more productive.

Locating Internet Resources   You have probably accessed material on the Web with Google or Yahoo!, both of which offer directory and search engine capabilities. If you feel overwhelmed by the number of sites these general search tools yield, a specialized **vertical search engine**, a Web site that indexes World Wide Web information in a specific field, can help you to narrow your search. For example, Google Scholar indexes academic sources, and Indeed indexes job Web sites.

Another strategy that can help you to narrow your search is a **Boolean search**, which allows you to enclose phrases in quotation marks or parentheses so that a search yields only those sites on which all words of the phrase appear in that order, rather than sites that contain the words at random. Boolean searches also permit you to insert "AND" or "+" between words and phrases to indicate that you wish to see results that contain both phrases; similarly, they let you exclude certain words and phrases from your search. They also let you restrict the dates of your hits so that you see only documents posted within a specified time frame. These relatively simple strategies can help you to narrow a list of hits from, in some cases, millions of sites to a more workable number.

Types of Internet Resources As you go to the Web sites you have located, you will probably find a wide variety—from sites that try to sell you something to the official sites of government agencies and news organizations. One clue to the type of site you have found is the *domain*, indicated by the last three letters of the site's URL (for example, .com or .org).

Although sites can be classified in a number of different ways, most Web sites fall into one of the following six categories.[1]

- *Advocacy site.* Nonprofit organizations sponsor Web sites to influence public opinion and/or promote their causes. The often use the domain *.org.*

- *Commercial site.* Today, almost all companies that are in business to promote or sell a product have a Web site; some sell exclusively online. They usually use the domain *.com* or, less often, *.net.*

- *Entertainment site.* Sites that are intended primarily to entertain are often interactive and sometimes require users to download specialized audio, video, and/or gaming software. Like commercial sites, entertainment sites usually use the domain *.com.*

- *Information site.* These sites usually present facts and statistics on academic, scientific, or social scientific topics. Reflecting their sponsorship by educational institutions, government entities, or the military, information sites usually use the domains *.edu, .gov,* and *.mil.*

- *News site.* News sits are often online versions of newspapers or news reports delivered via other media, but they have the advantage of being able to provide up-to-the-minute information. News sites usually use the domain *.com.*

- *Personal site.* Personal sites are usually pages posted to other sites, such as Facebook or popular blog sites. They may include chat rooms or discussion forums. Their domain will reflect the site to which they are posted.

Evaluating Web Resources Although the existence of the Web is a great victory for those who support free speech, the lack of legal, financial, or editorial restrictions on what is published presents both a logistical and an ethical challenge to researchers.

As you begin to explore the sites that you discover, you need to evaluate them according to a consistent standard. The six criteria in Table 7.1 can serve as such a standard.[2] The first four of the criteria can serve as guides to evaluating any resource, regardless of whether it is a Web site, a print document, or even information that you obtain in an interview. Later in this chapter, we provide additional criteria to help you make your final selection of supporting material from both electronic and print resources.

Online Databases

Online databases provide access to bibliographic information, abstracts, and full texts for a variety of resources, including periodicals, newspapers, government documents,

TABLE 7.1 *Six Criteria for Evaluating Internet Resources*

Accountability: Who is responsible for the site?	• Check "Sponsored Links" (Google) or "Sponsored Results" (Yahoo!) to determine the individual or organization responsible for the site. • Look to see whether or not the page is signed. • Follow hyperlinks or do a search on the author's name to determine the author's expertise and authority. • If the Web site is unsigned, search for a sponsoring organization. Follow hyperlinks, do a search on the organization's name, or consider the domain to determine the reputability.	If you have tried these strategies and still cannot identify or verify the author or sponsor of a Web site, be extremely wary of the site
Accuracy: Is the information correct?	• Consider whether or not the author or sponsor is a credible authority. • Assess the care with which the site has been written. • Conduct additional research into the information you find on the site.	• If the author or sponsor is a credible authority, the information is more likely to be accurate. • A site should be relatively free of writing errors. • You may be able to verify or refute the information by consulting another resource.
Objectivity: Is the site free of bias?	• Consider the interests, philosophical or political biases, and source of financial support of the author and/or sponsor of the site. • Does the site include advertisements that might influence its content?	• The more objective the author and sponsor of the site are, the more credible their information may be.
Timeliness: Is the site current?	• Look at the bottom of the site for a statement telling when the site was posted and when it was last updated. • If you cannot find a date on the site, click on Page Info (from the View menu at the top of your browser screen) to find a "Last Modified" date. • Enter the title of the site in a search engine. The resulting information should include a date.	• In general, when you are concerned with factual data, the more recent the site is, the better.
Usability: Do the layout and design of the site facilitate its use?	• Does the site load fairly quickly? • Is a fee required to gain access to any of the information on the site?	• Balance graphics and any fees against practical efficiency.

(*continued*)

| Diversity: Is the site inclusive? | • Do language and graphics reflect and respect differences in gender, ethnicity, race, and sexual orientation?
 • Do interactive forums invite divergent perspectives?
 • Is the site friendly to people with disabilities (e.g., does it offer a large-print or video option)? | • A site should be free of bias, representative of diverse perspectives, and accessible by people with disabilities. |

and even books. Like Web sites, online databases are reached via a networked computer. However, most databases are restricted to patrons of libraries that subscribe to them. The How To box tells you how to locate and search most online databases.

HOW TO

Find and Use Online Databases

- *Go to your library's homepage, and log in with your username and password.*

- *Determine the available databases.* Look around the library's Web site. Research resources, including databases, are often available via a tab or link. Databases are usually listed according to type and/or subjects, as well as alphabetically.

- *Search the database.* After you pick the database that is best suited to your needs, searching is relatively simple. Each database opens with a search box, into which you type relevant information such as keywords and date ranges. Most also allow Boolean and other types of advanced searches.

- *Multiply your search.* In some cases, you may be able to search more than one database at a time by searching providers that offer access to multiple databases. ProQuest, for example, provides databases of alternative newspapers, criminal justice periodicals, doctoral dissertations, and education journals as well as its popular *ABI/INFORM Global* database of business and finance publications.

Many online databases that began as computerized indexes now provide access to full texts of the resources themselves. Your library may subscribe to several or all of the popular full-text databases:

- *ABA/Inform Global.* This resource offers many full-text articles in business and trade publications from 1971 to the present.

- *Academic Search Complete.* This popular database offers many full-text articles from 1865 to the present, covering a wide variety of subjects.

- *JSTOR.* This is a multi-subject, full-text database of journal articles from the first volume to the present.

- *LexisNexis Academic.* Focusing on business, industry, and law, this database provides many full-text articles from newspapers, magazines, journals, newsletters, and wire services. Dates of coverage vary.

Traditional Library Holdings

Despite the rapid development of the Internet and database resources, the more traditional holdings of libraries, both paper and electronic, remain rich sources of supporting material.

Locating Traditional Library Holdings   Spend some time becoming familiar with your library's layout and services so that you know how to access books, periodicals, newspapers, and reference materials.

- *Locating books through the card catalog.* You can probably access your library's computerized **card catalog**, a file of information about the books in a library, from your own computer before you ever enter the library. As in the example in Figure 7.2, the catalog will supply each book's *call number*, which you will need in order to find the book.
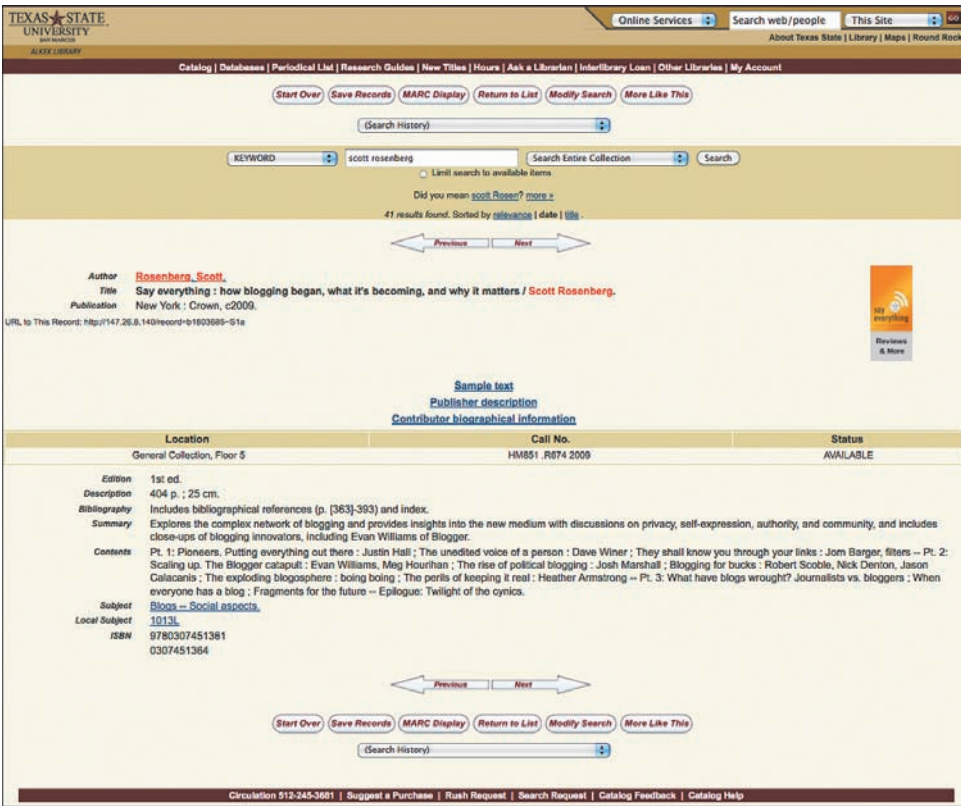
FIGURE 7.2   *An Entry from a Computerized Card Catalog. The same entry appears on the screen regardless of whether the book is accessed using title, author, or subject.*
Source: Computerized library catalog from Albert B. Alkek Library, Texas State University-San Marcos. Copyright 2011 by Texas State University. Reprinted by permission.

FIGURE 7.3 *A Typical Subject Entry from The* Reader's Guide*. A key to abbreviations can be found in each volume.*
Source: "H. W. Wilson Reader's Guide." Copyright 2011 EBSCO Publishing, Inc. All rights reserved. Reprinted by permission.

- *Locating periodicals through periodical indexes.* The term *periodical* refers to both general-interest magazines, such as *Newsweek* and *Consumer Reports*, and academic and professional journals, such as *Communication Monographs* and *American Psychologist*. Just as a card catalog can help you to find books, a **periodical index**, a listing of bibliographical data for articles published in a group of magazines and/or journals during a given time period, can help you to locate articles that might be useful. Formatted for many years as large bound volumes, most periodical indexes today are provided via databases. Some of the best-known include the *Readers' Guide* (see Figure 7.3) and the *Public Affairs Information Service*.

- *Locating newspapers through newspaper indexes.* Newspaper databases such as *Newspaper Source* not only index selected articles from newspapers and transcripts from news organizations, but also provide full texts of the articles. As with periodicals, you can use keyword searches to locate newspaper articles. If you know the date on which an event occurred, however, you can simply locate a newspaper from that or the following day and probably find a news story on the event.

- *Locating reference resources online and through the card catalog.* Many encyclopedias, dictionaries, directories, atlases, almanacs, yearbooks, books of quotations, and biographical dictionaries are now available on the Internet. But if you cannot find a specific reference resource online, you may be able to locate a print version by using your library's card catalog. No discussion of encyclopedias would be complete without mentioning *Wikipedia*, the resource that often comes up as the first hit on a Web search. *Wikipedia* can be useful, especially for general information about current events and new technology that might not find its way into print encyclopedias for years. But users need to keep in mind that anyone, regardless of expertise, can add to or change the content of any entry, thereby limiting *Wikipedia's* reliability and its appropriateness for academic use.

Exploring Traditional Library Holdings
Although a wealth of supporting material is available online, you might still need to go to the library to find books and some articles and reference resources. It is a good idea to become familiar with your library's layout before you have to do research under the pressure of a deadline.

- *Books.* Libraries' collections of books are called the **stacks**. The stacks are organized by call numbers, which are available on card-catalog entries. Many libraries offer a location guide or map to guide you to the floor or section of the stacks that houses the books with the call numbers in which you are interested.

- *Periodicals.* Although full texts of many magazine and journal articles are provided by databases, some publishers do not make their most recent issues available online. So finding a current article might require a trip to the library. Most periodicals are housed in a section of the library dedicated to periodicals, where bound volumes of past issues and single copies of current issues are arranged by call number. Some may be available on microfilm. Don't let microfilm intimidate you. Microfilm readers are easy to use, and most librarians or aides will be glad to show you how to set up the reader with the film you need.

- *Newspapers.* Like periodicals, most newspapers are available in databases, but the library might be the only place you can find local papers, yesterday's or today's papers, or very old editions (if you are looking for articles about a historical event). Most of a library's back newspaper holdings will likely be on microfilm.

- *Reference resources.* Printed reference resources are indexed in a library's card catalog. Their call numbers will have the prefix *ref*, indicating that they are housed in the reference section of the library. Like periodicals, newspapers, and microfilm, print reference resources are usually available only for in-house research and cannot be checked out.

Reference librarians are specialists in the field of information science. They are often able to suggest additional print or electronic resources that you might otherwise overlook. If you plan to use the reference section, visit the library during daytime working hours. A full-time reference librarian is more likely to be on hand and available to help you at that time than in the evenings or on weekends.

Supporting Material in the Library

Library resources may include

- Books
- Periodicals
- Online databases
- Newspapers
- Reference resources

Interviews

When you don't know the answers to some of the important questions raised by your speech topic but you can think of someone who might, consider interviewing that person to get material for your speech. For example, if you are preparing a speech on the quality of food in the dining hall, who better to ask about the subject than the director of food services? If you want to discuss the pros and cons of building a new prison in an urban area, you might interview an official of the correctional service, a representative of the city administration, and a resident of the area. Or if you want to explain why Al Gore lost the 2000 presidential election even though he won the popular vote, you might consult a professor of political science or American history.

Consider a word of caution, however, before you decide that an interview is necessary: Be sure that your questions cannot be answered easily by looking at a Web site or reading a newspaper article or a book. Do some preliminary reading on your subject before you decide to take up someone's valuable time in an interview. If you decide that only an interview can give you the material you need, you should prepare for it in advance.

Preparing for the Interview

- *Determine your purpose.* The first step in preparing for an interview is to establish a purpose or objective for it. Specifically, what do you need to find out? Do you need hard facts that you cannot obtain from other sources? Do you need the interviewee's expert testimony on your subject? Or do you need an explanation of some of the information that you have found in print sources?

- *Schedule the interview.* Once you have a specific purpose for the interview and have decided whom you need to speak with, arrange a meeting. Telephone the person, explain briefly who you are and why you are calling, and ask for an appointment. Most people are flattered to have their authority and knowledge recognized and willingly grant interviews to serious students if schedules permit.

    If you are considering making an audio or video recording of the interview, ask for the interviewee's permission during this initial contact. If the person does

not want to be recorded, you will need to be prepared to gather your information without electronic assistance.

- *Plan your questions.* Before your interview, find out as much as you can about both your subject and the person you are interviewing. Prepare questions that take full advantage of the interviewee's specific knowledge of your subject. You can do this only if you already know a good deal about your subject.

    It is also helpful to think about how you should combine the two basic types of interview questions: closed-ended and open-ended. Open-ended questions often follow closed-ended questions. If the person you are interviewing answers a closed-ended question with a simple yes or no, you might wish to follow up by asking "Why?"

Conducting the Interview

- *On your mark . . .* Dress appropriately for the interview. For most interviews, conservative, businesslike clothes show that you are serious about the interview and that you respect the norms of your interviewee's world.

    Take paper and pen or pencil for note-taking. Even if you are planning to record the interview, you may want to turn the recorder off at some point during the interview, so you'll need an alternative. Or Murphy's Law may break your recorder. Ensure that the interview can continue, in spite of any mishap.

- *Get set . . .* Arrive for the interview a few minutes ahead of schedule. Be prepared, however, to wait patiently, if necessary.

    Once you are settled with the person you will interview, remind him or her of your purpose. If you are familiar with and admire the work the interviewee has done or published, don't hesitate to say so. Sincere flattery can help to set a positive tone for the exchange. If you have decided to use a recorder and the person has agreed, set it up. You may keep it out of sight once the interviewee has seen it, but never try to hide a recorder at the outset—such a ploy is unethical. If you are going to take written notes, get out your paper and pen. Now you are ready to begin asking your prepared questions.

- *Go!* As you conduct the interview, use the questions that you have prepared as a guide but not a rigid outline. If the person you are interviewing mentions an interesting angle that you had not thought of, don't be afraid to pursue the point. Listen carefully to the person's answers, and ask for clarification of any ideas you don't understand.

    Do not prolong the interview beyond the time limits of your appointment. The person you are interviewing is probably very busy and has been courteous enough to fit you into a tight schedule. Ending the interview on time is simply returning the courtesy. Thank your interviewee for his or her contribution, and leave.

Following Up the Interview   As soon as possible after the interview, read through your notes carefully, and rewrite any portions that may be illegible. If you

recorded the interview, label the recording with the date and the interviewee's name. You will soon want to transfer any significant facts, opinions, or anecdotes from either notes or the recording to index cards or to a word-processing file.

7.b # Research Strategies

You have Internet access. You know the kinds of materials and services your library offers and how to use them. In short, you're ready to begin researching your speech. But unless you approach this next phase of speech preparation systematically, you may find yourself wasting a good deal of time and energy retracing steps to find bits of information that you remember seeing but forgot to bookmark, print out, or write down the first time.

Well-organized research strategies can make your efforts easier and more efficient. You need to develop a preliminary bibliography, evaluate the usefulness of resources, take notes, and identify possible presentation aids.

Develop a Preliminary Bibliography

Creating a **preliminary bibliography**, or list of promising potential resources, should be your first research goal. The preliminary bibliography should include electronic resources as well as print materials. You will probably discover more resources than you actually look at or refer to in your speech; at this stage, the bibliography simply serves as a menu of possibilities. How many resources should you list in a preliminary bibliography for, say, a ten-minute speech? A reasonable number might be ten or twelve. If you have many more than that, you might feel overwhelmed. If you have fewer, you might have too little information.

You will need to develop a system for keeping track of your resources. You can let your information source help you with record keeping:

- *Web sources.* Web browsers let you bookmark pages for future reference and ready access; your bookmarks can serve as one part of your preliminary bibliography.
- *Online database sources.* Many databases allow you to print out the references you discover. These printouts can be a second part of your preliminary bibliography.
- *Print sources.* If you are using more traditional catalogs and indexes, you will need to copy down all the necessary bibliographical information described in the How To box. Using three- by five-inch note cards will give you the greatest flexibility. Later, you can omit some of the cards, add others, write comments on them, or alphabetize them much more easily than you could if you had made a list on a sheet of paper.

Format a Preliminary Bibliography

The key to developing a useful bibliography is to establish a consistent format. The two most common formats, or documentation styles, are those developed by the MLA (Modern Language Association) and the APA (American Psychological Association). MLA style is usually used in the humanities, APA style in the natural and social sciences. Detailed instructions for formatting bibliography citations can be found in the style guides published by the MLA and APA and on Purdue University's Online Writing Lab (OWL) at http://owl.english.purdue.edu/. Check with your instructor about which format he or she prefers.

No matter which format you use, you will most likely need the following information about your sources:

- *For a book.* You should record the author's name, the title of the book, the publisher and date of publication, and the library's call number. Figure 7.4 illustrates how to transfer information from an electronic-catalog entry to a bibliography card.

Author: Jordan, Barbara, 1936-1996.
Title: Barbara Jordan : speaking the truth with eloquent thunder / edited by Max Sherman.
Publication Info: Austin : University of Texas Press, 2007.
Edition: 1st ed.
URL to This Record: *http://catalog.library.txstate.edu:80/record=b1640634a*

Location	Call No.	Status
Southwestern Writers Collection, Floor 7	E838.5 .J6735 2007	ROOM USE ONLY

E838.5
.J6735
2007

Jordan. Barbara (2007). Barbara Jordan:
Speaking the Truth with Eloquent
Thunder. (M. Sherman, Ed.).
Austin, TX: University of Texas Press.

FIGURE 7.4 *Transferring Information from an Electronic-Catalog Entry to a Bibliography Card*

- *For an article in a periodical or newspaper.* You should document the author's name, the title of the article, the title of the periodical, the date of publication, and inclusive page numbers of the article. Figure 7.5 illustrates a bibliography entry in APA style for a newspaper article.

  Liptak, A. (2010, June 28). Study finds questioning of nominees to be useful.
  The New York Times. Retrieved from http://www.nytimes.com/

  FIGURE 7.5 *A Bibliography Entry in APA Style*

- *For other print resources.* As long as you record the title, author, publisher, date, and page number, you will probably have at hand the information you need.
- *For Web pages and other electronic resources.* Gather similar authorship, publisher, and date information as well as the URLs of Web sites.

Locate Resources

You should have no trouble obtaining the actual texts of resources from the Web and online databases. For all the other items in your preliminary bibliography, you will need to locate the resources yourself. See the discussion earlier in this chapter on exploring traditional library holdings.

Evaluate the Usefulness of Resources

It makes sense to gauge the potential usefulness of your resources before you begin to read more closely and take notes. Think critically about how the various resources you have found are likely to help you achieve your purpose and about how effective they are likely to be with your audience. Glance over the tables of contents of books, and flip quickly through the texts to note any charts, graphs, or other visual materials that might be used as visual aids. Skim a key chapter or two. Skim shorter articles, pamphlets, and fact sheets as well.

Take Notes

Once you have located, previewed, and ranked your resources, you are ready to begin more careful reading and note-taking.

- Beginning with the resources that you think have the greatest potential, record any examples, statistics, opinions, or other supporting material that might be useful to your speech. You can copy them by hand, photocopy them, download them into a computer file, or print them out. Be sure to identify the source.
- Even if you plan to photocopy or enter most of your notes into a word-processing file, carry a few note cards with you whenever you are working on a speech. You can use one to jot down a fact you discover in a magazine article or hear on the

evening news. An advantage of using note cards is that you can later arrange them in the order of your speech outline, simplifying the integration of supporting material into the speech.

- If you copy a phrase, sentence, or paragraph verbatim from a source, be sure to put quotation marks around it. You might need to know later whether it was a direct quote or a paraphrase. (This information will be obvious, of course, on printouts or photocopies.) Figure 7.6 illustrates two note cards: one with a paraphrased note and one with a direct quotation.

Paraphrased Note

Crossburning as Free Speech

Russomanno, J. (2002). Speaking our minds: Conversations
    with the people behind landmark first amendment
    cases. (p. 45). Mahwah, NJ: Lawrence Erlbaum.

R.A.V. v. city of St. Paul, MN, a case that involved a
crossburning, resulted in a Supreme Court decision
declaring unconstitutional a St. Paul ordinance
limiting free speech acts.

Direct Quotation

Government Backlash against Internet Free Speech

Godwin, M. (2003). Cyber rights: Defending free speech in
    the digital age. (p.22). Cambridge, MA: MIT Press.

"Here in the United States, the government has
frequently used the fear of Net crimes and Net
criminals as justification for imposing greater control
on the Net as a whole."

FIGURE 7.6 *Sample Note Cards*

- Record the source of the supporting material. In Chapter 3, we discuss the ethical importance of crediting all sources of ideas and information. If you consistently record your sources when you take notes, you will avoid the possibility of committing unintentional plagiarism.

- Leave enough space at the top of each note card or page for a heading that summarizes content. Such headings make it easier to find a particular specific note later.

Identify Possible Presentation Aids

In addition to discovering verbal supporting material in your sources, you may also find charts, graphs, photographs, and other potentially valuable visual material.

You might think that you will be able to remember what visuals were in which sources. But many speakers have experienced frustrating searches for that "perfect" presentation aid they remember seeing somewhere while they were taking notes for their speech. Even if you are not certain at this point that you will even use presentation aids in your speech, it can't hurt to print out, photocopy, or sketch on a note card any good possibilities, recording those sources of information just as you did for your written materials. Then, when the time comes to consider whether and where presentation aids might enhance the speech, you will have some readily at hand. In Chapter 14, we discuss types of presentation aids and provide guidelines for their use.

QUICK CHECK

Research Strategies

- Develop a preliminary bibliography.
- Consider the potential usefulness of sources.
- Take notes.
- Identify possible presentation aids.

7.c Types of Supporting Material

Once you have discovered likely sources, developed a preliminary bibliography of those sources, read them, assessed their usefulness, taken notes, and identified possible presentation aids, you are ready to make decisions about how to use your information to best advantage. You will need to look at your speech from your audience members' perspective and decide where an explanation might help them to understand a point, where statistics might convince them of the significance of a problem, and where an illustration might stir their emotions. Next, we will discuss these and other types of supporting material and present guidelines for using them effectively.

Illustrations

Novelist Michael Cunningham, acclaimed author of *The Hours*, often reads to standing-room-only crowds. He explains the appeal of such live readings in this way: "It's very much about storytelling . . . you're all gathered around the campfire—'I'm going to tell you about these people, and what happened to them.'"[3] Cunningham is right. A story or anecdote—an **illustration**—almost always guarantees audience interest by appealing to their emotions. "Stories get you out of your head and into your gut" is how one professional speech coach explains the universal appeal of illustrations.[4]

Let's look more closely at different kinds of illustrations and examine some guidelines for using them.

Brief Illustrations A **brief illustration** is an unelaborated example that is often no longer than a sentence or two. In a speech to the United Nations, Secretary of State Hillary Rodham Clinton offered this brief illustration of women making a difference:

> In South Africa, women living in shantytowns came together to build a housing development outside Cape Town all on their own, brick by brick. And today, their community has grown to more than 50,000 homes for low-income families, most of them female-headed.[5]

It is often helpful to use multiple brief illustrations. Sometimes, a series of brief illustrations can have more impact than either a single brief illustration or a more detailed extended illustration. In addition, although an audience could dismiss a single illustration as an exception, two or more illustrations strongly suggest a trend or norm.

Extended Illustrations Longer and more detailed than the brief illustration, the **extended illustration** resembles a story. It is more vividly descriptive than a brief illustration, and it has a plot—an opening, complications, a climax, and a resolution. Australian Prime Minister Kevin Rudd told this moving story of two British sisters who were forcibly taken to Australia under a Child Migrants Program in the 1950s:

> Judy remembers the day they were first taken to the home and her sister Robyn bolted from the gate and ran away.
> The later found her and dragged her back.
> Robyn and Judy remember that they kept waiting and waiting for just someone, someone to come and pick them up—but no-one, no-one ever came.
> They recall being hit with belt buckles and bamboo.
> They said the place they grew up in was utterly, utterly loveless.[6]

To use an extended illustration takes more time than citing a brief example, but longer stories can be more dramatic and emotionally compelling. As we discuss in Chapter 9, extended illustrations can work well as speech introductions. And Chapter 15 considers the use of extended illustrations in informative speeches.

Hypothetical Illustrations **Hypothetical illustrations** describe situations or events that have not actually occurred. Rather, they are scenarios that *might* happen.

Plausible hypothetical illustrations enable your audience to imagine themselves in a particular situation. The following hypothetical illustration comes from a speech on how cell phone technology can change communication in developing countries:

> Imagine someone in China or Africa who is gaining access to e-mail for the first time, how it will improve [his or her] efficiency and ability to connect with others.[7]

Notice the word *imagine* in this illustration. The purpose of a hypothetical illustration is not to trick your listeners into believing a bogus story. They should be aware from the beginning that the illustration is hypothetical.

Using Illustrations Effectively Illustrations are almost guaranteed attention getters, as well as a way to support your statements. But even this excellent form of support can be ineffective if not used to its best advantage. The How To box offers ideas to help you use illustrations more effectively in your speeches.

HOW TO

Use Illustrations in Your Speech

- *Be sure that your illustrations are relevant to what they are supposed to support.* Many student speakers, learning of the value of illustrations, go to great lengths to use as many as they can in their speeches. If their illustrations have little bearing on the specific point the speakers are trying to make, their listeners can become confused.

- *Choose illustrations that represent a trend.* It is not ethical to find one or two isolated illustrations and use them as though they were typical. If your illustrations are rare instances, you owe it to your listeners to tell them so.

- *Make your illustrations vivid and specific.* If you have chosen to tell a poignant story, give it plenty of detail so that it will come alive in the minds of your listeners. Paint a mental picture of the people, places, and things involved.

- *Use illustrations with which your listeners can identify.* If, on hearing your illustration, your listeners mentally shrug and think, "That could never happen to me," the power of your story is considerably lessened. Just as you should use illustrations that are typical, so too should you use audience-centered illustrations—ones to which the members of your audience can relate. The best illustrations are the ones that your listeners can imagine experiencing themselves. If you cannot find a plausible example, you might want to invent a hypothetical one that you can gear specifically to your audience. You can then be sure of its pertinence to your listeners.

- *Remember that the best illustrations are personal ones.* Speakers gain conviction and enthusiasm when they talk about personal experiences. Of course, you will not have had personal experience with every topic on which you may speak. The best illustrations for a speech on American military strategy during the Revolutionary War might come from the letters of George Washington. But if you have had personal experience with the subject on which you are speaking, be sure to describe that experience to the audience.

Descriptions and Explanations

Probably the most commonly used forms of support are descriptions and explanations. A **description**, or word picture, provides the details that allow audience members to develop mental images of what a speaker is talking about. An **explanation** is a statement that makes clear how something is done or why it exists in its present form or existed in its past form.

Describing

> Write for the eye, the ear, the nose, and all the senses. In other words, be as vivid as you possibly can.[8]

This advice from a professional speechwriter acknowledges that, in effect, description creates images that allow listeners mentally to see, hear, smell, touch, or taste what you are describing. More specific instructions for constructing word pictures are given in Chapter 15.

Description may be used in a brief example, an extended illustration, or a hypothetical instance or by itself. One speaker briefly but vividly described to his audience the iconic moon photograph taken by the Apollo 8 astronauts:

> The photograph—dubbed *Earthrise*—shows our small, blue planet rising above a desolate lunar landscape.[9]

Explaining How In a speech to the United Nations General Assembly in the fall of 2008, President Barack Obama explained how the United Nations works for the good of people everywhere:

> The United Nations does extraordinary good around the world—feeding the hungry, caring for the sick, mending places that have been broken.[10]

Speakers who discuss or demonstrate processes of any kind rely at least in part on explanations of how those processes work.

Explaining Why Explaining why involves giving reasons for or consequences of a policy, principle, or event. The president and founder of Study Abroad Alumni International explained to a Study Abroad conference why global awareness is important:

> Why is global awareness so important? . . . Every six seconds a child dies of hunger. I think we all need to be aware of this . . . and we need to do something about it.[11]

Using Descriptions and Explanations Effectively When large sections of a speech contain long, nonspecific explanations, audience eyelids are apt to droop. The following suggestions can help you to use descriptions and explanations effectively in your speeches.

- *Keep your descriptions and explanations brief.* Too many details may make your listeners say your speech was "everything I *never* wanted to know about the subject."

- *Use language that is as specific and concrete as possible.* Vivid and specific language helps you to hold the audience's attention and paint in your listeners' minds the image you are trying to communicate. Chapter 12 provides more tips for making your language specific.
- *Avoid too much description and explanation.* You can hold your audience's attention more effectively if you alternate explanations and descriptions with other types of supporting material, such as brief examples or statistics.

Definitions

Definitions, statements of what terms mean or how they are applied in specific instances, have two justifiable uses in speeches. First, a speaker should be sure to explain the meaning of any and all specialized, technical, or little-known terms in his or her speech. Such definitions are usually achieved by *classification*, the kind of definition you would find in a dictionary. Alternatively, a speaker may define a term by showing how it works or how it is applied in a specific instance—what is known as an *operational definition*.

Definitions by Classification   A **definition by classification** places a term in the general class, group, or family to which it belongs and differentiates it from all the other members of that class. The president of the American Association of Retired Persons defined the term "medical error" for her audience this way:

> A simple definition of a medical error is a preventable adverse effect of some form of medical care.[12]

Operational Definitions   Sometimes a word or phrase may be familiar to an audience, but as a speaker, you may be applying it in a specific way that needs to be clarified. In such cases, you might provide an **operational definition**, explaining how something works or what it does.

Shortly after the launch of Microsoft Windows 7, Microsoft CEO Steve Ballmer operationally defined the new operating system for an audience:

> What is Windows 7 at the end of the day? What were we really most trying to do? We were trying to make the everyday usage of the PC better in the ways our customers wanted: Simpler, faster, more responsive.[13]

The How To box gives suggestions that can help you use definitions effectively in your speeches.

Use Definitions in Your Speech

- *Use a definition only when needed.* Novice speakers too often use a definition as an easy introduction or a time-filler. Resist the temptation to provide a definition unless you are using a relatively obscure term or one with several definitions.

- *Be certain that your definition is understandable.* Give your listeners definitions that are immediately and easily understandable, or you will have wasted your time and perhaps even lost your audience.
- *Be certain that your definition and your use of a term are consistent throughout a speech.* Even seemingly simple words can create confusion if they are not defined and used consistently. For example, Roy opened his speech on the potential hazards of abusing nonprescription painkillers by defining *drugs* as nonprescription painkillers. A few minutes later, he confused his audience by using the word *drug* to refer to cocaine. Once he had defined the term, he should have used it only in that context throughout the speech.

Analogies

An **analogy** is a comparison. Like a definition, it increases understanding; unlike a definition, it deals with relationships and comparisons—between the new and the old, the unknown and the known, or any other pairs of ideas or things. Analogies can help your listeners to understand unfamiliar ideas, things, and situations by showing how these matters are similar to something they already know.

There are two types of analogies. A *literal* analogy compares things that are actually similar (two sports, two cities, two events). A *figurative* analogy may take the form of a simile or a metaphor.

Literal Analogies
Student speaker James compared insects with ocean crustaceans when he advocated utilizing insects for food:

> Crustaceans are literally the insects of the sea: They're both arthropods. But where crustaceans feed on trash, insects feed on nature's salad bar.[14]

James's comparison is a **literal analogy**—a comparison between two similar things. If your listeners are from a culture or group other than your own or the one from which the speech derives, literal analogies that draw on the listeners' culture or group may help them to understand more readily the less familiar places, things, and situations you are discussing. Literal analogies are often employed by people who want to influence public policy. For example, proponents of trade restrictions argue that because Japan maintains its trade balance through stringent import controls, so should the United States. The more similarities a policymaker can show between the policies or situations being compared, the better his or her chances of being persuasive.

Figurative Analogies
On a warm July afternoon in 1848, feminist Elizabeth Cady Stanton delivered the keynote address to the first women's rights convention in Seneca Falls, New York. Near the end of her speech, she offered this impassioned analogy:

> Voices were the visitors and advisers of Joan of Arc. Do not "voices" come to us daily from the haunts of poverty, sorrow, degradation, and despair, already too long unheeded?

> Now is the time for the women of this country, if they would save our free institutions, to defend the right, to buckle on the armor that can best resist the keenest weapons of the enemy—contempt and ridicule.[15]

A literal analogy might have compared the status of women in medieval France to that of women in nineteenth-century America. But the figurative analogy that Stanton employed compared the voices that moved Joan of Arc to the social ills faced by nineteenth-century women. A **figurative analogy** is a comparison between two essentially dissimilar things that share some features on which the comparison depends.

Because it relies not on facts or statistics, but rather on imaginative insights, the figurative analogy is not considered hard evidence. But because it is creative, it is inherently interesting and should help grab an audience's attention. In a speech titled "Short-Term Demands Vs. Long-Term Responsibilities," PepsiCo CEO Indra Nooyi used this figurative analogy:

> Line the characters in the Hindu epic, the *Ramayana*, capitalism has the ability to assume different forms for different times and different nations.[16]

Using Analogies Effectively   Two suggestions can help you to use literal and figurative analogies more effectively:

- *Be sure that the two things you compare in a literal analogy are very similar.* The more alike the two things being compared, the more likely it is that the analogy will stand up under attack.
- *Be sure that the essential similarity between the two objects of a figurative analogy is readily apparent.* When you use a figurative analogy, it is crucial to make clear the similarity on which the analogy is based. If you do not, your audience will end up wondering what in the world you are talking about.

Statistics

Many of us live in awe of numbers, or **statistics**. Perhaps nowhere is our respect for statistics so evident—and so exploited—as in advertising. If three out of four doctors surveyed recommend Pain Away aspirin, it must be the best. If Sudsy Soap is 99.9 percent pure (whatever that means), surely it will help our complexions. And if nine out of ten people like Sloppy Catsup in the taste test, we will certainly buy some for this weekend's barbecue. How can the statistics be wrong?

The truth about statistics falls somewhere between such unconditional faith in numbers and the wry observation that "There are three kinds of lies: lies, damned lies, and statistics."

Using Statistics as Support   Statistics can be expressed as either counts or percentages. Verizon CEO Ivan Seidenberg used a count and a percentage in the same sentence in his speech to a communications conference:

> Using smart grids and mobile technologies to manage electric power could create 280,000 new jobs and cut carbon emissions by more than 20 percent by 2020.[17]

Using Statistics Effectively   The following guidelines can help you to analyze and use statistics effectively and correctly:

- *Use reliable sources.* It has been said that figures don't lie, but liars figure! Indeed, statistics can be produced to support almost any conclusion desired. Your goal is to cite *authoritative* and *unbiased* sources.

- *Use authoritative sources.* No source is an authority on everything; therefore, no source can be credible on all subjects. The most authoritative source is the **primary source**—the original collector and interpreter of the data. If you find an interesting statistic in a newspaper or magazine article, look closely to see whether a source is cited. If it is, try to find that source and the original report of the statistic. Do not just assume that the secondhand account, or **secondary source**, has reported the statistic accurately and fairly. As often as possible, go to the primary source.

- *Use unbiased sources.* As well as being reputable and authoritative, sources should be as unbiased as possible. We usually extend to government research and various independent sources of statistics the courtesy of thinking them unbiased. Because they are, for the most part, supposed to be unaffiliated with any special interest, statistics from such sources are presumed to be less biased than those coming from such organizations as the American Tobacco Institute, the AFL-CIO, or Microsoft. All three organizations have some special interest at stake, and the data they gather are more likely to reflect their biases.

  As you evaluate your sources, try to find out how the statistics were gathered. For example, if a statistic relies on a sample, how was the sample taken? A Thursday afternoon telephone poll of twenty registered voters in Brooklyn is not an adequate sample of New York City voters. The sample is too small and too geographically limited. In addition, it excludes anyone without a telephone or anyone who is unlikely to be at home when the survey was conducted. Sample sizes and survey methods do vary widely, but most legitimate polls involve samples of 500 to 2,000 people, selected at random from a larger population. Of course, finding out about the statistical methodology may be more difficult than discovering the source of the statistic, but if you can find it, the information will help you to analyze the value of the statistic.

- *Interpret statistics accurately.* People are often swayed by statistics that sound good but have, in fact, been wrongly calculated or misinterpreted. In an interview for *The New York Times*, Joel Best, author of *Damned Lies and Statistics: Untangling Numbers from the Media, Politicians, and Activists*, offered his favorite "bad statistic":

  A student of mine quoted an article that contained the sentence, "Every year since 1950, the number of American children gunned down has doubled." This is [a] mutant statistic. If one child were gunned down in 1950, and two in 1951, then by 1995, . . . there would have been 35 trillion children gunned down, more than the total number of people who ever lived.[18]

Both as a user of statistics in your own speeches and as a consumer of statistics in articles, books, and speeches, be constantly alert to what the statistics actually mean.

- *Make your statistics understandable and memorable.* You can make your statistics easier to understand and more memorable by compacting, exploding, or comparing them, as described in Table 7.2.

- *Round off numbers.* It is much easier to grasp and remember "2 million" than 2,223,147. Percentages, too, are more easily remembered if they are rounded off. Most people seem to remember percentages even better if they are expressed as fractions.

- *Use visual aids to present your statistics.* Most audience members have difficulty remembering a barrage of numbers thrown at them during a speech. But if you display the numbers in a table or graph in front of your listeners, they can more easily grasp the statistics. Figure 7.7 illustrates how a speaker could lay out a table of statistics on how private health care in the United States is distributed among various age groups. Using such a table, you would still need to explain what the numbers mean, but you wouldn't have to recite them. We discuss visual aids in Chapter 14.

TABLE 7.2 *Three Ways to Help Your Audience Understand and Remember Statistics*

Strategy	How to Do It	Example
Compacting	Express the statistic in units or limits that are meaningful or easily understandable to your audience.	A fairly common way to compact a statistic is to express a staggering amount of money in terms of cents: "The United States will spend about $165 million on the arts this year. This equates to 54 cents per citizen."[19]
Exploding	Add or multiplying related numbers—for example, cost per unit times number of units. Because it is larger, the exploded statistic seems more significant than the original figures from which it was derived.	"I printed off donor cards from *organdonor.gov* and sat outside of my college cafeteria. After a mere two hours, I had persuaded seventeen non-donors to sign donor cards. Because the Transplant Society declares on their Web site that the organs donated from one individual can save up to eight lives, in reality my efforts could potentially save 136 people."[20]
Comparing	Compare your statistic with another that heightens its impact.	After Hurricane Ike came ashore in Texas in 2008, then-mayor of Houston Bill White compared the amount of debris left behind to 390 football fields 6 feet high.[21]

Percentage of People with Private Health Insurance Coverage in the United States by Age

Age	Percentage Insured
Under 18 years	90%
18 to 24 years	71%
25 to 34 years	73%
35 to 44 years	81%
45 to 64 years	86%
65 years and over	98%

FIGURE 7.7 *Example of a Table of Statistics*
Source: Data from U.S. Census Bureau, "People Without Health Insurance Coverage by Selected Charac-teristics: 2007 and 2008." 28 June 2010 <http://www.census.gov/hhles/www.hlthins/data/incpovhlth/2008.tables/html>.

QUICK CHECK

Select Effective Statistics

- Are your sources reputable, authoritative, and unbiased?
- Did you interpret the statistics accurately?
- Are your statistics easy to understand?
- Are your statistics memorable?
- Did you round off the numbers?
- Can you present the statistics with visual aids?

Opinions

Three types of **opinions** (testimony or quotations that express someone's attitudes, beliefs, or values) may be used as supporting material in speeches: the testimonies of expert authorities, the testimonies of ordinary (lay) people with firsthand or eyewitness experience, and quotations from literary works.

Expert Testimony Having already offered statistics on the number of cigars Americans consume annually, Dena emphasized the danger to both smoker and secondhand recipient by providing **expert testimony** (an opinion offered by someone who is an authority on the subject under discussion) from a National Cancer Institute advisor:

> James Repace, an adviser to the National Cancer Institute, states, "If you have to breathe secondhand smoke, cigar smoke is a lot worse than cigarette smoke."[22]

The testimony of a recognized authority can add a great deal of weight to your arguments. Or if your topic requires that you make predictions—statements that can be supported only in a marginal way by statistics or examples—the statements of expert authorities may prove to be your most convincing support.

Lay Testimony You are watching the nightly news. Newscasters, reporting on the fires that continue to rage in California, explain how these fires started. They provide statistics on how many thousands of acres have burned and how many hundreds of homes have been destroyed. They describe the intense heat and smoke at the scene of one of the fires and ask an expert—a veteran firefighter—to predict the likelihood that the fires will be brought under control soon. But the most poignant moment of this news story is an interview with a woman who has just been allowed to return to her home and has found it in smoldering ashes. She is a layperson—not a firefighter or an expert on forest fires but someone who has experienced the tragedy firsthand.

Like illustrations, **lay testimony** (an opinion or description offered by a nonexpert who has firsthand experience) can stir an audience's emotions. And although it is neither as authoritative nor as unbiased as expert testimony, lay testimony is often more memorable.

Literary Quotations Another way to make a point memorable is to include in your speech a **literary quotation**, that is, an opinion or description by a writer, expressed in a memorable and often poetic way. Speaking on changes essential to the survival of the automotive industry, Chrysler Corporation CEO Sergio Marchionne drew on the words of philosopher Friedrich Nietzsche:

> The philosopher Friedrich Nietzsche once said that "what really arouses indignation against suffering is not suffering as such but the senselessness of suffering. . . ." And a crisis that does not result in enduring changes, in fundamental changes, will have been very senseless indeed.[23]

Note that the Nietzsche quotation is short. Brief, pointed quotations usually have greater audience impact than longer, more rambling ones. As Shakespeare said, "Brevity is the soul of wit" (*Hamlet*, II: 2).

Literary quotations have the additional advantage of being easily accessible. You'll find any number of quotation dictionaries on the Web and in the reference sections of most libraries. Arranged alphabetically by subject, these compilations are easy to use.

Using Opinions Effectively Here are a few suggestions for using opinions effectively in your speeches:

- *Be certain that any authority you cite is an expert on the subject you are discussing.* Advertisers ignore this advice when they use well-known athletes to endorse such items as flashlight batteries, breakfast cereals, and cars. Athletes may indeed be experts on athletic shoes, tennis rackets, or stopwatches, but they lack any specific qualifications to talk about most of the products they endorse.

- *Identify your sources.* If a student quotes the director of the Harry Ransom Humanities Research Center at the University of Texas but identifies that person only as Tom Staley, few listeners will recognize the name, let alone acknowledge his authority.

In Chapter 3, we discussed the importance of citing your sources orally. In the course of doing so, you can provide additional information about the qualifications of those sources, as the student speaker does in the following example:

> The president [of the American Society of Civil Engineers] Wayne Klotz told The New York Times, January 28, 2009, "If our country and its leaders are looking for solutions to the economic crisis, investing in our infrastructure could help to create 2.6 million jobs in construction, consulting, manufacturing, public relations, research, and government positions."[24]

- *Cite unbiased authorities.* Just as the most reliable sources of statistics are unbiased, so too are the most reliable sources of opinion. The chairman of General Motors may offer an expert opinion that the Chevrolet Cruze is the best compact car on the market today. His expertise is unquestionable, but his bias is obvious and makes him a less than trustworthy source of opinion on the subject. A better source would be *Consumer Reports* analyses of the reliability and repair records of compact cars.

- *Cite opinions that are representative of prevailing opinion.* Unless most of the experts in the field share an opinion, its value is limited. Citing such opinion leaves your conclusions open to easy rebuttal.

- *Quote your sources accurately.* If you quote or paraphrase either an expert or a layperson, be certain that your quote or paraphrase is accurate and presented in the context in which the remarks were originally made.

- *Use literary quotations sparingly.* Be sure that you have a valid reason for citing a literary quotation, and then use only one or two at most in a speech.

Types of Supporting Material

Illustrations	Relevant stories
Descriptions	Word pictures
Explanations	Statements that make clear how something is done or why it exists in its present form or existed in a past form
Definitions	Concise explanations of a word or concept
Analogies	Comparisons between two things
Statistics	Numbers that summarize data or examples
Opinions	Testimony or quotations from someone else

7.d The Best Supporting Material

In this chapter, we have discussed six criteria for evaluating Web sites: accountability, accuracy, objectivity, currency, usability, and diversity. We have also presented guidelines for using each of six types of supporting material effectively. However, even after you have applied these criteria and guidelines and have eliminated some material, you might still have more supporting material than you can possibly use for a short speech. How do you decide what to use and what to eliminate? The How To box suggests some considerations that help you to make that final cut.

HOW TO

Decide Which Is Your Best Supporting Material

- *Magnitude.* Bigger is better. The larger the numbers, the more convincing your statistics. The more experts who support your point of view, the more your expert testimony will command your audience's attention.

- *Proximity.* The best supporting material is whatever is the most relevant to your listeners, or the closest to home. If you can demonstrate how an incident could affect audience members themselves, that illustration will have far greater impact than a more remote one.

- *Concreteness.* If you need to discuss principles and theories, explain them with concrete examples and specific statistics.

- *Variety.* A mix of illustrations, opinions, definitions, and statistics, for example, is much more interesting and convincing than is the exclusive use of any one type of supporting material.

- *Humor.* Audiences usually appreciate a touch of humor in an example or opinion. Only if your audience is unlikely to understand the humor or if your speech is on a *very* somber and serious topic is humor not appropriate.

- *Suitability.* Your final decision about whether to use a certain piece of supporting material will depend on its suitability to you, your speech, the occasion, and—as we continue to stress throughout the book—your audience. For example, you would probably use more statistics in a speech to a group of scientists than in an after-luncheon talk to the local Rotary Club.

STUDY GUIDE

Remember These Main Ideas

- There are five sources of supporting material: personal knowledge and experiences, the Internet, library resources, interviews, and resources from special-interest groups and organizations.

- Using illustrations, explanations, definitions, or other supporting material from your own knowledge and experience has the advantage of increasing the audience's respect for your authority.

- Internet resources are accessible through Web directories and search engines, but you must evaluate who is accountable for the resources and whether they are accurate, objective, current, usable, and sensitive to diversity.

- Online databases, accessed via networked computer, provide access to bibliographic information, abstracts, and full texts for a variety of resources, including periodicals, newspapers, government documents, and even books.

- Traditional library holdings include books, periodicals, full-text databases, newspapers, and reference resources.

- When interviewing someone, establish a purpose or objective for the interview, prepare thoroughly for the interview, and conduct the interview professionally and ethically. Follow up by thanking the interviewee, reading your notes, and labeling any recorded information.

- Once you have discovered possible resources, you should develop a preliminary bibliography of those resources, evaluate their potential usefulness, take notes, and identify possible presentation aids.

- You can use various types of supporting material in your speech, including illustrations, descriptions and explanations, definitions, analogies, statistics, and opinions.

- Once you have gathered a variety of supporting material, look at your speech from your audience's perspective, and decide where each material will help your audience the most.

- A mix of supporting material is much more interesting and convincing than is the exclusive use of any one type.

- In addition to variety, criteria for the most effective support include magnitude, proximity, concreteness, variety, humor, and suitability.

Understand These Key Terms

analogy (p. 161)

Boolean search (p. 143)

brief illustration (p. 157)

card catalog (p. 147)

definition (p. 160)

definition by classification (p. 160)

description (p. 159)

expert testimony (p. 166)

explanation (p. 159)

extended illustration (p. 157)

Think about These Questions

- Explain how you might use each of the five key sources of supporting material to help you develop an informative speech on how to buy a new computer.

- Electronic and print indexes and databases sometimes include abstracts of books and articles rather than full texts. If you have read only the abstract of a source, is it ethical to include that source on your speech bibliography?

- You neglected to record the bibliographic information for one of your information sources: a magazine article found in the library. You discover this the night before you must deliver your speech, and you have no time to return to the library. How can you solve your problem in an ethical way?

- Reread the guidelines for each type of supporting material. Can any guidelines for the effective use of supporting material might also be considered a guideline for the ethical use of supporting material? Explain your choices.

- Is it ever ethical to invent supporting material if you have been unable to find what you need for your speech? Explain.

Learn More Online

These Web sites might help you in your quest to find that perfect story, riveting illustration, recent statistic, or well-worded definition.

Quick Reference Desk of Purdue University This powerful site provides links to some of the most common reference material found in most libraries. www.lib.purdue.edu/eresources/readyref/

Biography.com Use this site to find information on more than 20,000 famous people. Anecdotes about them can serve as illustrations for a speech www.biography.com.

Federal Government Statistics
U.S. Bureau of the Census:
www.census.gov/main/www/cen2000.html
Federal Citizen Information Center:
www.info.gov/

Crafting a Speech

4

Questions to Guide You Through This Section:

Organizing Your Speech

8

"Organized thought is the basis of organized action."

—Alfred North Whitehead

M aria went into the lecture hall feeling exhilarated. After all, Dr. Anderson was a Nobel laureate in literature. He would be teaching and lecturing on campus for at least a year. What an opportunity!

Dr. Anderson was greeted by thunderous applause when he walked onto the stage. Maria was aware of an almost electric sense of expectation among the audience members. Pen poised, she awaited his first words.

Five minutes later, Maria still had her pen poised. Dr. Anderson had gotten off to a slow start. Ten minutes later, she laid her pen down and decided to concentrate just on listening. Twenty minutes later, she still had no idea what point Dr. Anderson was trying to make. By the time the lecture was over, Maria was practically asleep. Disappointed, she promised herself that she would skip the remaining lectures in the series.

Dr. Anderson was not a dynamic speaker. But his motivated audience of young would-be authors and admirers might have forgiven that shortcoming. What they were unable to do was to unravel his hour's worth of seemingly pointless rambling—to get some sense of direction or some pattern of ideas from his talk. Dr. Anderson had simply failed to organize his thoughts.

The scenario described above actually happened. Dr. Anderson (not his real name) disappointed many people who had looked forward to his lectures. His inability to organize his ideas made him an ineffectual speaker. No matter how knowledgeable speakers may be, they must organize their ideas in logical patterns. Classical rhetoricians—early students of speech—called the process of developing an orderly speech **disposition**. Speakers need to present ideas, information, examples, illustrations, stories, and statistics in an orderly sequence to ensure that their audience can follow, understand, and remember what is said.

Our model of audience-centered communication, shown in Figure 8.1, emphasizes that speeches are organized for audiences, with decisions about organization based in large part on an analysis of the audience. In this chapter, we will discuss the patterns of organization that are commonly used to arrange the main ideas of a speech. Then we will discuss how to organize subpoints and supporting materials. Finally, we will talk about transitions, previews, and summaries. Creating introductions and conclusions and outlining, the final components of the organizational stage of the preparation process, will be discussed in later chapters.

8.a Organizing Your Main Ideas

In Chapter 6, we discussed how to generate a preliminary plan for your speech by determining whether your central idea had logical divisions, could be supported by several reasons, or could be explained by identifying specific steps. These divisions, reasons, or steps became the main ideas of the body of your speech and the basis for the organization task highlighted in Figure 8.1.

Now you are ready to decide which of your main ideas to discuss first, which one second, and so on. You can choose from among five organizational patterns: (1) topical, (2) chronological, (3) spatial, (4) causal, and (5) problem–solution. Or you can combine several of these patterns. One additional variation of the problem–solution
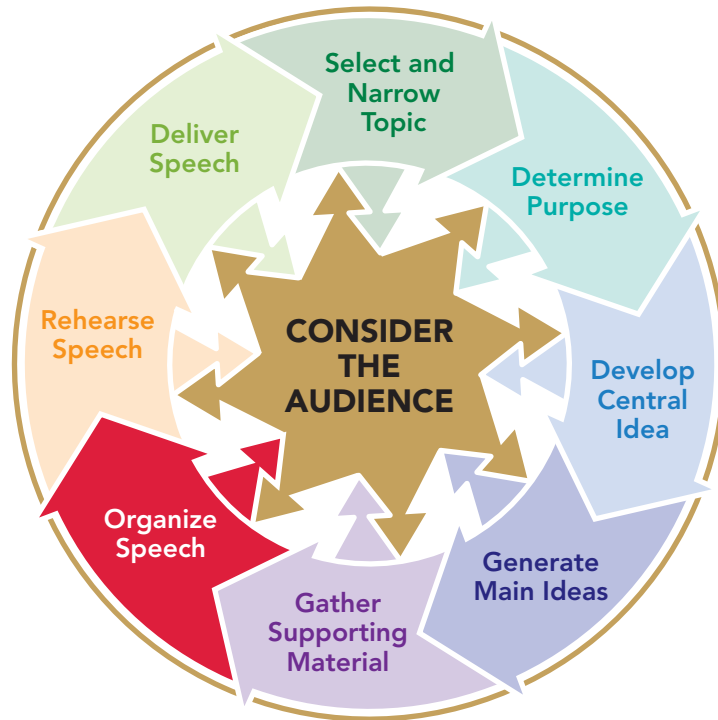
FIGURE 8.1 *Organize your speech to help your audience remember your key ideas and to give your speech clarity and structure.*

pattern is the motivated sequence. Because it is used almost exclusively in persuasive speeches, the motivated sequence is discussed in Chapter 17.

Organizing Ideas Topically

If your central idea has natural divisions, you can often organize your speech topically. Speeches on such diverse topics as factors to consider when selecting a mountain bike, types of infertility treatments, and the various classes of ham-radio licenses all could reflect **topical organization**.

Natural divisions are often essentially equal in importance. It might not matter which point you discuss first, second, or third. You can simply arrange your main ideas as a matter of personal preference. At other times, you may organize your main points based on one of three principles: primacy, recency, or complexity.

Primacy The principle of **primacy** suggests that you discuss your most important or convincing point first in your speech. The beginning of your speech can be the most important position if your listeners are either unfamiliar with your topic or hostile toward your central idea.

If your listeners are uninformed, your first point must introduce them to the topic and define unfamiliar terms that are integral to its discussion. What you say early in your speech will affect your listeners' understanding of the rest of your speech. If your listeners are likely to be hostile toward your central idea, putting your most important or convincing point first will lessen the possibility that you might lose or alienate them before you reach the end of your speech. In addition, your strongest idea may so influence listeners' attitudes that they will be more receptive to your central idea.

Recognizing the controversial nature of stem-cell research, the speaker in the following example arranges the three main points of the speech according to primacy, advancing the most persuasive argument first:

Purpose Statement:	At the end of my speech, the audience will be able to explain the applications of stem-cell research.
Central Idea:	Stem-cell research has three important applications.
Main Ideas:	I. At the most fundamental level, understanding stem cells can help us to understand better the process of human development.
	II. Stem-cell research could streamline the way we develop and test drugs.
	III. Stem-cell research can generate cells and tissue that could be used for "cell therapies."[1]

Recency According to the principle of **recency**, the point that was discussed last is the one audiences will remember best. If your audience is at least somewhat knowledgeable about and generally favorable toward your topic and central idea, you should probably organize your main points according to recency.

For example, if your speech is on various living arrangements that are available to college students, you might decide to discuss living at home, rooming in a dorm, joining a fraternity or sorority, and renting an apartment. If you wanted your audience of fellow students to consider living at home because of the savings involved, you would probably discuss that possibility as the fourth and last option. Your speech might have the following structure:

Purpose Statement:	At the end of my speech, the audience will be able to discuss the pros and cons of four living arrangements for college students.
Central Idea:	College students have at least four living arrangements available to them.
Main Ideas:	I. Living in a dormitory
	II. Renting an apartment
	III. Joining a fraternity or sorority
	IV. Living at home

Complexity If your main ideas range from simple to complicated, it makes sense to arrange them in order of **complexity**, progressing from the simple to the more complex. If, for example, you were to explain to your audience how to compile a family health profile and history, you might begin by discussing the most easily accessible source of health information and proceed to the more involved:

Purpose statement:	At the end of my speech, the audience will be able to compile a family health profile and history.
Central idea:	Compiling a family health profile and history can be accomplished with the help of three sources.
Main ideas:	I. Elderly relatives
	II. Old hospital records and death certificates
	III. National health registries[2]

Teachers, from those in the very early elementary grades on up, use order of complexity to organize their courses and lessons. The kindergartner is taught to trace circles before learning to print a lowercase *a*. The young piano student practices scales and arpeggios before playing Beethoven sonatas. The college student practices writing 500-word essays before attempting a major research paper. You have learned most of your skills in order of complexity.

QUICK CHECK

Primacy, Recency, and Complexity

- *Primacy.* Most important point first
- *Recency.* Most important point last
- *Complexity.* Simplest point first, most complex point last

Ordering Ideas Chronologically

If you decide that your central idea could be explained best by a number of steps, you will probably organize those steps chronologically. **Chronological organization** is organization by time; that is, your steps are ordered according to when each occurred or should occur. Historical speeches and how-to speeches are the two kinds of speeches that are usually organized chronologically.

Examples of topics for historical speeches might include the history of the women's movement in the United States, the sequence of events that led to the resignation of President Richard Nixon in 1974, or the development of the modern Olympic Games. You can choose to organize your main points either from earliest to most recent (forward

in time) or from recent events back into history (backward in time). The progression that you choose depends on your personal preference and on whether you want to emphasize the beginning or the end of the sequence.

Forward in Time In the following outline for a speech on the development of the Apple iPad, the speaker moves forward in time, making his last point the one that remains most fresh in the minds of his audience at the end of his speech:

Purpose statement:	At the end of my speech, the audience will be able to trace the major events in the development of the iPad.
Central idea:	Drawing on the technology and market success of earlier devices, the Apple iPad has quickly become a bestseller.
Main ideas:	I. 1993: Newton Message Pad marketed by Apple
	II. 2001: iPod introduced
	III. 2007 iPhone debuted
	IV. iPad unveiled[3]

How-To Explanations How-to explanations are also likely to follow a sequence or series of steps arranged from beginning to end, from the first step to the last—forward in time. A speech explaining how to strip painted furniture might be organized as follows:

Purpose statement:	At the end of my speech, the audience will be able to list the four steps involved in stripping old paint from furniture.
Central idea:	Stripping old paint from furniture requires four steps.
Main ideas:	I. Prepare work area and gather materials.
	II. Apply chemical stripper.
	III. Remove stripper with scrapers and steel wool.
	IV. Clean and sand stripped surfaces.

Backward in Time In another chronologically organized speech, this one discussing the development of YouTube, the speaker wanted to emphasize the inauspicious origins of the popular video site. Therefore, she organized the speech backward in time:

Purpose statement:	At the end of my speech, the audience will be able to describe YouTube's rapid rise from humble beginnings.
Central idea:	The popular video site YouTube grew rapidly from humble beginnings.
Main ideas:	I. November 2006: YouTube acquired by Google
	II. December 2005: YouTube site publicly launched
	III. February 2005: YouTube founded in a garage in Menlo Park, California[4]

Chronological organization, then, involves either forward or backward progression, depending on which end of a set of events the speaker intends to emphasize. The element that is common to both movements is that dates and events are discussed in sequence rather than in random order.

Organizing Ideas Spatially

When you say "As you enter the room, the table is to your right, the easy chair is to your left, and the kitchen door is straight ahead," you are using **spatial organization**: arranging ideas—usually natural divisions of the central idea—according to their location and direction. It does not matter whether you choose to progress up or down, east or west, forward or back, as long as you follow a logical progression. If you skip up, down, over, and back, you will only confuse your listeners rather than painting a distinct word picture.

Speeches on such diverse subjects as the National Museum of the American Indian, the travels of Robert Louis Stevenson, or the structure of an atom can all be organized spatially. Here is a sample outline for the first of those topics:

Purpose statement:	At the end of my speech, the audience will be able to list and describe the four habitats re-created on the grounds of the National Museum of the American Indian in Washington, D.C.
Central idea:	The grounds of the National Museum of the American Indian in Washington, D.C., are divided into four traditional American Indian habitats.
Main ideas:	I. Upland hardwood forest
	II. Lowland freshwater wetlands
	III. Eastern meadowlands
	IV. Traditional croplands[5]

The organization of this outline is spatial, progressing through the grounds of the museum.

Organizing Ideas to Show Cause and Effect

If your central idea can be developed by discussing either steps or reasons, you might consider organizing your main ideas by **cause and effect**. A speech that is organized to show cause and effect may first identify a situation and then discuss the effects that result from it (cause → effect). Or the speech may present a situation and then seek its causes (effect → cause). As the recency principle would suggest, the cause–effect pattern emphasizes the effects; the effect–cause pattern emphasizes the causes.

Cause–Effect In the following example, Vonda organizes her speech according to cause–effect, discussing the cause (widespread adult illiteracy) as her first main idea and its effects (poverty and social costs) as her second and third main ideas:

Purpose statement:	At the end of my speech, the audience will be able to identify two effects of adult illiteracy.
Central idea:	Adult illiteracy affects everyone.
Main ideas:	I. (*Cause*): Adult illiteracy is widespread in America today.
	II. (*Effect*): Adult illiterates often live in poverty.
	III. (*Effect*): Adult illiteracy is costly to society.[6]

Effect–Cause In contrast, Brittany organizes her speech on hurricanes according to an effect–cause pattern, discussing the effect (hurricanes' becoming increasingly destructive) as her first main idea and its causes (the buildup of coastal communities, the warming of the ocean surface, and natural cycles) as her second, third, and fourth main ideas:

Purpose statement:	At the end of my speech, the audience will be able to explain why hurricanes are likely to become increasingly destructive to the United States.
Central idea:	Hurricanes are likely to become increasingly destructive to the United States for three reasons.
Main ideas:	I. (*Effect*): Hurricanes are likely to become increasingly destructive to the United States.
	II. (*Cause*): The buildup of coastal communities in recent decades has put more people in harm's way.
	III. (*Cause*): The warming of the ocean surface provides more energy to fuel hurricanes.
	IV. (*Cause*): Natural cycles are changing in favor of hurricane formation.[7]

In both of the preceding examples, the speakers may decide the order in which they will discuss the main ideas that follow the first main idea by considering the principles of primacy, recency, or complexity.

Organizing Ideas by Problem-Solution

If you want to discuss why a problem exists or what its effects are, you will probably organize your speech according to cause and effect, as discussed in the previous section. However, if you want to emphasize how best to solve the problem, you will probably use a **problem–solution** pattern of organization.

From Problem to Solution Like causes and effects, problems and solutions can be discussed in either order. If you are speaking to an audience that is already fairly aware of a problem but is uncertain how to solve it, you will probably discuss the problem first and then the solution(s), as in this example:

Purpose statement: At the end of my speech, the audience will be able to list and explain three ways in which crime on university campuses can be reduced.

Central idea: Crimes on university campuses can be reduced by implementing three safety measures.

Main ideas:
   I. (*Problem*): Crimes against both persons and property have increased dramatically on college campuses over the last few years.

   II. (*Solution*): Crimes could be reduced by stricter enforcement of the Student Right to Know and Campus Security Acts.

   III. (*Solution*): Crimes could be reduced by assigning student identification numbers that are different from their Social Security numbers.

   IV. (*Solution*): Crimes could be reduced by converting campus buildings to an integrated security system requiring key cards for admittance.[8]

From Solution to Problem If your audience knows about an action or program that has been implemented but does not know the reasons for its implementation, you might select instead a solution–problem pattern of organization. In the following example, the speaker knows that her listeners are already aware of a new business–school partnership program in their community but believes that they might be unclear about why it has been established:

Purpose statement: At the end of my speech, the audience will be able to explain how business–school partnership programs can help to solve two of the major problems facing our public schools today.

Central idea: Business–school partnership programs can help to alleviate at least two of the problems faced by public schools today.

Main ideas:
   I. (*Solution*): In a business–school partnership, local businesses provide volunteers, financial support, and in-kind contributions to public schools.

   II. (*Problem*): Many public schools can no longer afford special programs and fine-arts programs.

   III. (*Problem*): Many public schools have no resources to fund enrichment materials and opportunities.

Note that in both of the preceding examples, the main ideas are natural divisions of the central idea.

Organize Main Ideas

- Topically
- Chronologically
- Spatially
- To show cause and effect
- To present problems and solutions

Acknowledging Cultural Differences in Organization

Although the five patterns just discussed are typical of the way in which speakers in the United States are expected to organize and process information, they are not necessarily typical of all cultures.[9] In fact, each culture teaches its members patterns of thought and organization that are considered appropriate for various occasions and audiences. On the whole, U.S. speakers tend to be more linear and direct than speakers from Semitic, Asian, Romance, or Russian cultures. Semitic speakers support their main points by pursuing tangents that might seem off-topic to many U.S. speakers. Asians may only allude to a main point through a circuitous route of illustration and parable. And speakers from Romance and Russian cultures tend to begin with a basic principle and then move to facts and illustrations that they only gradually connect to a main point. The models in Figure 8.2 illustrate these culturally diverse patterns of organization.

Of course, these are very broad generalizations. But as an audience member who recognizes the existence of cultural differences, you can better appreciate and understand the organization of a speaker from a culture other than your own. He or she
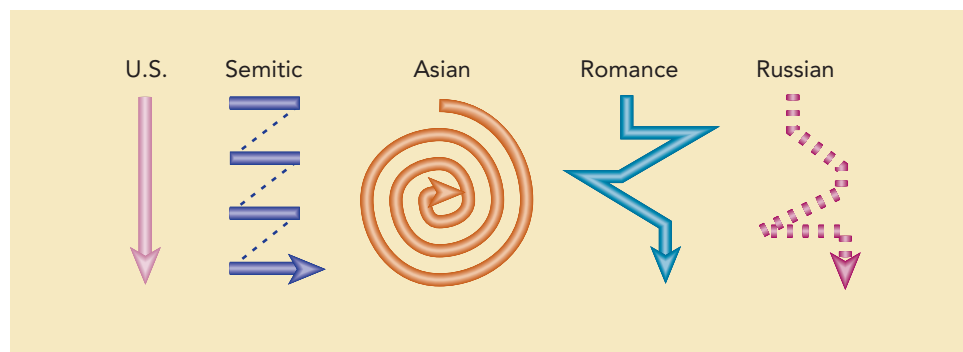
FIGURE 8.2 *Organizational Patterns by Culture*
From *Public Speaking in the Multicultural Environment*, 2nd Edition by Devorah Lieberman. Copyright © 1997 by Devorah Lieberman. Reprinted with permission of Pearson Education, Inc., Upper Saddle River, NJ.

might not be disorganized, but simply using organizational strategies that are different from the ones presented earlier in this chapter.

8.b Subdividing Your Main Ideas

After you have decided how to organize your main ideas, you may need to subdivide at least some of them. For example, if you give a how-to speech on dog grooming, your first main idea may be

    I. Gather your supplies.

"Supplies" indicates that you need more than one piece of equipment, so you add subpoints that describe the specific supplies needed:

    I. Gather your supplies.
        A. Soft brush
        B. Firm brush
        C. Wide-toothed comb
        D. Fine-toothed comb
        E. Scissors
        F. Spray-on detangler

Note that you can arrange your main ideas according to one pattern and your subpoints according to another. For example, the organization of the main ideas of this speech on dog grooming is chronological, but the subpoints of the first main idea are arranged topically. Any of the five organizational patterns that apply to main ideas can apply to subpoints as well.

Don't worry about such outlining details as Roman numerals, letters, and margins. We cover them in Chapter 11. Your goal at this point is to get your ideas and information on paper. Keep in mind, too, that until you have delivered your speech, none of your decisions is final. You may add, regroup, or eliminate main ideas or subpoints at any stage in the preparation process as you consider the needs, interests, and expectations of your audience. Multiple drafts indicate that you are working and reworking ideas to improve your speech and make it the best you can. They do not mean that you are a poor writer or speaker.

8.c Integrating Your Supporting Material

Once you have organized your main ideas and subpoints, you are ready to flesh out the speech with your supporting material.

Prepare Your Supporting Material

As we discussed in Chapter 7, your records of supporting material may be in a variety of formats. The How To box suggests some ideas for working with these different formats of notes. Regardless of which strategy you use to integrate your supporting material, take care not to lose track of the source of the supporting material.

Use Different Source Material Formats

- *Working with an electronic document.* If you have entered your supporting material into a word-processing file, you might want to print out a hard copy of your supporting material so that you can have it in front of you while you work on your speech plan. When you determine where in the speech you need supporting material, find what you need on the hard copy and then go back into the word-processing file to cut and paste that supporting material electronically into your speech plan.

- *Working with photocopies.* If most of your supporting material is photocopied, search these copies for what you need, and then write or type the supporting material into your speech plan.

- *Working with note cards.* If you have written or pasted supporting material on note cards, write each main idea and subpoint on a separate note card of the same size as the ones on which you recorded your supporting material. Arrange these note cards in the order in which you have organized your speech. As you decide how best to organize your supporting material, you can place each supporting-material card behind the appropriate main-idea or subpoint card. You will then have on note cards a complete plan for your speech.

Organize Your Supporting Material

Once you have prepared your supporting material, you are ready to organize it. You might realize that in support of your second main idea, you have an illustration, two statistics, and an opinion. In what order should you present these items?

You can sometimes use the five standard organizational patterns to arrange your supporting material as well as your main ideas and subpoints. Illustrations, for instance, may be organized chronologically. In the following excerpt from a speech on childhood obesity, the speaker arranges several brief examples in a chronological sequence:

> I can think of at least three moments in the past half century that dramatically shifted the course of America's medical and scientific history.
>
> The first time came [on] March 26, 1953—when Jonas Salk called a press conference to announce the discovery of a polio vaccine.
>
> The second time, amazingly, came just four weeks later, when Watson and Crick published their discovery of the double helix structure of DNA.
>
> The third time was in 1964, when U.S. Surgeon General Luther Terry courageously reported that cigarette smoking does cause cancer and other deadly diseases. . . .

On March 9, 2004, the CDC Director declared that obesity is overtaking smoking and tobacco use as the number-one cause of preventable death in America.[10]

At other times, however, none of the five patterns may seem suited to the supporting materials you have. In those instances, you might need to turn to an organizational strategy that is more specifically adapted to your supporting materials. These strategies include (1) primacy or recency, (2) specificity, (3) complexity, and (4) "soft" to "hard" evidence.

Primacy or Recency

We have already discussed how the principles of primacy and recency can determine whether you put material at the beginning or the end of your speech. These patterns are used so frequently to arrange supporting materials that we mention them again here.

Suppose that you have several statistics to support a main point. All are relevant and significant, but one is especially gripping. In a recent speech, American Cancer Society CEO John Seffrin showed images of and described the following brief examples of international tobacco advertising:

The effort to build brand loyalty begins early. Here is an example of that in Africa—a young man wearing a hat with a cigarette brand logo. . . .

Look at this innocent baby wearing a giant Marlboro logo on his shirt. . . .

Notice how this ad links smoking to American values that are attractive to third-world kids—wealth, sophistication, and urbanity. It also shows African Americans living the American Dream. If you're a poor kid in Africa, this image can be very powerful.

And finally, this one from Bucharest, Romania, which is my favorite. When the Berlin Wall came down, no one rushed into Eastern Europe faster than the tobacco industry. Here you can see the Camel logo etched in the street lights. In my opinion, this is one of the most disturbing examples of the public sector partnering with private industry to the detriment of its citizens.[11]

It is evident that Seffrin applied the principle of recency to his examples, as he identifies the final one as "my favorite" and "one of the most disturbing." The principle of primacy or recency can also be applied to groups of statistics, opinions, or any combination of supporting material.

Specificity

Sometimes your supporting material will range from very specific examples to more general overviews of a situation. You may either offer your specific information first and end with your general statement or make the general statement first and support it with specific evidence.

Another application of specificity might be to compact or explode statistics. In her speech on unnecessary prescription drugs, Kristin begins with a sweeping statistic and then compacts it:

Thirty percent of Americans have asked their doctor about a medicine they saw advertised on TV. And of those, . . . 44 percent received the prescription. That translates into one in eight Americans seeing a drug on TV and later picking it up at their local pharmacy.[12]

Complexity We have discussed organizing subtopics by moving from the simple to the complex. The same method of organization may also determine how you order your supporting material. In many situations, it makes sense to start with the simplest ideas that are easy to understand and work up to more complex ones. In her speech on solar radiation, Nichole first explains the most obvious effects of solar peaks—electrical blackouts and disruptions in radio broadcasts—and then goes on to the more complex effect, cosmic radiation:

> The sun produces storms on its surface in eleven-year cycles. During solar maximum, these storms will make their presence known to the land-bound public through electrical blackouts and disruptions in radio broadcasts. These storms cause the sun to throw off electrically charged ions that, combined with charged particles, enter the Earth's atmosphere from outer space. This is known collectively as cosmic radiation.[13]

Soft Evidence to Hard Evidence Supporting material can also be arranged from "soft" to "hard." **Soft evidence** rests on opinion or inference. Hypothetical illustrations, descriptions, explanations, definitions, analogies, and opinions are usually considered soft. **Hard evidence** includes factual examples and statistics.

Soft-to-hard organization of supporting material relies chiefly on the principle of recency—that the last statement is remembered best. Notice how Beth moves from an illustration to expert testimony (both soft evidence) to a statistic (hard evidence) in her speech on the danger of sand holes:

Illustration (soft evidence)	An article in the *Corpus Christi Caller-Times* of June 21, 2007, describes how a hidden sand hole on a beach proved fatal to seventeen-year-old Matthew Gauruder. Playing football on a Rhode Island beach with friends, Matthew jumped to catch a pass and came down into an 8-foot-deep hole that someone had dug on the beach earlier in the day. Almost instantly, the sand caved in around him, burying and suffocating him before rescuers could reach him.
Expert testimony (soft evidence)	Dr. Bradley Maron of Harvard Medical School explains that "the walls of the hole unexpectedly collapsed, leaving virtually no evidence of the hole or location of the victim."
Statistic (hard evidence)	Although people worry more about shark attacks, according to University of Florida statistics, sixteen deaths occurred in sand holes or tunnels between 1990 and 2006, compared with twelve fatal shark attacks for that same period.[14]

The speaker has arranged her supporting material from soft to hard.

Organize Your Supporting Material

Strategy	Description
Primacy	Most important material first
Recency	Most important material last
Specificity	From specific information to general overview or from general overview to specific information
Complexity	From simple to more complex material
Soft to hard evidence	From opinion or hypothetical illustration, for example, to fact or statistic

Incorporate Your Supporting Material into Your Speech

When your supporting material has been logically placed into your plan, your next goal is to incorporate it smoothly into your speech so as to enhance the flow of ideas. The Sample Integration of Supporting Material shows how one speaker skillfully met this goal while delivering a speech on modifying our approach to surviving cancer.

SAMPLE INTEGRATION OF SUPPORTING MATERIAL

While pink ribbons, social walks, and yellow wristbands are uplifting tokens, they reinforce the value of thinking positively at the expense of forcing us to consider the unsettling gravity of this disease.

> State the point. The statement should be concise and clear, as it is here.

As cancer survivor Brian Wickman told *The New York Times* on June 30, 2008, when his friends placed him on a pedestal and told him how brave he was, he wasn't allowed to "be human and in pain, angry or depressed."

> Cite the source of the supporting material: the author's name (if available) and the title and date of the publication.
>
> Present the supporting material, here a brief illustration.

Our awareness deprives victims of an outlet for their darker fears by deeming them weak . . .

> Explain how the supporting material substantiates or develops the point. Do not assume that audience members will automatically make the connection.

Source: "Beyond Ribbons and Wristbands: An Honest Approach to Cancer Activism" by Meredith Regan, Speech for University of Texas Individual Events, Spring 2010. Copyright 2010 by Meredith Regan. Reprinted with permission.

8.d Developing Signposts

Once you have organized your note cards, you have a logically ordered, fairly complete plan for your speech. But if you tried to deliver the speech at this point, you would

find yourself frequently groping for some way to get from one point to the next. Your audience might become frustrated or even confused by your hesitations and awkwardness. So your next organizational task is to develop **signposts**—words and gestures that allow you to move smoothly from one idea to the next throughout your speech, showing relationships between ideas and emphasizing important points. Three types of signposts can serve as glue to hold your speech together: transitions, previews, and summaries.

Transitions

Transitions indicate that a speaker has finished discussing one idea and is moving to another. Transitions may be either verbal or nonverbal. Let's consider some examples of each type.

Verbal Transitions   A speaker can sometimes make a verbal transition simply by repeating a key word from an earlier statement or by using a synonym or a pronoun that refers to an earlier key word or idea. This type of transition is often used to make one sentence flow smoothly into the next. The previous sentence itself is an example: The phrase "this type of transition" refers to the sentence that precedes it. Other verbal transitions are words or phrases that show relationships between ideas. Note the italicized transitional phrases in the following examples:

- *In addition to* transitions, previews and summaries are *also* considered to be signposts.
- *Not only* does plastic packaging use up our scarce resources; it contaminates them *as well*.
- *In other words*, as women's roles have changed, they have *also* contributed to this effect.
- *In summary*, Fanny Brice is probably the best remembered star of Ziegfeld's Follies.
- *Therefore*, I recommend that you sign the grievance petition.

Simple enumeration (*first, second, third*) can also point out relationships between ideas and provide transitions.

One type of signpost that can occasionally backfire and do more harm than good is one that signals the end of a speech. *Finally* and *in conclusion* give the audience implicit permission to stop listening, and they often do. If the speech has been too long or has otherwise not gone well, the audience may even express their relief audibly.

Better strategies for moving into a conclusion include repeating a key word or phrase, using a synonym or pronoun that refers to a previous idea, offering a final summary, or referring to the introduction of the speech. We will discuss the final summary in more detail later in this chapter.

Internal previews and summaries, which we will discuss shortly, are yet another way to provide verbal transitions from one point to the next in your speech. They have the additional advantage of repeating your main ideas, thereby enabling audience members to understand and remember them.

As summarized in Table 8.1, repetition of key words or ideas, the use of transitional words or phrases, enumeration, and internal previews and summaries all provide verbal transitions from one idea to the next. You might need to experiment with

several alternatives before you find the smooth transition you seek in a given instance. If none of these alternatives seems to work well, consider a nonverbal transition.

TABLE 8.1 *Verbal Transitions*

Strategy	Example
Repeating a key word or phrase or using a synonym pronoun that refers to an earlier key word or phrase	"*These problems* cannot be allowed to continue."
Using a transitional word or phrase	"*In addition* to the facts that I've mentioned, we need to consider one other problem."
Enumerating	"*Second*, there has been a rapid increase in the number of accidents reported."
Using an internal summary and preview	"*Now that we have discussed the problems* caused by illiteracy, *let's look at possible solutions.*"

Nonverbal Transitions Nonverbal transitions can occur in several ways, sometimes alone and sometimes in combination with verbal transitions. A change in facial expression, a pause, an altered vocal pitch or speaking rate, or a movement may indicate a transition.

For example, a speaker talking about the value of cardiopulmonary resuscitation began his speech with a powerful anecdote about a man who suffered a heart attack at a party. No one knew how to help, and the man died. The speaker then looked up from his notes and paused while maintaining eye contact with his audience. His next words were "The real tragedy of Bill Jorgen's death was that it should not have happened." His pause, as well as the words that followed, indicated a transition into the body of the speech. Like this speaker, most good speakers use a combination of verbal and nonverbal transitions to move from one point to another through their speeches.

Previews

As its name indicates, a *preview* is a statement of what is to come. Previews help to ensure that audience members will first anticipate and later remember the important points of a speech. Like transitions, previews help to provide coherence.

Initial Previews We introduced the preview statement in Chapter 6. It is a statement of what the main ideas of the speech will be, and it is usually presented in conjunction with the central idea as a blueprint for the speech, at or near the end of the introduction. Speaking on illiteracy among athletes, Melody offers the following blueprint at the end of her introduction:

> Illiteracy among athletes must be stopped. In order to fully grasp the significance of this problem, we will look at the root of it, and then move to [its] effects, and finally, we will look at the solution.[15]

In this blueprint, Melody clearly previews her main ideas and introduces them in the order in which she will discuss them in the body of the speech.

Sometimes speakers enumerate their main ideas to identify them even more clearly:

> To solve this issue, we must first examine the problem itself. Second, we'll analyze the causes of the problem, and finally we'll turn to a number of solutions to the problem of children in the diet culture.[16]

Notice that both of the preceding examples consist of two sentences. A preview statement need not be one long, rambling sentence.

Internal Previews In addition to using previews near the beginning of their speeches, speakers also use them at various points throughout. These **internal previews** introduce and outline ideas that will be developed as the speech progresses. Internal previews also serve as transitions. The following speaker, for example, has just discussed the dangers associated with organic farming. She then provides this transitional preview into her next point:

> Having seen the dangers of our anti-pesticide attitude, we can now look to some solutions to stop the trend toward organic foods.[17]

Having heard this preview, her listeners expect her next to discuss solutions to the problems associated with organic farming. Their anticipation increases the likelihood that they will later remember the information.

Questions as Internal Previews Sometimes speakers couch internal previews in the form of questions they plan to answer. Note how the question in this example provides an internal preview:

> Now that we know about the problem of hotel security and some of its causes and impacts, the question remains, what can we do, as potential travelers and potential victims, to protect ourselves?[18]

Just as anticipating an idea helps audience members to remember it, so mentally answering a question helps them to plant the answer firmly in their minds.

Summaries

Like previews, summaries provide additional exposure to a speaker's ideas and can help to ensure that audience members will grasp and remember them.

Final Summary A final summary occurs just before the end of a speech, often doing double duty as a transition between the body and the conclusion. The final summary is

the opposite of the preview statement. The preview statement gives audience members their first exposure to a speaker's main ideas; the final summary gives them their last exposure to those ideas. Here is an example of a final summary from a speech on the U.S. Customs Service:

> Today, we have focused on the failing U.S. Customs Service. We have asked several important questions, such as "Why is Customs having such a hard time doing its job?" and "What can we do to remedy this situation?" When the cause of a serious problem is unknown, the continuation of the dilemma is understandable. However, the cause for the failure of the U.S. Customs Service is known: a lack of personnel. Given that fact and our understanding that Customs is vital to America's interests, it would be foolish not to rectify this situation.[19]

This final summary leaves no doubt as to the important points of the speech. We discuss the use of final summaries in more detail in Chapter 10.

Internal Summaries **Internal summaries**, as their name suggests, occur within and throughout a speech. They are often used after two or three points have been discussed, to keep those points fresh in the minds of the audience as the speech progresses. Susan uses this internal summary in her speech on the teacher shortage:

> So let's review for just a moment. One, we are endeavoring to implement educational reforms; but two, we are in the first years of a dramatic increase in enrollment; and three, fewer quality students are opting for education; while four, many good teachers want out of teaching; plus five, large numbers will soon be retiring.[20]

Like internal previews, internal summaries can help to provide transitions. In fact, internal summaries are often used in combination with internal previews to form transitions between major points and ideas, as in the following example:

> Now that we've seen how radon can get into our homes, let's take a look at some of the effects that it can have on our health once it begins to build.[21]

QUICK CHECK

Types of Signposts

- Verbal transitions
- Nonverbal transitions
- Preview statements
- Internal previews
- Final summaries
- Internal summaries

8.e Supplementing Signposts with Presentation Aids

Transitions, summaries, and previews are the glue that holds a speech together. Such signposts can help you to achieve a coherent flow of ideas and help your audience to remember those ideas. Unfortunately, you cannot guarantee that your audience will be attentive to your signposts. It is possible for your listeners to be so distracted by internal or external noise that they fail to hear or process even your most carefully planned verbal signposts.

One way in which you can increase the likelihood of your listeners' attending to your signposting is to prepare and use presentation aids to supplement your signposts. For example, you could display on an overhead transparency a bulleted or numbered outline of your main ideas as you initially preview them in your introduction and again as you summarize them in your conclusion. Some speakers like to use one transparency or PowerPoint slide for each main point. Transitions between points are emphasized as the speaker displays the next transparency or slide.

In Chapter 14, we discuss guidelines for developing and using such presentation aids. Especially if your speech is long or its organization is complex, you can help your audience to remember your organization if you provide visual support for your signposts.

STUDY GUIDE

Remember These Main Ideas

- Speeches are organized for audiences, with the speaker keeping in mind at all times the unique needs, interests, and expectations of the particular audience.
- Five common patterns of organization are topical, chronological, spatial, causal, and problem–solution.
- If your central idea has natural divisions, you can organize your speech topically.
- If your topic is controversial, you might want to organize your main ideas according to the principle of primacy, or putting the most important or convincing idea first.
- If you want to emphasize one point more than the others, consider the principle of recency. Audiences tend to remember best what they hear last.
- If your main points range from simple to complicated, arrange them in order of complexity, progressing from the simple to the more complex.
- Chronological organization is organization by time—from earliest to most recent (forward in time) or from recent events back into history (backward in time).
- Use spatial organization to arrange items according to their location and direction.
- Use cause and effect to identify a situation and then discuss the effects that result from it (cause → effect). Or you can present a situation and then discuss its causes (effect → cause).
- To emphasize how best to solve a problem, use a problem–solution pattern of organization.
- Main ideas are often subdivided. Organize subpoints so that audience members can readily grasp, understand, and remember them. You can arrange your main ideas according to one pattern and your subpoints according to another.
- Integrate your supporting material into your speech. It may help to begin by cutting and pasting text from a word-processing file or by putting all main points, subpoints, and supporting material on note cards and then arranging those cards in order. If your supporting material has been photocopied, search the copies for what you need, and then write or type the material into your speech plan.
- Incorporate the supporting material smoothly into your speech. One strategy involves (1) stating the point, (2) citing the source, (3) presenting the supporting material, and (4) explaining how the supporting material substantiates or develops the point.

- When you have more than one piece of supporting material for a main idea or subpoint, you can organize the supporting material according to one of the five common patterns. If none of the five standard organizational patterns seem suited to your supporting materials, you might want to try one or more of these strategies: (1) primacy or recency, (2) specificity, (3) complexity, or (4) soft to hard evidence.
- Signposts can help you to communicate your organization to your audience.
- Transitions indicate that a speaker has finished discussing one idea and is moving to another. Transitions may be either verbal or nonverbal.
- Preview statements and internal previews help to ensure that audience members will first anticipate and later remember the important points of a speech.
- Internal summaries and final summaries provide additional exposure to a speaker's ideas and can help to ensure that audience members will grasp and remember them.
- Presentation aids increase the likelihood that your listeners will attend to your signposting.

Understand These Key Terms

cause and effect organization (p. 177)

chronological organization (p. 175)

complexity (p. 175)

disposition (p. 172)

hard evidence (p. 184)

internal preview (p. 188)

internal summary (p. 189)

primacy (p. 173)

problem–solution organization (p. 178)

recency (p. 174)

signpost (p. 186)

soft evidence (p. 184)

spatial organization (p. 184)

topical organization (p. 173)

Think about These Questions

- Identify the organizational pattern that is used for the main ideas of this speech. Do you think the speaker also considered primacy, recency, or complexity? If so, which one?

Purpose statement: At the end of my speech, the audience will be able to explain three theories about what happened to the dinosaurs.

Central idea: There are at least three distinct theories about what happened to the dinosaurs

Main ideas: I. A large asteroid hit the earth.

            II. A gradual climate shift occurred.

           III. The level of oxygen in the atmosphere gradually changed.

- The principles of primacy and recency are referred to several times in this chapter. If a speaker has a statistic that offers overwhelming evidence of the severity of a given problem, is it ethical for the speaker to save that statistic for last, or should the speaker reveal immediately to the audience how severe the problem is? In other words, is there an ethical distinction between primacy and recency? Discuss your answer.

Learn More Online

MySpeechLab Visit this site for additional suggestions for organizing your speech. You can also read transcripts and listen to recordings of speeches that apply the patterns that were discussed in this chapter.
www.myspeechlab.com (access code required)

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Introducing Your Speech

9

"THE AVERAGE PERSON THINKS ABOUT WHAT HE HAS SAID; THE ABOVE AVERAGE PERSON ABOUT WHAT HE IS GOING TO SAY."

—ANONYMOUS

L
ike all teachers, public speaking instructors have pet peeves when it comes to their students' work. Of pet peeves that public speaking teachers identified in a recent study, more than 25 percent relate to introductions and conclusions. Peeves about introductions include the following:

- Beginning a speech with "OK, ah . . ."
- Apologizing or making excuses at the beginning of the speech for not being prepared
- Beginning a speech with "Hello, my speech is on . . ."
- Beginning a speech with a question ("How many of you . . .?")[1]

Of course, not every public speaking instructor considers all of the above pet peeves or even necessarily tactics to be avoided. But the fact that they appear on this list at all suggests that you will probably want to consider alternatives. After all, your introduction provides your listeners with an important first impression of both you and your speech.

Like many speakers, you might think that the first task in preparing a speech is to start drafting your introduction. Actually, the introduction is more often the last part of the speech you develop. A key purpose of your introduction is to provide an overview of your message. How can you do that until you know what the message is going to be? You should organize your speech before you craft the introduction. In Chapter 8, we discussed patterns and strategies for organizing the body of your speech; using appropriate transitions, previews, and summaries should precede the crafting of the introduction to your speech. In this chapter, we will further explore organization by discussing introductions.

9.a Purposes of Introductions

Within a few seconds of meeting a person, you form a first impression that is often quite lasting. So, too, do you form a first impression of a speaker and his or her message within the opening seconds of a speech. The introduction may convince you to listen carefully because this is a credible speaker presenting a well-prepared speech, or it may send the message that the speaker is ill-prepared and the message is not worth your time.

In a ten-minute speech, the introduction will probably last no more than a minute and a half. To say that the introduction needs to be well planned is an understatement, considering how important and yet how brief this portion of any speech is.

As a speaker, your task is to ensure that your introduction convinces your audience to listen to you. Specifically, a good introduction must perform five important functions:

- Get the audience's attention
- Give the audience a reason to listen
- Introduce the subject
- Establish your credibility
- Preview your main ideas

Let's examine each of these five functions in more detail.

Get the Audience's Attention

A key purpose of the introduction is to gain favorable attention for your speech. Because listeners form their first impressions of the speech quickly, if the introduction does not capture their attention and cast the speech in a favorable light, the rest of the speech may be wasted on them. The speaker who walks to the podium and drones, "Today I am going to talk to you about…" has probably lost most of the audience in those first few boring words. Some specific ways to gain the attention of audiences will be discussed later in this chapter.

We emphasize *favorable* attention for a very good reason. It is possible to gain an audience's attention but, in so doing, to alienate them or disgust them so that they become irritated instead of interested in what you have to say. For example, a student began a pro-life speech with a graphic description of the abortion process. She caught her audience's attention but made them so uncomfortable that they could hardly concentrate on the rest of her speech.

Another student gave a speech on the importance of donating blood. Without a word, he began by savagely slashing his wrists in front of his stunned audience. As blood spurted, audience members screamed, and one fainted. The blood was real blood, but it wasn't his. The speaker worked at a blood bank, and he was using the bank's blood. He had placed a device under each arm that allowed him to pump out the blood as if from his wrists. He certainly captured his audience's attention! But they never heard his message. The shock and disgust of seeing such a display made that impossible. He did not gain favorable attention.

The moral of our two tales: By all means, be creative in your speech introductions. But also use common sense in deciding how best to gain the favorable attention of your audience members. Alienating them is even worse than boring them.

Give the Audience a Reason to Listen

Even after you have captured the attention of your audience members, you have to give them some reason to want to listen to the rest of your speech. An unmotivated listener quickly tunes out. You can help to establish listening motivation by showing the members of your audience how the topic affects them directly.

In Chapter 7, we presented six criteria for determining which supporting material is best. One of those criteria was *proximity*, the degree to which the information affects your listeners directly. Just as proximity is important to supporting materials, it is important to speech introductions. "This concerns me" is a powerful reason to listen. Notice how Chandra involves her audience members in her speech on the hepatitis C risk that is inherent in tattooing:

> If you're one of the millions wanting to show your patriotism by getting a star-spangled banner tattooed across your back, ask questions regarding its potential risks.[2]

Sheena uses proximity to motivate her audience to empathize with people who suffer from exposure to toxic mold:

> Headaches, fatigue, dizziness, and memory impairment seem like ailments that each person in this room has had at one point, right? You stay up late cramming for an exam. The next day, you are fatigued, dizzy, and cannot remember the answers.[3]

It does not matter so much how or when you demonstrate proximity. But it is essential that, like Chandra and Sheena, you do at some point establish that your topic is of vital personal concern to your listeners.

Introduce the Subject

Perhaps the most obvious purpose of an introduction is to introduce the subject of a speech. Within a few seconds after you begin your speech, the audience should have a pretty good idea of what you are going to talk about. Do not get so carried away with jokes or illustrations that you forget this basic purpose. Few things will frustrate your audience more than having to wait until halfway through your speech to figure out what you are talking about! The best way to ensure that your introduction does indeed introduce the subject of your speech is to include a statement of your central idea in the introduction. For example, in introducing his speech on the needs of the aged, this speaker immediately established his subject and central idea:

> If you take away just one thing from what I have to say, I hope you'll come to understand in the next few minutes that the exploding population of seniors demands a conscious, considered, and collaborative response to plan for the health, financial, and social implications of an older population.[4]

Establish Your Credibility

A credible speaker is one whom the audience judges to be a believable authority and a competent speaker. A credible speaker is also someone the audience believes they can trust. We stress here that as you begin your speech, you should be mindful of your listeners' attitudes toward you. Ask yourself, "Why should they listen to me? What is my background with respect to the topic? Am I personally committed to the issues about which I am going to speak?"

Many people have so much admiration for a political or religious figure, an athlete, or an entertainer that they sacrifice time, energy, and money to hear these celebrities speak. When the Pope travels abroad, people travel great distances and stand for hours in extreme heat or cold to celebrate Mass with him. But ordinary people cannot take their own credibility for granted when they speak. If you can establish your credibility early in a speech, it will help to motivate your audience to listen. The How To box suggests two ways to establish your credibility during the introduction of your speech.

Establish Your Credibility

Two strategies can help you to establish credibility with your audience:

- *Be well prepared for your speech, and appear confident.* Speaking fluently while maintaining eye contact does much to convey a sense of confidence. If you seem to have confidence in yourself, your audience will have confidence in you.
- *Tell the audience of your personal experience with your topic.* Instead of considering you boastful, most audience members will listen to you with respect when they know that you are speaking with the expertise that stems from personal experience.

Preview Your Main Ideas

A final purpose of the introduction is to preview the main ideas of your speech. As you saw in Chapter 8, the preview statement usually comes near the end of the introduction, included in or immediately following a statement of the central idea. The preview statement allows your listeners to anticipate the main ideas of your speech, which in turn helps to ensure that they will remember those ideas after the speech.

As we also noted in Chapter 8, a preview statement is an organizational strategy called a *signpost*. Just as signs posted along a highway tell you what is coming up, a signpost in your speech tells the listeners what to expect by enumerating the ideas or points that you plan to present. If you were giving a speech about racial profiling, for example, you might say:

> To end these crimes against color, we must first paint an accurate picture of the problem, then explore the causes, and finally establish solutions that will erase the practice of racial profiling.[5]

Identifying your main ideas helps to organize the message and enhances listeners' learning.

The introduction to your speech, then, should get your audience's attention, give the audience a reason to listen, introduce the subject, establish your credibility, and preview your main ideas. All this—and brevity too—might seem impossible to achieve. But it isn't!

QUICK CHECK

Does Your Introduction Accomplish Its Purpose?

Does Your Introduction . . .	To Make Sure It Does . . .
Get the audience's attention?	Use an illustration, a startling fact or statistic, a quotation, humor, a question, a reference to an historical event or to a recent event, a personal reference, a reference to the occasion, or a reference to a preceding speech.
Give the audience a reason to listen?	Tell your listeners how the topic directly affects them.

(*continued*)

Introduce the subject?	Present your central idea to your audience.
Establish your credibility?	Offer your credentials. Tell your listeners about your commitment to your topic.
Preview your main ideas?	Tell your audience what you are going to tell them.

9.b   Effective Introductions

With a little practice, you will be able to write satisfactory central ideas and preview statements. It may be more difficult to gain your audience members' attention and give them a reason to listen to you.

Fortunately, there are several effective methods for developing speech introductions. Not every method is appropriate for every speech, but chances are that you can discover among these alternatives at least one type of introduction to fit the topic and purpose of your speech, whatever they might be. We will discuss ten ways of introducing a speech:

- Illustrations or anecdotes
- Startling facts or statistics
- Quotations
- Humor
- Questions
- References to historical events
- References to recent events
- Personal references
- References to the occasion
- References to preceding speeches

Illustrations or Anecdotes

Not surprisingly, because it is the most inherently interesting type of supporting material, an illustration or **anecdote**, a brief story that is often based on fact, can provide the basis for an effective speech introduction. In fact, if you have an especially compelling illustration that you had planned to use in the body of the speech, you might do well to use it in your introduction instead. A relevant and interesting anecdote will introduce your subject and almost invariably gain an audience's attention.

Student speaker Matt opened his speech on the dangers associated with the chemical BPA with this extended illustration:

> Three years ago Algeta McDonald's life was taken by breast cancer. She was an absolutely amazing Italian-American woman, who was completely stubborn, but she always

brought out the best in anyone she was around. Here was a woman who always ate proper foods and was conscientious of her health in general, every day of her life.

As anyone who knew her well what their favorite memory of Algeta was, and I can almost guarantee it's of her carrying around a bright red Nalgene water bottle. This way, she could get her 64 daily ounces of water with certainty. Unfortunately, this happy memory of how she always had her water bottle might change with some information that has come to light recently.[6]

Matt's story effectively captured the attention of his audience and introduced the subject of his speech.

Startling Facts or Statistics

A second method of introducing a speech is to use a startling fact or statistic. Startling an audience with the extent of a situation or problem invariably catches its members' attention and motivates them to listen further as well as helping them to remember afterward what you had to say. Merry's audience must have come to attention quickly when they heard the following statistics in her introduction:*

The August 28, 2008, *Globe and Mail* estimates that the United States spend three billion dollars each year on cancer research, while the *LA Times* of February 16, 2009, reports the costs of cancer care are increasing by 15% annually—nearly three times the rate of other health care.[7]

Quotations

Using an appropriate quotation to introduce a speech is a common practice. Often, another writer or speaker has expressed an opinion on your topic that is more authoritative, comprehensive, or memorable than what you can say. Terrika opened her speech on the importance of community with a quotation from poet Johari Kungufu:

Sisters, Men
What are we doin?
What about the babies, our children?
When we was real we never had orphans or children in joints.
Come spirits
drive out the nonsense from our minds and the crap from our dreams
make us remember what we need, that children are the next life.
bring us back to the real
bring us back to the real
"The Real." Johari Kungufu, in her poem, specifically alludes to a time in African history when children were not confused about who they were.[8]

A different kind of quotation, this one from an expert, was chosen by another speaker to introduce the topic of the disappearance of childhood in America:

*"Beyond Ribbons and Wristbands: An Honest Approach to Cancer Activism" by Meredith Regan, Speech for University of Texas Individual Events, Spring 2010. Copyright 2010 by Meredith Regan. Reprinted with permission.

As a distinctive childhood culture wastes away, we watch with fascination and dismay." This insight of Neil Postman, author of *Disappearance of Childhood*, raised a poignant point. Childhood in America is vanishing.[9]

Because the expert was not widely recognized, the speaker included a brief statement of his qualifications. This authority "said it in a nutshell": He expressed in concise language the central idea of the speech.

Although a quote can effectively introduce a speech, do not fall into the lazy habit of turning to a collection of quotations every time you need an introduction. There are so many other interesting, and sometimes better, ways to introduce a speech that quotes should be used only if they are extremely interesting, compelling, or very much to the point.

Like the methods of organization discussed in an earlier chapter, methods of introduction are not mutually exclusive. Very often, two or three are effectively combined in a single introduction. For example, Thad combined a quotation and an illustration for this effective introduction to a speech on the funeral industry:

> "Dying is a very dull, dreary affair. And my advice to you is to have nothing whatsoever to do with it." These lingering words by British playwright Somerset Maugham were meant to draw a laugh. Yet the ironic truth to the statement has come to epitomize the grief of many, including Jan Berman of Martha's Vineyard. In a recent interview with National Public Radio, we learn that Ms. Berman desired to have a home funeral for her mother. She possessed a burial permit and was legally within her rights. But when a local funeral director found out, he lied to her, telling her that what she was doing was illegal.[10]

Humor

Humor, handled well, can be a wonderful attention-getter. It can help to relax your audience and win their goodwill for the rest of the speech. University of Texas Professor of Journalism Marvin Olasky told this humorous story to open a speech on disaster response:

> Let me begin with a Texas story about how officials do offer help. It starts with a mom on a farm looking out the window. She sees the family cow munching on grass and her daughter talking with a strange man. The mom furiously yells out the window, "Didn't I tell you not to talk to strangers? You come in this house right now." The girl offers a protest: "But mama, this man says he's a United States senator." The wise mother replies, "In that case, come in this house right now, and bring the cow in with you."
>   Let's talk about responses to disaster.[11]

Another speaker used humor to express appreciation for being invited to speak to a group by beginning his speech with this story:

> Three corporate executives were trying to define the word fame.
>   One said, "Fame is getting invited to the White House to see the President."
>   The second one said, "Fame is being invited to the White House and while you are visiting, the phone rings and he doesn't answer it."

The third executive said, "You're both wrong. Fame is being invited to the White House to visit with the President when his Hot Line rings. He answers it, listens a minute, and then says, 'Here, it's for you!"'

Being asked to speak today is like being in the White House and the call's for me.[12]

Subtle Humor Humor need not always be the slapstick comedy of the Three Stooges. It does not even have to be a joke. It may take more subtle forms, such as irony or incredulity. When General Douglas MacArthur, an honor graduate of the U.S. Military Academy at West Point, returned to West Point in 1962, he delivered his now-famous "Farewell to the Cadets." He opened that speech with this humorous anecdote:

As I was leaving the hotel this morning, a doorman asked me, "Where are you bound for, General?" And when I replied, "West Point," he remarked, "Beautiful place. Have you ever been there before?"[13]

MacArthur's brief story caught the audience's attention and made them laugh—in short, it was an effective way to open the speech.

Humor and Diversity If your audience is linguistically diverse or composed primarily of listeners whose first language is not English, you might want to choose an introduction strategy other than humor. Because much humor is created by verbal plays on words, people who do not speak English as their native language might not perceive the humor in an anecdote or quip that you intended to be funny. And humor rarely translates well. Former President Jimmy Carter recalls speaking at a university near Kyoto, Japan, and being startled by unexpectedly hearty laughter in response to a short humorous anecdote he related. When he later asked his interpreter how he had translated the story so successfully, the interpreter finally admitted sheepishly, "I told them, 'President Carter has just told a funny story. Everyone laugh.'"[14]

Just as certain audiences may preclude your use of a humorous introduction, so may certain subjects—for example, sudden infant death syndrome or rape. Used with discretion, however, humor can provide a lively, interesting, and appropriate introduction for many speeches.

Questions

Remember the pet peeves listed at the beginning of this chapter? One of them was "Beginning a speech with a question ('How many of you . . . ?')." The problem is not so much the strategy itself, but the lack of mindfulness in the "How many of you . . . ?" phrasing. A thoughtful **rhetorical question**, by contrast, which is intended to provoke thought rather than to elicit an answer, can encourage your listeners' mental participation in your introduction, getting their attention and giving them a reason to listen. President and CEO of Coca-Cola, Muhtar Kent, began a speech to investors and financial analysts by asking,

Are we ready for tomorrow, today?[15]

And Richard opened his speech on teenage suicide with this simple question:

Have you ever been alone in the dark?[16]

Delivering Your Question To turn questions into an effective introduction, the speaker must do more than just think of good questions to ask. He or she must also deliver the questions effectively. The How To box offers you some delivery tips.

Deliver an Opening Question

- *Use a pause.* Pause briefly after each question so that audience members have time to try to formulate a mental answer. After all, the main advantage of questions as an introductory technique is to hook the audience by getting them to engage in a mental dialogue with you.

- *Use eye contact.* One effective method is to look down at your notes while you ask the question but then reestablish eye contact with listeners. Establishing eye contact with your audience following a question provides additional motivation for them to think of an answer.

Responding to Audience Responses Although it does not happen frequently, an audience member might blurt out a vocal response to a question that was intended to be rhetorical. If you plan to open a speech with a rhetorical question, be aware of this possibility and plan possible appropriate reactions. If the topic is light, a Jay Leno–style return quip can win over the audience and turn the interruption into an asset. If the topic is more serious or the interruption is inappropriate or contrary to what you expected, you might reply with something like "Perhaps most of the rest of you were thinking . . . ," or you might answer the question yourself.

Using Questions with Other Introduction Methods Questions are commonly combined with another method of introduction. For example, University of Akron president Luis Proenza opened a speech on new strategies for success in higher education with a question followed by a startling statistic:

> What if the airplane had advanced as far and as fast as the computer? Today's jumbo jet would carry one hundred thousand passengers, and it would fly them to the moon and back for $12.50 at 23,400 miles per hour.[17]

Either by themselves or in tandem with another method of introduction, questions can provide effective openings for speeches. Like quotations, however, questions can also be crutches for speakers who have not taken the time to explore other options. Unless you can think of a truly engaging question, work to develop one of the other introduction strategies.

References to Historical Events

What American is not familiar with the opening line of Lincoln's classic Gettysburg Address: "Four score and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal"? Note that Lincoln's famous opening sentence refers to the historical

context of the speech. You, too, may find a way to begin a speech by making a reference to a historic event.

Every day is the anniversary of something. Perhaps you could begin a speech by drawing a relationship between a historic event that happened on this day and your speech objective.

Executive speechwriter Cynthia Starks illustrated this strategy in a February 16, 2010 speech:*

> On this date—Feb. 16, 1923—archeologist Howard Carter entered the burial chamber of King Tutankhamen. There he found a solid gold coffin, Tut's intact mummy, and priceless treasures.
>
> On Feb. 16, 1959, Fidel Castro took over the Cuban government 45 days after overthrowing Fulgencio Batista.
>
> And America's first 9-1-1 emergency phone system went live in Haleyville, Alabama, on Feb. 16, 1968.
>
> Today, I won't be revealing priceless treasures. I promise not to overthrow anyone, or generate any 9-1-1 calls. But I do hope to reveal a few speechwriting secrets, provide a little revolutionary thinking and a sense of urgency about the speeches you ought to be giving.[18]

How do you discover anniversaries of historic events? You could consult "This Day in History" (www.history.com/this-day-in-history) or download a "This Day in History" app for the iPhone or iPad.

References to Recent Events

If your topic is timely, a reference to a recent event can be a good way to open your speech. An opening taken from a recent news story can take the form of an illustration, a startling statistic, or even a quotation, giving you the additional advantages discussed under each of those methods of introduction. Moreover, referring to a recent event increases your credibility by showing that you are knowledgeable about current affairs.

"Recent" does not necessarily mean a story that broke just last week or even last month. An event that occurred within the past year or so can be considered recent. Even a particularly significant event that is slightly older can qualify. The key, says one speaker,

> is to avoid being your grandfather. No more stories about walking uphill both ways to school with a musket on your back and seventeen Redcoats chasing you. Be in the now, and connect with your audience.[19]

Personal References

A reference to yourself can take several forms. You might express appreciation or pleasure at having been asked to speak, as did this speaker:

> I would like, if I may, to start on a brief personal note. It is a great pleasure for me to be speaking in Cleveland, Ohio. This is where I grew up. Since then, I have traveled all over the world, but I have never stopped missing Ohio.[20]

*"How to Write a Speech," by Cynthia J. Starks. Copyright © 2010 by Cynthia J. Starks. Reprinted by permission.

Or you might share a personal experience, as did this speaker:

> Like some of you in the audience, I've held many jobs before finding my rue calling, from washing cars to waiting tables and taking care of animals . . . [21]

Although personal references take a variety of forms, what they do best, in all circumstances, is to establish a bond between you and your audience.

References to the Occasion

References to the occasion are often made at weddings, birthday parties, dedication ceremonies, and other such events. For example, when then First Lady Laura Bush spoke at a White House Salute to America's Authors, she opened her remarks this way:

> Good afternoon. Welcome to the "White House Salute to America's Authors." This program, the second in a series on American authors, celebrates one of the richest literary periods in American history, the Harlem Renaissance, and the authors whose genius brought it to life.[22]

The reference to the occasion can also be combined with other methods of introduction, such as an illustration or a rhetorical question.

References to Preceding Speeches

If your speech is one of several being presented on the same occasion, such as in a speech class, at a symposium, or as part of a lecture series, you will usually not know until shortly before your own speech what other speakers will say. Few experiences will make your stomach sink faster than hearing a speaker just ahead of you speak on your topic. Worse still, that speaker might even use some of the same supporting materials you had planned to use. When this happens, you must decide on the spot whether referring to one of these previous speeches will be better than using the introduction that you originally prepared. It might be wise to refer to a preceding speech when another speaker has spoken on a topic that is so related to your own that you can draw an analogy. In a sense, your introduction becomes a transition from that earlier speech to yours. Here is an example of an introduction delivered by a fast-thinking student speaker under those circumstances:

> When Juli talked to us about her experiences as a lifeguard, she stressed that the job was not as glamorous as many of us imagine. Today I want to tell you about another job that appears to be more glamorous than it is—a job that I have held for two years. I am a bartender at the Rathskeller.[23]

In summary, as you plan your introduction, remember that any combination of the methods just discussed is possible. With a little practice, you will become confident in choosing from several good possibilities as you prepare your introduction.

Effective Introductions

- Use an illustration or anecdote.
- Present startling facts or statistics.
- Use an appropriate quotation.
- Use humor.
- Begin with a rhetorical question.
- Refer to historical events.
- Refer to recent events.
- Use personal references.
- Refer to the occasion.
- Refer to preceding speeches.

STUDY GUIDE

Remember These Main Ideas

- A good introduction gets the audience's attention, gives the audience a reason to listen, introduces your subject, establishes your credibility, and previews your main ideas.

- Use common sense in deciding how best to gain the favorable attention of your audience.

- Give the audience a reason to listen by showing them how the topic affects them directly.

- You can introduce your subject and preview the body of your speech by including your central idea and preview statement in the introduction.

- Establish your credibility early in your speech by being well prepared and confident or by describing your personal experience with the topic.

- There are many effective ways of introducing a speech. You can use one or a combination of the following: illustrations or anecdotes, startling facts or statistics, quotations, humor, questions, references to historical events, references to recent events, personal references, references to the occasion, or references to preceding speeches, if there are any.

- If your audience is linguistically diverse or composed primarily of listeners whose first language is not English, you might want to choose a strategy other than humor.

- Don't always rely on quotations and questions. When you do open with a question, ask a rhetorical question—the kind you don't expect an answer to.

Understand These Key Terms

anecdote (p. 200)

rhetorical question (p. 203)

Think about These Questions

- Describe how you could establish a motivation for your classroom audience to listen to you on each of the following topics: cholesterol, Elvis Presley, the history of greeting cards, ozone depletion, text messaging, speed traps.

- Nakai is planning to give his informative speech on Native American music, displaying and demonstrating the use of such instruments as the flute, the Taos drum, and the Yaqui rain stick. How should he introduce his speech?

- Marty and Shanna are in the same section of a public-speaking class. Marty has discovered an illustration that he thinks will make an effective introduction.

When he tells Shanna about it, she thinks it would also make a great introduction for her own speech, which is on a different topic. Shanna is scheduled to speak before Marty. She badly wants to use the introductory illustration that Marty has discovered. Is it ethical for her to do so if she cites the original source of the illustration in her speech?

Learn More Online

Don't always rely on quotations for your introduction, but when you need one, check out the following sites:

Bartelby
www.bartelby.com

Quote World
www.quoteworld.org

Yahoo's directory of humorous quotations
http://dir.yahoo.com/reference/ quotations/humorous

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Concluding Your Speech

10

> "A hard beginning maketh a good ending."
>
> —John Heywood

Just as most fireworks displays end with a grand finale, your speech should end not necessarily with fireworks, but with a conclusion worthy of your well-crafted message. An effective conclusion is as vital to achieving your communication goal as an introduction is. Your introduction creates an important first impression; your conclusion leaves an equally important final impression.

Unfortunately, many speakers pay less attention to their conclusions than to any other part of their speeches. They believe that if they can get through the first 90 percent of a speech, they will think of some way to conclude it. Perhaps you have had the experience of listening to a speaker who failed to plan a conclusion. Awkward final seconds of stumbling for words may be followed by hesitant applause from an audience that is not even sure the speech is over. It is hardly the best way to leave people who came to listen to you.

Just as you learned ways to introduce a speech, you can learn how to conclude one. We begin by considering the purposes of conclusions and go on to explore methods to help you achieve those purposes.

10.a   Purposes of Conclusions

An effective conclusion will serve two purposes: It will summarize the speech, and it will provide closure. Compare your speech to a television commercial. The closing seconds of a commercial are just as important as the opening seconds. The closing seconds repeat the name of the product or service, summarize its virtues, and often suggest where you can purchase it. Long after you have finished speaking, your audience is likely to remember the effect, if not the content, of your closing remarks.

Summarize the Speech

A conclusion is a speaker's last chance to review his or her main ideas for the audience.

Reemphasize the Central Idea in a Memorable Way   The conclusions of a number of famous speeches are among the most memorable statements we have. For example, General Douglas MacArthur's farewell to the nation at the end of his career concluded with these memorable words:

> "Old soldiers never die; they just fade away." And like the old soldier of that ballad, I now close my military career and just fade away—an old soldier who tried to do his duty as God gave him the light to see that duty. Good-bye.[1]

Likewise, when New York Yankees legend Lou Gehrig addressed his fans on July 4, 1939, in an emotional farewell to a baseball career cut short by a diagnosis of ALS (amyotrophic lateral sclerosis), he concluded with this memorable line:

> I may have had a tough break, but I have an awful lot to live for.[2]

But memorable endings are not the exclusive property of great orators. With practice, most people can prepare similarly effective conclusions. Chapter 12 offers ideas for using language to make your statements more memorable. As a preliminary example

of the memorable use of language, here is how Noelle concluded her speech on phony academic institutions on the Internet:

> What we have learned from all this is that we, and only we, have the power to stop [fraudulent learning institutions]. So we don't get www.conned.[3]

This speaker's clever play on "dot.com" helped her audience remember her topic and central idea.

The end of your speech is your last chance to impress the central idea on your audience members. Do it in such a way that they cannot help but remember it.

Restate the Main Ideas In addition to reemphasizing the central idea of the speech, the conclusion is likely to restate the main ideas. Note how John effectively summarized the main ideas of his speech on emissions tampering, casting the summary as an expression of his fears about the problem and the actions that could ease those fears:

> I'm frightened. Frightened that nothing I could say would encourage the 25 percent of emissions-tampering Americans to change their ways and correct the factors that cause their autos to pollute disproportionately. Frightened that the American public will not respond to a crucial issue unless the harms are both immediate and observable. Frightened that the EPA will once again prove very sympathetic to industry. Three simple steps will alleviate my fear: inspection, reduction in lead content, and, most importantly, awareness.[4]

Most speakers summarize their speech in the first part of the conclusion or as part of the transition between the body of the speech and its conclusion.

Provide Closure

Probably the most obvious purpose of a conclusion is to bring **closure**—to cue the audience that the speech is coming to an end by making it "sound finished."

Use Verbal or Nonverbal Cues to Signal the End of the Speech As described in the How To box, you can use both verbal and nonverbal clues to let your audience know your speech is coming to its end.

HOW TO

Signal the End of Your Speech

Verbal cues

- Helpful transition phrases include *finally*, *for my last point*, and *in conclusion*.
- Be careful that your cues don't give the audience unspoken permission to tune out. Be quick to follow your transition with the final statement of your speech.

Nonverbal cues

- Pause between the body of your speech and its conclusion.
- Slow your speaking rate.
- Move out from behind a podium to make a final impassioned plea.
- Use a falling vocal inflection to signal your final statement.

Motivate the Audience to Respond   Another way to provide closure to your speech is to motivate your audience to respond in some way. If your speech is persuasive, you might want your audience to take some sort of appropriate action: write a letter, buy a product, make a telephone call, or get involved in a cause. In fact, an *action step* is essential to the persuasive organizational strategy called the motivated sequence, which we discuss in Chapter 17.

At the close of her speech on negligent landlords, Melanie included a simple audience response as part of her action step:

> By a show of hands, how many people in this room rely on rental housing? Look around. It's a problem that affects us all, if not directly, then through a majority of our friends.[5]

Another speaker ended a speech to an audience of travel agents by recommending these specific action steps:

- Continuously develop and improve your professional and business skills.
- Embrace and utilize the new technologies. You are either riding on the new technology highway, or you are standing in the dust, left behind.
- Continuously build and strengthen your top industry organizations locally and nationally so their brands, endorsement, and influence can work powerfully on your behalf.
- Develop a passion for this business and inspire the same in your employees and coworkers.[6]

In both of the preceding examples, the speakers draw on the principle of proximity (introduced in Chapter 7) to motivate their audiences. If audience members feel that they are or could be personally involved or affected, they are more likely to respond to your message.

Purposes of Your Speech Conclusion

Purpose	Technique
Summarize the speech	• Reemphasize the central idea in a memorable way.
	• Restate the main ideas.
Provide closure	• Signal the end of the speech verbally or nonverbally.
	• Motivate the audience to respond.

10.b   # Effective Conclusions

Methods Also Used for Introductions

Effective conclusions may employ any of the methods that are used for introductions, as discussed in Chapter 9. These include the following:

- *Illustrations or anecdotes.* An illustration or anecdote can provide the basis for an effective conclusion. It can help the audience to focus on the main point of your speech, and it can hold their attention. A personal illustration that is used in a conclusion will also reinforce your credibility.

- *Startling facts or statistics.* Startling facts and statistics can help your audience to remember afterward what you had to say.

- *Quotations.* Just as using an appropriate quotation to introduce a speech is a common practice, so too is using a quotation to conclude a speech, as in this commencement address by the musician Bono:

  Remember what John Adams said about Ben Franklin: "He does not hesitate at our boldest measures but rather seems to think too irresolute."
      Well, this is the time for bold measures. This is the country, and you are the generation.[7]

- *Humor.* A humorous conclusion puts the audience in a relaxed frame of mind so that they leave with a sense of enjoyment of what you have told them and goodwill toward you as the speaker.

- *Questions.* Just as using a rhetorical question to open a speech focuses the audience's attention, using a rhetorical question in your conclusion keeps your speech in the audience's mind as they try to answer the question.

In addition, there are at least two other distinct ways of concluding a speech: with references to the introduction and with inspirational appeals or challenges.

References to the Introduction

Finishing a story, answering a rhetorical question, or reminding the audience of the startling fact or statistic you presented in the introduction is an excellent way to provide closure. Like bookends on either side of a group of books on your desk, a related introduction and conclusion provide unified support for the ideas in the middle.

In Chapter 9, you read the extended illustration Matt used to open his speech on the dangers associated with BPA. He concluded the speech by referring to that introduction:

  What would Algeta have said to me if I were to tell her that her healthy lifestyle would be the same reason that she would die one day? Well, she was my grandmother. I knew her very well, and she was completely stubborn, so she would have called me crazy . . . but today I'm going to let you decide what her answer should have been.[8]

Matt's conclusion alludes to his introduction to make his speech memorable, to motivate his audience to respond, and to provide closure.

Inspirational Appeals or Challenges

Another way to end your speech is to issue an inspirational appeal or challenge to your listeners, rousing them to a high emotional pitch at the conclusion of the speech. The conclusion becomes the climax. Speechwriter and communication consultant James W. Robinson explains why such conclusions can work well:

It's almost as if, for a few brief moments [the audience members] escape from the stressful demands of our high-pressure world and welcome your gifts: insightful vision, persuasive rhetoric, a touch of philosophy, a little emotion, and yes, even a hint of corniness.[9]

One famous example of a concluding inspirational appeal comes from Martin Luther King Jr.'s "I Have a Dream" speech. You can read the stirring conclusion of Dr. King's speech in Appendix C.[10] That King's conclusion was both inspiring and memorable has been affirmed by the growing fame of that passage through the years since he delivered the speech.

In the conclusion of his investiture speech, Jake Schrum, president of Southwestern University in Georgetown, Texas, issued this unique and effective inspirational challenge to his listeners:

Before I end my remarks, I invite all Southwestern alumni and all Southwestern students to stand and to remain standing for my final words.

Years ago, I knew a woman named Audry Dillow who had been a schoolteacher all of her adult life. In her eighties when I met her, we often reflected on the attributes and beliefs of college students. Frankly, she was not as positive about the goodness of students as I was.

One day, she asked me, "Jake, are there students today who truly care about someone other than themselves, who really care about the world, who are genuinely good at heart?" I said, "Yes." She said, "Who?" I said, "What do you mean, 'Who?'" She said, "Who—who are they? Give me their names."

I said, "You want me to give you the actual names of people who will basically fight the world's fight?" She said, "Yes, I want names."

If she were here today to ask me the same question, may I give her your name?

The world is waiting for your reply.

Your answer will change the world.[11]

King's and Schrum's inspiring conclusions reemphasized their central ideas in a memorable way, provided closure to their speeches, and inspired their listeners.

Effective Conclusions

- Use any of the methods used for an effective introduction.
- Refer to the introduction of your speech.
- Issue an inspirational appeal or a challenge.

STUDY GUIDE

Remember These Main Ideas

- Concluding your speech well is just as important as introducing it well, for it is the conclusion that leaves the final impression.
- A conclusion should summarize your speech and provide closure.
- Techniques for summarizing the speech include reemphasizing the central idea in a memorable way and restating the main ideas.
- Ways to provide closure include signaling the end of your speech and motivating the audience to respond.
- Effective conclusions may employ illustrations, quotations, humor, or any of the other methods used for introductions.
- Referring to the introduction in your conclusion provides unified support for the ideas in the middle of your speech.
- Issue an inspirational appeal or challenge to your listeners at the conclusion of the speech, rousing them to a high emotional pitch.

Understand This Key Term

closure (p. 213)

Think about This Question

- Knowing that you have recently visited the Vietnam Veterans Memorial, your American history professor asks you to make a brief presentation to the class about the Wall: its history; its symbolic meaning; and its impact on the families, comrades, and friends of those memorialized there. Write both as introduction and a conclusion for this speech.

Learn More Online

Public-opinion polls may provide startling statistics for your conclusions. Check the following sites:

Gallup Gallup's famous public-opinion polls often yield interesting statistics. www.gallup.com

The Cornell University Institute for Social and Economic Research Link from there to several public-opinion survey organizations. http://ciser.cornell.edu/info/polls.shtml

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Outlining and Editing Your Speech

11

"EVERY DISCOURSE OUGHT TO BE A LIVING CREATURE, HAVING A BODY OF ITS OWN AND HEAD AND FEET; THERE SHOULD BE A MIDDLE, A BEGINNING, AND END, ADAPTED TO ONE ANOTHER AND TO THE WHOLE."

—PLATO

How much time do you spend preparing the speeches you give? And what percentage of your preparation time do you spend on the various individual tasks involved in the speechmaking process?

Communication researchers recently tried to determine the answers to these and related questions with a group of nearly one hundred college students.[1] Students kept journals throughout the semester in their public-speaking class, using the first few minutes of each class meeting to describe in writing what they had done since the last class to prepare for their next speech and to estimate how much time they had spent on each reported activity. When the researchers examined the students' journals, they discovered that, on average, students reported spending nearly half of their total preparation time on outlining and revising their speeches.

If you are like the students in the study, this chapter will be critical to your success as a speaker. Specifically, we will examine the purposes and requirements of three important tasks: (1) developing your preparation outline, (2) editing your speech, and (3) developing your delivery outline and speaking notes.

11.a   Developing Your Preparation Outline

Although few speeches are written paragraph form, most speakers develop a detailed **preparation outline** that includes main ideas, subpoints, and supporting material. It may also include the specific purpose, introduction, blueprint, signposts, and conclusion. One CEO notes,

> Unless you sit down and write out your thoughts and put them in a cogent order, you can't deliver a cogent speech. Maybe some people have mastered that art. But I have seen too many people give speeches they really haven't thought out.[2]

The Preparation Outline

To begin your outlining task, you might try a technique known as **mapping**, or clustering. Write on a sheet of paper all the main ideas, subpoints, and supporting material for the speech. Then use geometric shapes and arrows to indicate the logical relationships among them, as shown in Figure 11.1.

Nationwide Insurance speechwriter Charles Parnell favors yet another technique for beginning an outline:

> I often start by jotting down a few ideas on the [computer] screen, then move them around as necessary to build some sort of coherent pattern. I then fill in the details as they occur to me.
>
> What that means is that you can really start anywhere and eventually come up with an entire speech, just as you can start with any piece of a puzzle and eventually put it together.[3]

Whatever technique you choose to begin your outline, your ultimate goal is to produce a plan that lets you judge the unity and coherence of your speech—to see how
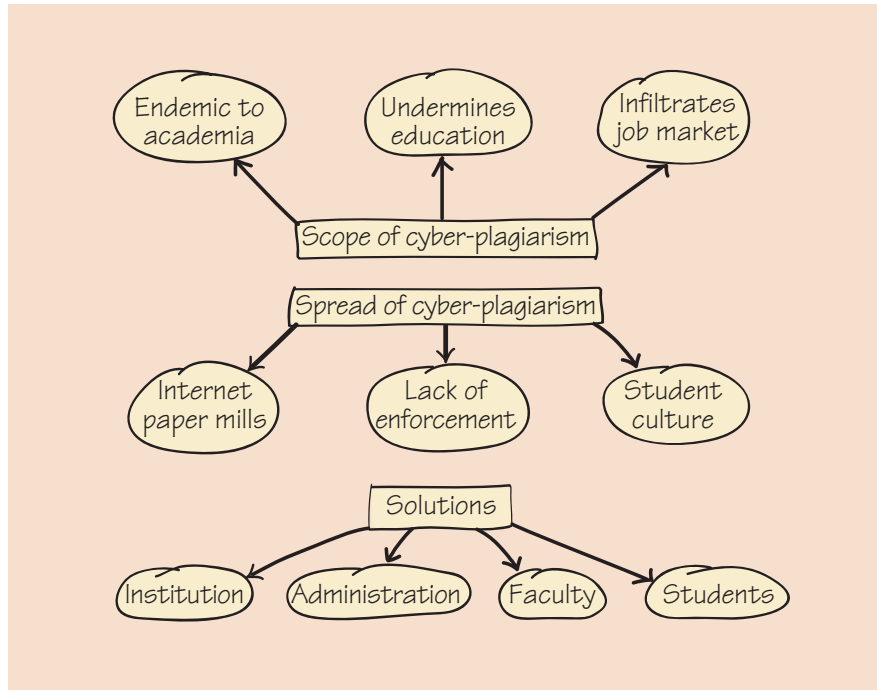
FIGURE 11.1 *A map that shows the relationships among each of a speaker's three main ideas and their subpoints. Main ideas are enclosed by rectangles; subpoints, by ovals. Supporting material could be indicated by another shape and connected to the appropriate subpoints.*

well the parts fit together and how smoothly the speech flows. Your finished preparation outline will help you to make sure that all main ideas and subpoints are clearly and logically related and adequately supported.

The following suggestions will help you to complete your preparation outline. However, keep in mind that different instructors may have different expectations for outline content and format. Be sure to understand and follow your own instructor's guidelines.

Write Your Preparation Outline in Complete Sentences Like Those You Will Use When Delivering Your Speech Unless you write complete sentences, you will have trouble judging the coherence of the speech. Moreover, complete sentences will help during your early rehearsals. If you write cryptic phrases, you might not remember what they mean.

Use Standard Outline Form Although you did not have to use standard outline form when you began to outline your ideas, you need to do so now. **Standard outline form** lets you see at a glance the exact relationships among various main ideas, subpoints, and supporting material in your speech. It is an important tool for evaluating

CORRECT OUTLINE FORM

Rule	Example

1. Use standard outline numbers and letters.	I.
	  A.
	    1.
	      a.
	        (1)
	          (a)

2. Use at least two subpoints, if any, for each main idea.	I.
	  A.
	  B.

3. Properly indent main ideas, subpoints, and supporting material.	I. First main idea
	  A. First subpoint of I
	    1. First subpoint of A
	    2. Second subpoint of A
	  B. Second subpoint of I
	II. Second main idea

FIGURE 11.2 *Use this summary as a reminder of the rules of proper outlining when you write your preparation outline.*

your speech as well as a requirement in many public-speaking courses. An instructor who requires speech outlines will generally expect standard outline form. To produce a correct outline, follow the instructions given here and summarized in Figure 11.2.

Use Standard Outline Numbers and Letters   Logical and fairly easy to learn, outline numbering follows this sequence:

    I. First main idea
      A. First subpoint of I
      B. Second subpoint of I
        1. First subpoint of B
        2. Second subpoint of B
          a. First subpoint of 2
          b. Second subpoint of 2
    II. Second main idea

Although it is unlikely that you will subdivide beyond the level of lowercase letters (*a, b,* etc.) in most speech outlines, next would come numbers in parentheses and then lowercase letters in parentheses.

Use at Least Two Subdivisions, If Any, for Each Point Logic dictates that you cannot divide anything into one part. For example, if you have only one piece of supporting material, incorporate it into the subpoint or main idea that it supports. If you have only one subpoint, incorporate it into the main idea above it. Although there is no firm limit to the number of subpoints you may have, if there are more than five, you might want to place some of them under another point. An audience will remember your ideas more easily if they are divided into blocks of no more than five.

Indent Main Ideas, Points, Subpoints, and Supporting Material Properly Main ideas, indicated by Roman numerals, are written closest to the left margin. Notice that the periods following the Roman numerals line up, so the first words of the main ideas also line up.

    I. First main idea
   II. Second main idea
  III. Third main idea

Letters or numbers of subpoints and supporting material begin directly underneath the first word of the point above.

    I. First main idea
       A. First subpoint of I

If a main idea or subpoint takes up more than one line, the second line begins under the first word of the preceding line:

    I. Every speech has three parts.
       A. The first part, both in our discussion and in actual delivery, is the introduction, which many speechwriters develop last.

The same rules of indentation apply at all levels of the outline.

Write and Label Your Specific Purpose at the Top of Your Preparation Outline Unless your instructor directs you to do otherwise, do not work the specific purpose into the outline itself. Instead, label it and place it at the top of the outline. Your specific purpose can serve as a yardstick by which to measure the relevance of each main idea, subpoint, and piece of supporting material. Everything in the speech should contribute to your purpose.

Add the Blueprint, Key Signposts, and an Introduction and Conclusion to Your Outline Place the introduction after the specific purpose, the blueprint immediately following the introduction, the conclusion after the outline of the body of the speech, and other signposts within the outline. Follow your instructor's guidelines for incorporating these elements into your numbering system.

Note that if you are using a word-processing program, you may find it easier to format your outline with the outlining feature turned off. The program's attempts to "help" you can be more frustrating than helpful and might cause you to make more errors in your outline than you would if you formatted it yourself.

Sample Preparation Outline

The sample outline on pages 224–226 is for a ten-minute persuasive speech by student speaker Karen Summerson.[4] Notice that in this example, the purpose, introduction, central idea, signposts, and conclusion are separated from the numbered points in the body of the speech. Be sure to learn and follow your instructor's specific requirements for incorporating these elements.

SAMPLE PREPARATION OUTLINE

PURPOSE

At the end of my speech, the audience will be able to take steps to ensure that they and their loved ones are driving on tires that are less than six years old.

Placing the purpose statement at the top of the outline helps the speaker to keep it in mind. But always follow your instructor's specific requirements for how to format your preparation outline.

INTRODUCTION

An ABC report dated May 9, 2008, tells the story of 19-year-old Andy Moore, who took a graduation trip to Canada. His parents had been careful to check the van, making sure everything was secure—taking usual precautions to guarantee a safe trip. Several days after Andy left, his father received a call that Andy had been in a deadly car accident. Andy did not die from drunk driving, carelessness, or by the fault of another person. As Andy was rounding a corner, the tread on a tire split and rolled off—a tire that had passed the inspection of a professional before this trip.

Karen catches her listeners' attention by opening her presentation with an illustration. Other strategies for effectively getting audience attention were discussed in Chapter 9.

According to the August 2003 edition of *Salon*, 204 million vehicles are driven each year in the United States by 191 million drivers. This means that 816 million tires are on the road, and we assume they will keep us safe.

To increase the impact of the *Salon* statistic, Karen explodes it, multiplying the number of vehicles on U.S. roads by 4 to yield the number of tires. Chapter 7 explains in greater detail why and how a speaker might explode or compact statistics.

CENTRAL IDEA

With safety on the line, it is important to ensure that we are driving on tires less than six years old.

PREVIEW

We must understand the problems, effects, and solutions related to driving on tires that are past their expiration dates.

BODY OUTLINE

I. The problems are threefold.

    A. We are driving on expired tires.

        1. According to Ford, BMW, Chrysler, Toyota, VW/Audi manuals, and vehicular engineers, a tire is safe for only six years, even if it has not been driven on. According to the Chemistry of Rubber Processing and Disposal by Robert L. Bebb, elasticity has nothing to do with the shape or appearance of the tire but instead is determined by the chemistry of the rubber. Just like the elasticity in a rubber band diminishes over time, so do the moisture and elasticity in tires.

        2. Out of 14,000 tires recently examined by teams from the Rubber Manufacturers Association, 40% of tires being sold as new were older than four years, and 0.5% of these were 15 years or older. That could mean more than 70 potentially fatal accidents.

        3. Compounding the problem is a lack of knowledge regarding printed birth dates on a tire. The four-digit number at the end of the sequence represent the week and year the tire was made. A tire with a code of 4202 was made in the 42nd week of 2002, making it more than six years old.

    B. The second problem is that tire companies are not taking research seriously. These companies believe that technologies should make tire age obsolete; yet research shows that this is incorrect.

    C. Finally, we are not being well-informed.

        1. Even after federal legislation—called the Transportation Recall Enhancement, Accountability, and Documentation Act, or TREAD Act—was passed in 2000, tire makers did nothing to warn the public, law enforcement, or even the automotive industry about possible harms posed by old tires.

        2. On February 28, 2002, Jeffrey Runge, Administrator of the National Highway Traffic Safety Administration, or NHTSA, shared with lawmakers legislation that prohibits a tire to be sold if it is not compliant with regulations. Since this address, the only change that has been made is that a tire's code is now printed on its outside-facing wall rather than its inside-facing wall.

Karen writes out and labels her central idea and preview, which together form the blueprint of her speech. Again, follow your instructor's requirements for what to include in and how to label the various components of your outline.

The first main point of the speech, which explores the problems associated with expired tires, is indicated by the Roman numeral I. It previews three subpoints, indicated by A, B, and C.

Subpoints 1 and 2 provide supporting material, with oral citations, for A.

Karen compacts the statistic from the Rubber Manufacturers Association to yield the number of vehicles that might bear a "new" tire that is actually 15 years or older.

(continued)

3. When I recently had the oil changed in my car, I asked the mechanic if he could point out the code on the tire to me and tell me how old they were. He said my tires were six years old. He read the code incorrectly. They are 16 years old.

II. As well as putting the public in immediate danger, the continued use of tires beyond their expiration dates deters research into improvements in rubber technology, increasing the likelihood that the problem will persist.

Signpost. Now that we understand the problems and effects surrounding the issue of expired tires, it is important to better understand steps we can take to keep ourselves and those we love safe.

III. We can take at least three steps to protect ourselves and our friends and family from dangers associated with expired tires.

A. The first and most practical solution is to take responsibility and check your tires.

B. Second, question your mechanics and the companies you buy your tires from.

C. Finally, tell your friends and family this life-saving information. Remind them to change their tires every six years, rotate their tires every 8,000 miles, and regularly check their tire pressure.

CONCLUSION

So today, we have looked at the problems, causes, and solutions surrounding tires and their lack of expiration dates. We, as forensics students, spend so much time on the road. Please check to make sure that you are safe so that you can continue doing something you love so much. By acting on this valuable information, you may prevent an accident that Andy Moore's parents could not.

> Karen uses a personal illustration to support the point that we are not well-informed about the age of our tires.

> The signpost summarizes the problem and its effects, before Karen turns to solutions.

> In her conclusion, Karen first summarizes her main ideas, then reminds her audience why this problem concerns them. Finally, she returns to her opening illustration.

11.b   Revising Your Speech

Once you have completed your preparation outline, you can use it to help analyze and possibly revise the speech. Your preparation outline is also essential in rehearsing, and perhaps further revising, your speech.

Revising Your Preparation Outline

After you have finished your preparation outline, take a thorough look at it to spot elements of the speech that you may want to revise. The How To box lists five key questions you should ask yourself as you look over your preparation outline. Having

considered those five questions, you are ready to rehearse your speech, using the preparation outline as your first set of notes. See Chapter 13 for additional tips on effective rehearsal.

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HOW TO

Evaluate Your Speech Using Your Preparation Outline

Use these five questions to guide your critical thinking about how to revise your preparation outline:

- *Does the speech as outlined fulfill the purpose you have specified?* If not, you need to revise the specific purpose or change the direction and content of the speech itself.
- *Are the main ideas logical extensions (natural divisions, reasons, or steps) of the central idea?* If not, revise either the central idea or the main ideas.
- *Do the signposts enhance the comfortable flow of each idea into the next?* If not, change or add previews, summaries, or transitions.
- *Does each subpoint provide support for the point under which it falls?* If not, then either move or delete the subpoint.
- *Is your outline form correct?* For a quick reference, look at Figure 11.2.

</div>

Revising as You Rehearse

Audiences will forgive a speaker many speaking errors, but one of the hardest to forgive is speaking for too long. Although you want an appreciative audience, you don't want your listeners to break into applause out of relief that you have finally finished speaking. Often, when you rehearse using your preparation outline, you discover that you've got too much information. You have to cut your speech. Here are a few tips to help you revise a speech that is too long.[5]

- *Review your specific purpose.* Many speeches are too long because the speaker is trying to accomplish too much. With your audience in mind, take a hard look at your specific purpose statement. For example, if you want your audience to be able to list and describe five advantages of staying on standard time rather than switching to daylight savings time, you might have to decide on a less ambitious purpose and describe only three advantages, picking your best three.
- *Consider your audience.* You might be weary of this advice, but it is critical to consider your audience. What do audience members really need to hear? Go back over your speech outline, and take a hard look at it. Which parts of your message will be most and least interesting to your listeners? Cut the portions that are of least potential interest.
- *Keep only the best supporting material.* Your stories, illustrations, quotations, and other supporting material may be soaking up your time. Of course, stories and other types of supporting material help you to make your point and maintain interest, so you

don't want to reduce your speech to a bare bones outline. But do you need two stories to make your point, or will one do? Is there a shorter, more pithy quotation that will add punch and power to your prose? Scan your speech for supporting material that can be cut.

- *Look at your introduction and conclusion.* Your introduction should generally take up about 10 percent of your speaking time; another 10 percent should go to your conclusion. If either your introduction or your conclusion exceeds this guideline, try to shorten an illustration or summarize with greater brevity.

- *Ask a listener to help you cut.* It's often easier to have someone else help you cut material. Ask a friend or roommate to listen to your speech and help you note parts that are less powerful, clear, or convincing than others.

11.c Developing Your Delivery Outline and Speaking Notes

As you rehearse your speech, you will find that you need your preparation outline less and less. Both the structure and the content of your speech will become set in your mind. At this point, you are ready to prepare a delivery outline.

The Delivery Outline

A **delivery outline**, as the name implies, is meant to give you all that you will need to present your speech in the way you have planned and rehearsed. However, it should not be so detailed that it encourages you to read the outline rather than speak to your audience. Here are a few tips:

- *Make the outline as brief as possible, and use single words or short phrases rather than complete sentences.* That said, make certain the information is not so abbreviated that it becomes unclear. In August 2003, NASA blamed the loss of the Space Shuttle Columbia in part on the fact that an outline on possible wing damage was "so crammed with nested bullet points and irregular short forms that it was nearly impossible to untangle."[6]

- *Include the introduction and conclusion in much shortened form.* You might feel more comfortable if you have the first and last sentences written in full in front of you. Writing out the first sentence eliminates any fear of a mental block at the outset of your speech. And writing a complete last sentence ensures a smooth ending to your speech and a good final impression.

- *Include supporting material and signposts.* Write out statistics, direct quotations, and key signposts. Writing key signposts in full ensures that you will not grope awkwardly for a way to move from one point to the next. In the sample delivery outline on pages 229–230, notice the statistics and sources written out in the introduction and a transition written out at the juncture between II and III. After you have

rehearsed the speech several times, you will know where you are most likely to falter and can add or omit written transitions as needed.

- *Do not include your purpose statement in your delivery outline.*
- *Use standard outline form.* This will allow you to easily find the exact point or piece of supporting material you are seeking when you glance down at your notes.

Sample Delivery Outline

Note that the following delivery outline for Karen's speech on tire safety does not include a statement of the purpose and that the introduction and conclusion appear in shortened and bulleted list form.

SAMPLE DELIVERY OUTLINE

INTRODUCTION

- ABC, May 9, 2008—19-year-old Andy Moore, graduation trip to Canada. Parents checked van, usual precautions. Several days later, father received call re: accident. Not drunk driving, carelessness, or fault of another person—tread on a tire split & rolled off—a tire that had passed the inspection of a professional before this trip.
- *Salon*, August 2003—204 million vehicles/yr. in U.S., 191 million drivers = 816 million tires. Safe?

For the delivery outline, Karen does not need to write out her purpose statement, as she will not actually say it in her speech.

Karen reformats her introduction with bullets so that she will be able to see each part at a glance.

CENTRAL IDEA

With safety on the line, it is important to ensure that we are driving on tires less than 6 years old.

PREVIEW

1. Problems
2. Effects } related to driving on tires that are past their expiration dates.
3. Solutions

Karen includes and labels her initial preview and signposts throughout the outline so that she can find them quickly when she glances down while speaking.

BODY OUTLINE

I. Problems

   A. Expired tires

      1. Ford, BMW, Chrysler, Toyota, VW/Audi manuals & engineers—tire safe 6 yrs., even if not driven on. Chemistry of Rubber Processing and Disposal, Robert L. Bebb—elasticity
- =/ shape or appearance of the tire, but
- = chemistry of the rubber (rubber band)

      2. 14,000 tires exam. by teams from Rubber Mfg. Assoc.—
- 40% "new" tires > 4 yrs.
- .5% of these > 15 yrs.
- = > 70 fatal acc.

Although both main ideas and subpoints are shorter than in the preparation outline, source citations are still provided.

The shorthand of the delivery outline may include both abbreviations (such as "yr." and "no.") and symbols such as > or < for "more than" or "less than," @ for "at," and w/ for "with."

(continued)

(*continued*)

      3. Printed birth dates on tire:
- 4-digit no. = week & yr. tire was made.
- 4202 = 42nd week/2002; = > 6 yrs.

  B. Tire cos. not taking research seriously, think tech. = tire age obsolete; not true.

  C. Not well inf.

      1. Transportation Recall Enhancement, Accountability, and Documentation Act (TREAD), 2000—tire makers =/ warn public, law enf., or auto industry

      2. ~~Feb. 28, 2002—Jeffrey Runge, Adm., Hwy Traffic Safety Admin (NHTSA) shared w/ lawmakers legislation that prohibits tire not complaint with regulations. Only change code now printed on outside facing wall rather than inside facing wall~~

      2. Oil change: Tires 6 yrs. old or 16?

  II. Add. effects: research deterred

Signpost. Now that we understand the problems & effects surrounding the issue of expired tires, it is important to better understand steps we can take to keep ourselves & those we love safe.

  III. 3 steps

    A. Check tires.

    B. ? mechanics & tire cos.

    C. Family/friends:
- Change tires every 6 yrs.
- Rotate every 8,000 miles.
- Check pressure.

CONCLUSION

- Looked @ problems, causes, & solutions
- Forensics students spend so much time on road: Check
- By acting on this valuable information, you may prevent an accident that Andy Moore's parents could not.

In her revising process, Karen cut the reference to Jeffrey Runge, so she cuts it from her delivery outline as well. Her speaking notes will eliminate the reference altogether.

Karen writes out her final sentence to ensure that she can end her presentation fluently.

As you rehearse your speech, you will probably continue to edit the delivery outline. You might decide to make further cuts or to revise signposts. Your outline should provide just enough information to ensure smooth delivery. It should not burden you with unnecessary notes or tempt you to look down too often during the speech.

Speaking Notes

Many speakers find paper difficult to handle quietly, so they transfer their delivery outlines to note cards. Note cards are small enough to hold in one hand, if necessary, and stiff enough not to rustle. The How To box tells you how to make the best use of note cards.

HOW TO

Make Your Note Cards Work for You

- *Use as few cards as possible.* Two or three note cards will give you enough space for a delivery outline; the exact number of cards you use will depend on the length of your speech.
- *Make them readable.* Type or print your outline neatly on one side, making sure that the letters and words are large enough to read easily.
- *Divide your content logically.* You might find it helpful to use one note card for the introduction, one or two for the body, and one for the conclusion.
- *Plan ahead for switching from card to card.* Make sure that you do not have to shuffle note cards in midsentence.
- *Number the note cards.* This can prevent a fiasco if your notes get out of order.

Instead of using an outline, you might use an alternative format for your speaking notes. For example, you could use a map, or you could use a combination of words, pictures, and symbols. Winston Churchill formatted the speaking notes of the message with which he rallied the British people at the outset of World War II (his "Finest Hour" speech) as blank verse. The Director of the Churchill Archives Center observed that "because it looks like poetry, it gave him, I think, the rhythm that brought life to his oratory."[7] Whatever form your notes take, they should make sense to *you*.

A final addition to your speaking notes will be delivery cues and reminders, such as "Louder," "Pause," or "Move in front of podium." You could write your delivery cues in the margins by hand or, if the entire outline is handwritten, in ink of a different color. Several years ago, former President Gerald Ford accidentally read the delivery cue "Look into the right camera" during an address. Clearly differentiating delivery cues from speech content will help to prevent such mistakes.

STUDY GUIDE

Remember These Main Ideas

- The speech outlining process has three stages: (1) developing a preparation outline, (2) revising the speech, and (3) developing a delivery outline and speaking notes

- A detailed preparation outline should include main ideas, subpoints, and supporting material. It may also include the specific purpose, introduction, blueprint, signposts, and conclusion.

- To begin outlining, try a technique known as mapping or clustering. Write on a sheet of paper all the main ideas, subpoints, and supporting material for the speech.

- Write your preparation outline in complete sentences, like those you will use when delivering your speech.

- Use standard outline form, with standard outline numbers and letters and at least two subdivisions, if any, for each point.

- Write and label your specific purpose at the top of your preparation outline, and add the blueprint, key signposts, and an introduction and conclusion.

- Use your preparation outline to help analyze and revise the speech as you rehearse.

- Strategies for revising a speech that is too long include reviewing your specific purpose, considering your audience, keeping only the best supporting material, looking again at your introduction and conclusion, and asking a listener to help you cut.

- After you have rehearsed several times from the preparation outline and edited your speech if necessary, prepare a delivery outline.

- Continue to use standard outline form, but make the outline as brief as possible. Write single words or short phrases rather than complete sentences, and use short forms of the introduction and conclusion.

- Do not include your purpose statement in your delivery outline, but do include supporting material and signposts. Write out statistics, direct quotations, and key signposts.

- Consider using alternative formats, such as maps or combinations of words and pictures, in your speaking notes.

Understand These Key Terms

delivery outline (p. 228)

mapping (p. 220)

preparation outline (p. 220)

standard outline form (p. 221)

Think about These Questions

- Can a speaker legitimately claim that a speech is extemporaneous if he or she has constructed a detailed preparation outline? Explain your answer.
- Myorka thinks that it's silly to worry about using correct outline form for either her preparation outline or her delivery outline. Do you agree with her? Give at least two reasons for your answer.

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Using Words Well: Speaker Language and Style

12

"A SPEECH IS POETRY; CADENCE, RHYTHM, IMAGERY, SWEEP! A SPEECH REMINDS US THAT WORDS, LIKE CHILDREN, HAVE THE POWER TO MAKE DANCE THE DULLEST BEANBAG OF A HEART."

—PEGGY NOONAN

Figure 12.1 shows several ads and headlines from the "Headlines" files of comedian Jay Leno.[1] As he notes, these are funny "because they were never intended to be funny in the first place. That they're checked and rechecked by a proofreader makes them funnier still." Certainly they illustrate that using language accurately, clearly, and effectively can be a challenge, even for professional writers.

For public speakers, the task is doubly challenging. One must speak clearly and communicate ideas accurately. At the same time, it is important to present those ideas in such a way that the audience will listen to, remember, and perhaps act on what the speaker has to say.

In this chapter, we will focus on the power of language. We will suggest ways to communicate your ideas and feelings to other people accurately and effectively. We will also discuss how the choice of words and word structures can help give your message a distinctive style.

FORECLOSURE LISTINGS
Entire state of NJ available. Deal directly with owners. 5–8 months before auction. Call 201-286-1156.

BABYSITTER
Looking for infant to babysit in my home. Excellent references.

NEED Plain Clothes Security. Must have shoplifting experience. Apply between 8 A.M.–3 P.M. Mon.–Fri., at suite 207.

Unemployment Not Working, Critics Say

FAMILY CATCHES FIRE JUST IN TIME, CHIEF SAYS . . .
The Richard Harder family Sunday returned home from church just in time, Lindsey Fire Chief Tom Overmyer said. The family . . . got back from church about 11:15 A.M. to find their kitchen table on fire and . . .

STORE CLERK BETTER AFTER BEING SHOT

FIGURE 12.1 *Sometimes our word choices are unintentionally amusing.*

12.a Differentiating Oral and Written Language Styles

Your instructor has probably told you not to write your speech out word for word. The professor has said this because of the differences between speaking and writing. There are at least three major differences between oral and written language styles:

- *Oral style is more personal than written style.* When speaking, you can look your listeners in the eye and talk to them directly. That personal contact affects your speech and your verbal style. As a speaker, you are likely to use more pronouns (*I, you*) than you would in writing. You are also more likely to address specific audience members by name.

- *Oral style is less formal than written style.* Memorized speeches usually sound as if they were written, because the words and phrases are longer, more complex, and more formal than those used by most speakers. Spoken communication, by contrast, is usually less formal, characterized by shorter words and phrases and less complex sentence structures. Speakers generally use many more contractions and colloquialisms than writers do. Oral language is also much less varied than written language is, with an average of only fifty words accounting for almost 50 percent of what we say. Finally, spoken language is often less precise than written language. Speakers are more likely than writers to use somewhat vague quantifying terms, such as *many, much,* and *a lot.*

  The personality of the speaker or writer, the subject of the discourse, the audience, and the occasion all affect the style of the language that is used. However, there are great variations within both oral and written styles. One speech may be quite personal and informal, whereas another may have characteristics more often associated with written style.

- *Oral style is more repetitive than written style.* When you don't understand something that you are reading in a book or an article, you can stop and reread a passage, look up unfamiliar words in the dictionary, or ask someone for help. When you're listening to a speech, those opportunities usually aren't available. For this reason, an oral style is and should be more repetitive.

  When you study how to organize a speech, you learn to preview main ideas in your introduction, develop your ideas in the body of the speech, and summarize these same ideas in the conclusion. You build in repetition to make sure that your listener will grasp your message. Even during the process of developing an idea, it is sometimes necessary to state it first, restate it in a different way, provide an example, and, finally, summarize it.

Oral versus Written Style

Written style
- Less personal, with no immediate interaction between writer and reader
- More formal
- Less repetitive

Oral style
- More personal, facilitating interaction between speaker and audience
- Less formal
- More repetitive

12.b Using Words Effectively

As a speaker, your challenge is to use words well so that you can communicate your intended message. Ideally, language should be specific and concrete, simple, and correct. We'll discuss each of these factors.

Use Specific, Concrete Words

If you were to describe your pet snake to an audience, you would need to do more than say it is a serpent. Instead, you would want to use the most specific term possible, describing your snake as a ball python or, if you were speaking to an audience of scientists, perhaps as a *Python regius*. Specific words or terms such as *ball python* refer to individual members of a class of more general things such as *serpent* or *snake*.

Specific words are often concrete words, which appeal to one of our five senses, whereas general words are often abstract words, which refer to ideas or qualities. A linguistic theory known as *general semantics* holds that the more concrete your words, the clearer your communication. Semanticists use a "ladder of abstraction" to illustrate how something can be described in either concrete or abstract language. Figure 12.2 shows an example: The words are most abstract at the top of the ladder and become more concrete as you move down the ladder.

Specific, concrete nouns create memorable images, as in this speech delivered by a Wake Forest University student:

> Sometimes when I sleep, I can still hear the voices of my life—night crickets, lions' mating calls, my father's advice, my friend's laughter; I can still hear the voices of Africa.[2]

Specific, concrete verbs can be especially effective. The late Representative Barbara Jordan of Texas, whose language skills one speechwriter describes as "legendary," recognized the power of concrete verbs.[3] For example, the first draft of a passage in her 1992 Democratic National Convention keynote stated:

FIGURE 12.2 *Semanticists use a "ladder of abstraction" to show how a concept, idea, or thing can be described in either concrete or abstract terms.*

The American dream is not dead. It is injured, it is sick, but it is not dead.

Jordan revised the line to read:

The American dream is not dead. It is gasping for breath, but it is not dead.

The concrete verb phrase "gasping for breath" brings alive the image Jordan intended to create.

At the opposite end of the language spectrum from specific, concrete words is the **cliché**, an overused expression that may make listeners "start tuning out and completely miss the message."[4] A recent poll of five thousand people from some seventy countries found that the most annoying cliché was *at the end of the day*, followed by *at this moment in time*. Also on the list were *24/7, absolutely, awesome, ballpark figure,* and *I hear what you're saying*. Like most clichés, these phrases were at one time original and interesting, but their overuse has doomed them. Substitute specific, concrete words for clichés.

When searching for a specific, concrete word, you might want to consult a **thesaurus**. But in searching for an alternative word, do not feel that you have to choose the most obscure or unusual term to vary your description. Simple language can often evoke a vivid image for your listeners.

Use Simple Words

The best language is often the simplest. Your words should be immediately understandable to your listeners. Don't try to impress them with jargon and pompous language. Instead, as linguist Paul Roberts advises,

> Decide what you want to say and say it as vigorously as possible . . . and in plain words.[5]

In his classic essay "Politics and the English Language," George Orwell lists rules for clear writing, including this prescription for simplicity:

> Never use a long word where a short one will do. If it is possible to cut a word out, always cut it out. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.[6]

Record your practice sessions. As you review the recording, listen for chances to express yourself with simpler and fewer words. Used wisely, simple words communicate with great power and precision.

Use Words Correctly

> I was listening to the car radio one day when a woman reading the news referred to someone as a suede-o-intellectual. I pondered through three traffic lights until I realized she wasn't talking about shoes, but a pseudointellectual.[7]

A public speech is not the place to demonstrate your lack of familiarity with English vocabulary and grammar. In fact, your effectiveness with your audience depends in part on your ability to use the English language correctly. If you are unsure of the way to apply a grammatical rule, seek assistance from a good English usage handbook. If you are unsure of a word's pronunciation or meaning, use a dictionary.

Language operates on two levels, and perhaps the greatest challenge to using words correctly is remaining aware of connotations as well as denotations.

- *Denotation.* The **denotation** of a word is its literal meaning, the definition that you find in a dictionary. For example, the denotation of the word *notorious* is "famous."
- *Connotation.* The **connotation** of a word is not usually found in a dictionary but consists of the meaning we associate with the word, based on our past experiences. *Notorious* connotes fame resulting from some dire deed. *Notorious* and *famous* are not really interchangeable. It is just as important to consider the connotations of the words you use as it is to consider the denotations.

Sometimes connotations are personal. For example, the word *table* is defined denotatively as a piece of furniture consisting of a smooth, flat slab affixed on legs. But when you think of the word *table*, you might think of the old oak table your grandparents used to have; *table* may evoke for you an image of playing checkers with your grandmother. This is a private connotation of the word, a unique meaning based on your own past experiences. Private meanings are difficult to predict, but as a public

speaker, you should be aware of the possibility of triggering audience members' private connotations. This awareness is particularly important when you are discussing highly emotional or controversial topics.

Finally, if your audience includes people whose first language is not English, to whom the nuances of connotation might not be readily apparent, you might need to explain your intentions in more detail rather than relying on word associations.

Use Words Concisely

Consider these suggestions for getting to the point:

- *Eliminate phrases that add no meaning to your message.* Keeping your words concise helps your audience to follow your organization and can enhance your credibility. Here are some phrases you could always eliminate from your speech:

  In my opinion (just state the opinion)

  And all that (meaningless)

  When all is said and done (just say it)

  As a matter of fact (just state the fact)

  Before I begin, I'd like to say (you've already begun—just say it)

- *Avoid narrating your speaking technique.* There's no need to say, "Here's an interesting story that I think you will like." Just tell the story. Or why say, "I'd like to now offer several facts about this matter"? Just state the facts. Yes, it's useful to provide signposts and internal summaries throughout your message—redundancy is needed in oral messages—but be careful of providing cluttering narration about the techniques you're using.

- *Avoid long phrases when a short one will do.* The How To box suggests some phrases that you can make more succinct.

HOW TO

Avoid Long Phrases

Instead of saying . . .	Say . . .
So, for that reason	So
But at the same time	But
In today's society	Today
Due to the fact that	Because
In the course of	During
In the final analysis	Finally
In order to	To

12.c   Adapting Your Language Style to Diverse Listeners

To communicate successfully with a diverse group of listeners, make sure your language is understandable, appropriate, and unbiased.

Use Language That Your Audience Can Understand

Even if you and all your public-speaking classmates speak English, you probably speak many varieties of the language. Perhaps some of your classmates speak in an **ethnic vernacular**, such as "Spanglish," a combination of English and Spanish that is often heard near the United States–Mexico border; Cajun, with its base of French words, frequently spoken in Louisiana; or the African American Vernacular English (AAVE). Some of you may reflect where you grew up by your use of **regionalisms**, words or phrases that are specific to one part of the country but rarely used in quite the same way in other places. Others of you may frequently use **jargon**, the specialized language of your profession or hobby.

If you give a speech to other people who share your ethnic, regional, or professional background, you can communicate successfully with them using these specialized varieties of English. However, if you give a speech to an audience as diverse as the members of your public-speaking class, where do you find a linguistic common ground?

The answer is to use standard U.S. English. **Standard U.S. English** is the language taught by schools and used in the media, business, and government in the United States. "Standard" does not imply that standard U.S. English is inherently right and all other forms are wrong, only that it conforms to a standard that most speakers of U.S. English will readily understand, even though they may represent a variety of ethnic, regional, and professional backgrounds.

Use Appropriate Language

Shortly after the September 11, 2001, terrorist attacks, U.S. Vice President Dick Cheney made remarks in which he referred to Pakistanis as "Paks." Although he was speaking admiringly of the Pakistani people, he was chided for his use of the term. The variation *Paki* is considered a slur, and *Pak* is only slightly less offensive. Columnist William Safire remarked, "Cheney probably picked up *Paks* in his Pentagon days, but innocent intent is an excuse only once; now he is sensitized, as are we all."[8]

A speaker whose language defames any subgroup—such as people of particular ethnic, racial, and religious backgrounds or sexual orientations; women; or people with disabilities—or whose language might be otherwise considered offensive or risqué runs a great risk of antagonizing audience members. In fact, one study suggests that derogatory

language used to describe people with disabilities adversely affects an audience's perceptions of the speaker's persuasiveness, competence, trustworthiness, and sociability.[9]

Use Unbiased Language

Even speakers who would never dream of using overtly offensive language may find it difficult to avoid language that more subtly stereotypes or discriminates. Sexist language falls largely into this second category.

Consider, for example, the use of a masculine noun to refer generically to all people. The editors of *The American Heritage Dictionary of the English Language*, Fourth Edition, consulted a usage panel of two hundred writers and scholars on such questions as whether the word *man* was acceptable as meaning "human" in some instances.[10] Only 58 percent of the women on the panel found such usage appropriate. To put it another way, if you were speaking to an audience of these distinguished women, you would offend 42 percent of them by using a phrase such as *modern man*. Although the word *man* is the primary offender, the How To box tells you how you can avoid some other common sources of subtly sexist language.

HOW TO

Avoid Sexist Language

- *Update outdated uses of masculine pronouns to refer people of unspecified gender.* Avoid sentences such as "Everyone should bring *his* book to class tomorrow," Instead, mention two genders ("Everyone should bring *his* or *her* book to class tomorrow"), or use a gender-neutral plural pronoun ("All students should bring *their* books to class tomorrow").

- *Monitor your use of nouns.* Instead of masculine terms such as *waiter, chairman, fireman,* and *Congressman*, choose such gender-neutral alternatives as *server, chair, firefighter*, and *member of Congress*.

- *Use parallel forms.* It is patronizing to mention the title of only one member of a group or couple, as in the sentence "President Barack Obama and Michelle have two daughters." To treat people equally, you can use the titles of both people: "President and Mrs. Obama have two daughters." You may also be able to use neither title: "Barack and Michelle Obama have two daughters."

- *Do not perpetuate stereotypes.* Saying, for example, "The *male nurse* took good care of his patients" implies that nursing is a typically female profession. You can clarify the sex of the nurse without the stereotype by simply saying, "The nurse took good care of his patients."

It is not always easy to avoid biased language. Even with good intentions and deliberate forethought, you can find yourself at times caught in a double bind. For example, suppose that Dr. Pierce is a young, black, female medical doctor. If you don't mention her age, race, and gender when you refer to her, you might reinforce your listeners' stereotypical image of a physician as middle-aged, white, and male. But if

you do mention these factors, you might be suspected of implying that Dr. Pierce's achievement is unusual. There is no easy answer to this dilemma or others like it. You will have to consider your audience, your purpose, and the occasion in deciding how best to identify Dr. Pierce.

As women and members of racial, ethnic, and other minorities have become increasingly visible in such professions as medicine, law, engineering, and politics, the public has grown to expect unbiased, inclusive language from news commentators, teachers, textbooks, and magazines—and from public speakers. Language that does not reflect these changes will disrupt your ability to communicate your message to your audience, which may well include members of the minority group to which you are referring.

12.d Crafting Memorable Word Structures

The President of the United States is scheduled to make an important speech in your hometown. You attend the speech and find his thirty-minute presentation both interesting and informative. In the evening, you turn on the news to see how the networks cover his address. All three major networks excerpt the same ten-second portion of his speech. Why? What makes certain portions of a speech quotable or memorable? Former presidential speechwriter Peggy Noonan has said:

> Great speeches have always had great sound bites. . . . They sum up a point, or make a point in language that is pithy or profound.[11]

In other words, memorable speeches are stylistically distinctive. They create arresting images. And they have what a marketing-communication specialist has termed ear appeal:

> "Ear appeal" phrases can be like the haunting songs of a musical that the members of the audience find themselves humming on the way home. Even if people want to forget them, they can't.[12]

Earlier in this chapter, we discussed the importance of using words that are concrete, unbiased, vivid, simple, and correct. In this section, we turn our attention to groups of words, or word structures—phrases and sentences that create the drama, figurative images, and cadences needed to make a speech memorable by giving it both "eye and ear appeal."[13]

Creating Figurative Images

One way to make your message memorable is to use figures of speech to create arresting images. A **figure of speech** deviates from the ordinary, expected meanings of words to make a description or comparison unique, vivid, and memorable. Common figures of speech include metaphors, similes, and personification.

Metaphors and Similes A **metaphor** is an implied comparison of two things or concepts that are similar in some vital way. Writer Tim O'Brien used the metaphor of "two heads" to challenge a student audience to remain open-minded throughout their lives:

> You will carry on your shoulders multiple heads . . . Two heads can be the sign of a person attuned to world's pesky, irksome ambiguities and complexities and mysteries and unknowns.[14]

Whereas a metaphor is an implied comparison, a **simile** is a more direct comparison that includes the word *like* or *as*. In a March 2007 speech commemorating the Selma, Alabama, voting rights march of 1965, Barack Obama used a simile to compare the marchers to Moses, "Like Moses, they challenged Pharaoh. . . ."[15]

Speakers often turn to metaphor and simile in times that are especially momentous or overwhelming—times when, as one speaker has said, "the ordinary diction of our lives finds itself unequal to a challenge."[16] In the hours and days after the September 11, 2001, terrorist attacks on the United States, various speakers used such metaphorical phrases as "one more circle of Dante's hell," "nuclear winter," and "the crater of a volcano" to describe the site of the destroyed World Trade Center in New York.[17] Such language is often categorized as **crisis rhetoric**.

Personification **Personification** is the attribution of human qualities to inanimate things or ideas. Franklin Roosevelt personified nature as a generous living provider in this line from his first inaugural address:

> Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep.[18]

Creating Drama

Another way in which you can make phrases and sentences memorable is to use them to create drama in your speech—to keep the audience members in suspense or to catch them slightly off guard by saying something in a way that differs from the way they expected you to say it.

- *Use a short sentence to express a vitally important thought.* We have already talked about the value of using short, simple words. Short, simple sentences can have much the same power. Columnist George F. Will pointed out that the most eloquent sentence in Lincoln's memorable second inaugural address is just four words long: "And the war came."[19]

- *Use omission: Leave out a word or phrase that the audience expects to hear.* When telegrams were a more common means of communication, senders tried to use as few words as possible because they were charged by the word and the more they could leave out, the cheaper the telegram was. But the words you leave out must be understood by your listeners or readers. For example, a captain of a World War II Navy destroyer used **omission** to inform headquarters of his successful efforts at sighting and sinking an enemy submarine. He spared all details when he cabled back to headquarters: "Sighted sub—sank same." Using as few words as possible, he

communicated his message in a memorable way. About two thousand years earlier, another military commander informed his superiors in Rome of his conquest of Gaul with the economical message "I came, I saw, I conquered." That commander was Julius Caesar.

- *Use inversion: Reverse the normal word order of a phrase or sentence.* John F. Kennedy used **inversion** by changing the usual subject–verb–object sentence pattern to object–subject–verb in this brief declaration from his inaugural speech:

     This much we pledge. . . .[20]

- *Use suspension: Place a key word or phrase at the end of a sentence rather than at the beginning.* When you read a mystery novel, you are held in suspense until you reach the end and learn "who done it." The stylistic technique of verbal **suspension** does something similar. Barack Obama employed suspension to emphasize the verb do in his inaugural address declaration, "All this we can do. All this we will do."[21]

Advertisers use the technique of suspension frequently. A few years ago, the Coca-Cola Company used suspension as the cornerstone of its worldwide advertising campaign. Rather than saying "Coke goes better with everything," the copywriter decided to stylize the message by making *Coke* the last word in the sentence. The slogan became "Things go better with Coke." Again, the stylized version was more memorable because it used language in an unexpected way and left the product name as the last, most memorable word.

Creating Cadence

Even very small children can memorize nursery rhymes and commercial jingles with relative ease. As we grow older, we may make up rhythms and rhymes to help us remember such facts as "Thirty days hath September, April, June, and November" and "Red sky at night/A sailor's delight." Why? Rhythms are memorable. The public speaker can take advantage of language rhythms, not by speaking in singsong patterns, but by using such stylistic devices as repetition, parallelism, antithesis, and alliteration.

- *Repetition* **Repetition** of a key word or phrase gives rhythm and power to your message and makes it memorable. Perhaps the best-known modern example of repetition in a speech is Martin Luther King Jr.'s ringing declaration, "I have a dream." Repeated eight times in King's August 28, 1963, speech at the Lincoln Memorial in Washington, D.C., the phrase became the title by which the speech is best known.

- *Parallelism* Whereas *repetition* refers to using identical words, **parallelism** refers to using different words but the identical grammatical patterns. When he accepted the Nobel Peace Prize in 2009, President Obama used parallel grammatical structures to express optimism:

     We can acknowledge that oppression will always be with us, and still strive for justice. We can admit the intractability of depravation and still strive for dignity. We can understand that there will be war, and still strive for peace.[22]

The three sentences that begin with "We can acknowledge," "We can admit," and "We can understand" follow the same grammatical pattern of *pronoun (We) + two verb phrases*.

- *Antithesis* The word *antithesis* means "opposition." A sentence that uses **antithesis** has two parts with parallel structures but contrasting meanings. Speakers have long realized the dramatic potential of antithesis. In his first inaugural address, Franklin Roosevelt declared,

  Our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.[23]

Hillary Clinton used antithesis in a speech delivered during her 2008 campaign for the presidential nomination:

  In the end the true test is not the speeches a president delivers, it's whether the president delivers on the speeches.[24]

Antithesis is not restricted to politicians. When William Faulkner accepted the Nobel Prize for literature in 1950, he spoke the following now famous antithetical phrase:

  I believe that man will not merely endure: he will prevail.[25]

An antithetical statement is a good way to end a speech. The cadence that it creates will make the statement memorable.

- *Alliteration* **Alliteration** is the repetition of a consonant sound (usually an initial consonant) several times in a phrase, clause, or sentence. Alliteration adds cadence to a thought. Consider these examples:

Alliterative Phrase	Speaker	Occasion
discipline and direction	Franklin Roosevelt	First inaugural address[26]
confidence and courage	Franklin Roosevelt	First fireside chat[27]
disaster and disappointment	Winston Churchill	Speech urging British resistance[28]
virility, valour, and civic virtue	Winston Churchill	Speech to U.S. Congress[29]
friends and former foes	Barack Obama	Inaugural address[30]

Used sparingly, alliteration can add cadence to your rhetoric.

QUICK CHECK

Crafting Memorable Word Structures

Word Structures with Figurative Imagery

Metaphor	Makes an implied comparison of two similar things or concepts
Simile	Compares directly by using the word *like* or *as*
Personification	Attributes human qualities to inanimate things or ideas

Word Structures with Drama

Short sentence	Emphasizes an important idea
Omission	Boils an idea down to its essence by leaving out understood words
Inversion	Reverses the expected order of words and phrases
Suspension	Places a key word at the end of a phrase or sentence

Word Structures with Cadence

Repetition	Repeats a key word or phrase several times for emphasis
Parallelism	Uses the same grammatical pattern in several sentences or phrases
Antithesis	Uses parallel structures but opposing meanings in two parts of a sentence
Alliteration	Uses the same consonant sound several times in a phrase, clause, or sentence

Analyzing an Example of Memorable Word Structure

We would like to illustrate all seven techniques for creating drama and cadence with one final example.[31] If you asked almost anyone for the most quoted line from John F. Kennedy's speeches, that line would probably be "Ask not what your country can do for you; ask what you can do for your country" from his inaugural address. Besides expressing a noble thought, this line is so quotable because it uses all seven stylistic techniques.

- *Omission and inversion.* "Ask not . . ." is an example of omission. The subject, *you*, is not stated. "Ask not" is also an example of inversion. In casual everyday conversation, we would usually say "do not ask" rather than "ask not." The inversion makes the opening powerful and attention-grabbing.

- *Suspension.* The sentence also employs the technique of suspension. The key message of the phrase, "ask what you can do for your country," is suspended, or delayed, until the end of the sentence. If the sentence structure had been reversed, the impact would not have been as dramatic. Consider: "Ask what you can do for your country rather than what your country can do for you."

- *Repetition.* Kennedy employed the technique of repetition by using a form of the word *you* four times in a sentence of seventeen words. In fact, he used only eight different words in his seventeen-word sentence. Just one word in the entire sentence, *not*, occurs only once.

- *Parallelism and antithesis.* Kennedy also used parallelism and antithesis. The sentence is made up of two clauses with parallel construction, one in opposition to the other.

- *Alliteration.* Finally, Kennedy added alliteration to the sentence with the words *ask, can,* and *country.* The alliterative *k* sound is repeated at more or less even intervals.

Although the passage that we have analyzed does not include any figurative images, the speech from which it comes does have some memorable figurative language, most notably metaphors such as "chains of poverty," "beachhead of cooperation," and "jungle of suspicion." Kennedy used figurative imagery, drama, and cadence to give his inaugural address "eye and ear appeal" and make it memorable—not just to those who heard it initially, but also to those of us who hear, read, and study it more than fifty years later. The How To box reviews language structures that you can craft to make your own speech memorable.

HOW TO

Create Figurative Images, Drama, and Cadence

- Make an implied comparison (metaphor).
- Compare by using the word *like* or *as* (simile).
- Attribute human qualities to inanimate things or ideas (personification).
- Use a short sentence to express a vitally important thought.
- Omit understood words to reduce an idea to its essence.
- Reverse the expected order of words and phrases (inversion).
- Place a key word or idea at the end of a sentence (suspension).
- Repeat a key word or phrase several times for emphasis (repetition).
- Use the same grammatical pattern in several sentences or phrases (parallelism).
- Use parallel structures but opposing meanings in two parts of a sentence (antithesis).
- Use the same consonant sound several times in a phrase, clause, or sentence (alliteration).

12.e Using Memorable Word Structures Effectively

Having reviewed ways to add style and interest to the language of your speech, we must now consider how best to put those techniques into practice.

- *Use distinctive stylistic devices sparingly.* Even though we have made great claims for the value of style, do not overdo it. Including too much highly stylized language can put the focus on your language rather than on your content.
- *Use stylistic devices at specific points in your speech.* Save your use of stylistic devices for times during your speech when you want your audience to remember your

key ideas or when you wish to capture their attention. Some kitchen mixers have a "burst of power" switch to help churn through difficult mixing chores with extra force. Think of the stylistic devices that we have reviewed as opportunities to provide a burst of power to your ideas. Use them in your opening sentences, statements of key ideas, and conclusion.

- *Use stylistic devices to economize.* When sentences become too long or complex, try to recast them with antithesis or suspension. Also, consider the possibility of omission.

STUDY GUIDE

Remember These Main Ideas

- Carefully select and use words to give your ideas maximum impact.
- Understand the differences between the way people talk and the way they write. Oral style is more personal, less formal, and more repetitive than written style.
- Words should be specific, concrete, and simple and should be used correctly. Understand the connotations of words, as well as their denotations.
- Adapt your language style to diverse listeners. Use language that your listeners can understand, use appropriate language to avoid offending them, and use unbiased language to communicate in a sensitive way to subgroups.
- Create arresting images with figures of speech, including metaphors, similes, and personification.
- Another way in which you can make phrases and sentences memorable is to use them to create drama in your speech—to keep the audience in suspense or to catch them slightly off guard by saying something in a way that differs from the way they expected you to say it.
- Short sentences, like short, simple words, help you to emphasize vitally important thoughts.
- Omission leaves out a word or phrase that the audience expects to hear. Inversion reverses the normal word order of a phrase or sentence. Suspension places a key word or phrase at the end of a sentence rather than at the beginning.
- Create cadence by taking advantage of language rhythms not by speaking in singsong patterns, but by using such stylistic devices as parallelism, antithesis, repetition, and alliteration.
- Use distinctive stylistic devices sparingly, to emphasize specific points in your speech or to economize.

Understand These Key Terms

alliteration (p. 247)

antithesis (p. 247)

cliché (p. 239)

connotation (p. 240)

crisis rhetoric (p. 245)

denotation (p. 240)

ethnic vernacular (p. 242)

figure of speech (p. 244)

inversion (p. 246)

jargon (p. 242)

metaphor (p. 245)

omission (p. 245)

parallelism (p. 246)

personification (p. 245)

regionalisms (p. 242)

repetition (p. 246)

simile (p. 245)

standard U.S. English (p. 242)

suspension (p. 246)

thesaurus (p. 239)

Think about These Questions

- Louis Howe, an aide to President Franklin D. Roosevelt, is now thought to have written the famous line from Roosevelt's first inaugural address: "The only thing we have to fear is fear itself." Is it ethical to credit Roosevelt with this line? Why or why not?

- In recent years, people have become increasingly conscious of the ways in which our language gives the impression that we are referring only to men when it is more appropriate to refer to both men and women. Has political correctness gotten out of hand? Are we becoming too sensitive to gender issues in our public dialogue? Or are we not sensitive enough? Explain your answer.

Learn More Online

Turn to one of the following Web sites when you need help finding right words.

Merriam-Webster Online, offers dictionary denotations, as well as a thesaurus and pronunciation help.
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Your Dictionary provides a collection of specialty dictionaries and thesauruses.
www.yourdictionary.com

The Rhyme Zone, can help you find a rhyming word.
www.rhymezone.com

Bartleby, offers grammar and style help.
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Delivering a Speech

5

Questions to Guide You Through This Section:

Delivering Your Speech

13

"Speak the speech,
I pray you, as I
pronounced it to
you, trippingly on
the tongue."

—William Shakespeare

Y ou've worked hard on your speech, and it is ready. Using information about your audience as an anchor, you have developed a speech with an interesting topic and a fine-tuned purpose. Your central idea is clearly identified. You have gathered interesting and relevant supporting material (examples, illustrations, statistics) and have organized it well. Your speech has an appropriate introduction, a logically arranged body, and a clear conclusion that nicely summarizes your key theme. You've done all you can do to have a great speech, right? Not quite. You also have to deliver the speech to your audience.

The great Roman orator Cicero, claimed that without effective delivery, "a speaker of the highest mental capacity can be held in no esteem, whereas one of moderate abilities, with this qualification, may surpass even those of the highest talent."[1] Considerable research supports Cicero's claim that delivery plays an important role in influencing how audiences react to a speaker and his or her message. It is your audience who will determine whether you are successful. Delivery counts.

Communication teachers widely agree that both content and delivery contribute to speaking effectiveness. One survey suggested that "developing effective delivery" is a primary goal of most public-speaking teachers.[2] It should also be one of your primary goals, and this chapter will help you to reach it.

Although some courses on public speaking are offered in various countries throughout the world, most of the formal instruction on how to deliver a speech is offered in the United States. Since it's not possible for us to provide a comprehensive compendium of each cultural expectation you may face as you give speeches in a variety of cultural settings, our advice about speech delivery will be closely related to the discipline of communication here in the United States. But as we discuss speech delivery throughout this chapter, we will offer suggestions for meeting the expectations and preferences of other cultures.

13.a   The Power of Speech Delivery

The way you hold your notes, your gestures and stance, and even your impatient adjustment of your glasses all contribute to the overall effect of your speech. **Nonverbal communication** is communication other than through written or spoken language that creates meaning for someone. Nonverbal factors such as eye contact, posture, vocal quality, and facial expression play a major role in the communication process. As much as 65 percent of the social meaning of messages is based on nonverbal expression.[3]

Why does your delivery have such power to affect how your audience will receive your message? One reason is that listeners expect a good speaker to provide good delivery. Your unspoken message is also how you express your feelings and emotions to an audience. Ultimately, audiences believe what they see more than what you say.

Listeners Expect Effective Delivery

In a public-speaking situation, nonverbal elements have an important influence on the audience's perceptions about a speaker's effectiveness. Communication researcher Judee Burgoon and her colleagues have developed a theory called **nonverbal-expectancy**

theory. The essence of the theory is this: People have certain expectations as to how you should communicate.[4] If you don't behave as your listeners think you should, they will feel that you have violated their expectations. The theory predicts that if a listener expects you to have effective delivery and your delivery is poor, you will lose credibility. There is evidence that although many speakers do not deliver speeches effectively, audiences nevertheless expect a good speech to be well delivered.

As we have emphasized, audience members with different cultural backgrounds will hold different assumptions about how a speech should be presented. In our discussion of delivery, we note how the cultural and ethnic background of your audience can affect the delivery style your listeners prefer.

Platform Conversation   More than one hundred years ago, speakers were taught to deliver orations using a more formal style of speaking than most people prefer today. When you look at old newsreels of speakers during the early part of the twentieth century, their gestures and movement seem stilted and unnatural because they were taught to use dramatic, planned gestures. What do most people consider effective delivery today? Effective speech delivery for most North American listeners has been described as "platform conversation." When you speak to an audience, strive for a natural, conversational tone.

Effective delivery includes having good eye contact with your listeners. It also includes using appropriate gestures, just as you do in your interpersonal conversations with your friends (but, of course, avoiding distracting mannerisms such as jingling change in your pockets or unconsciously playing with your hair). Effective delivery also means that your voice has a natural, conversational tone; varied inflection (rather than a droning monotone); and an intensity that communicates that you're interested in your listeners.

Audience-Centered Delivery   Different audiences prefer different styles of delivery; there is not one "ideal" style of delivery or set of prescribed gestures that is appropriate for all audiences. If you are speaking to an audience of a thousand people using a microphone to reach the back of the auditorium, your listeners may expect a more formal delivery style. Your public-speaking class members would probably find it odd if you spoke to them using such a formal oratorical style.

Listeners Make Emotional Connections with You through Delivery

Nonverbal behavior is particularly important in communicating feelings, emotions, attitudes, likes, and dislikes to an audience. One researcher found that we communicate as little as 7 percent of the emotional impact of a message by the words we use.[5] About 38 percent hinges on such qualities of voice as inflection, intensity, or loudness, and 55 percent hinges on facial expressions. Generalizing from these findings, we may say that we communicate approximately 93 percent of emotional meaning nonverbally. Although some scholars question whether these findings can be applied

to all communication settings, the research does suggest that the manner of delivery provides important information about the speaker's feelings and emotions.[6] Audience expectations can help you to match the amount of emotional expression you exhibit to your listeners.

Another reason to pay attention to how you communicate emotions when delivering a speech is that emotions are contagious. **Emotional contagion theory** suggests that people tend to "catch" the emotions of others.[7] If you want your listeners to feel a certain emotion, then it's important for you to express that emotion yourself. Have you ever noticed that when you watch a movie in a crowded movie theater where others are laughing, rather than at home alone, you're more likely to laugh too? Producers of TV situation comedies use a laugh track or record the laughter of a live audience to enhance the emotional reactions of home viewers; these producers know that emotions are contagious.

Your delivery enhances the overall feelings that listeners have toward you and your speech. One study found that when a speaker's delivery was effective, the audience felt greater pleasure and had a more positive emotional response than when the same speaker had poor delivery.[8] In addition to having stronger emotional responses, listeners seemed to understand speakers better and to believe them more when their delivery was good. Clearly, if you want your audience to respond positively to both you and your message, it pays to polish your delivery.

Listeners Believe What They See

"I'm very glad to speak with you tonight," drones the speaker in a monotone, eyes glued to his notes. His audience probably does not believe him. When our nonverbal delivery contradicts what we say, people generally believe the nonverbal message. In this case, the speaker is communicating that he's *not* glad to be talking to this audience.

We usually believe nonverbal messages because they are more difficult to fake. Although we can monitor certain parts of our nonverbal behavior, it is difficult to control all of it consciously. Research suggests that a person who is trying to deceive someone may speak with a higher vocal pitch, at a slower rate, and with more pronunciation mistakes than normal.[9] Blushing, sweating, and changed breathing patterns also often belie our stated meaning. As the saying goes, "What you do speaks so loud, I can't hear what you say."

QUICK CHECK

The Power of Speech Delivery

Nonverbal communication:

- Creates a majority of the meaning of a speech.
- Disappoints audiences when it violates their expectations.
- Communicates almost all the emotion in a speech.
- Can help listeners "catch" the speaker's feelings.
- Is often more believable than words.

13.b Methods of Delivery

The style of delivery you choose will influence your nonverbal behaviors. There are four basic methods of delivery from which a speaker can choose: manuscript speaking, memorized speaking, impromptu speaking, and extemporaneous speaking. They are summarized in Table 13.1 on pages 260 and 261. Let's consider each in some detail.

Manuscript Speaking

You have a speech to present and are afraid that you will forget what you have prepared to say. So you write your speech and then read it to your audience. Speech teachers frown on this approach, particularly for public-speaking students. Reading is usually a poor way to deliver a speech. Although it may provide some insurance against forgetting the speech, **manuscript speaking** is rarely done well enough to be interesting. You have probably attended a lecture that was read and wondered, "Why doesn't he just make a copy of the speech for everyone in the audience rather than reading it to us?"

Need for Careful Crafting Despite the drawbacks of manuscript speaking, some speeches should be read. One advantage of reading from a manuscript is that you can choose words very carefully when dealing with a sensitive and critical issue. The President of the United States, for example, often finds it useful to have his remarks carefully scripted.

When possible, during times of crisis, statements to the press by government or business leaders should be carefully crafted rather than tossed off casually. An inaccurate or misspoken statement could have serious consequences.

Delivery Tips On those occasions when you do need to use a manuscript, here are several tips to help you deliver your message effectively:[10]

- Indicate in writing on your manuscript where to pause or emphasize certain words.
- Write your speech in short, easy-to-scan phrases.
- Use only the upper one-half or two-thirds of the paper for your manuscript.
- Establish eye contact with listeners, especially at the ends of sentences; don't look over their heads.
- Use your normal, natural speed of delivery. Avoid speeding up partway through the speech.
- If you're afraid you'll lose your place, unobtrusively use your index finger to keep your place in the manuscript.
- Speak with natural vocal variation; vary your pitch, inflection, and rhythm so that you don't sound as though you are reading.
- Practice with your manuscript.
- Use appropriate natural gestures and movement.

Memorized Speaking

"All right," you think, "since reading a speech is hard to pull off, I'll write my speech out word for word and then memorize it." You're pretty sure that no one will be able to tell, because you won't be using notes. **Memorized speaking** also has the advantage of allowing you to have maximum eye contact with the audience.

Risks The key differences between speaking and writing are evident in a memorized speech, just as they can be heard in a manuscript speech. Most memorized speeches sound stiff, stilted, and overrehearsed. You also run the risk of forgetting parts of your speech and searching awkwardly for words in front of your audience. And you won't be able to make on-the-spot adaptations to your listeners if your speech is memorized. For these reasons, speech teachers do not encourage their students to memorize speeches for class presentation.

Appropriate Use If you are accepting an award, introducing a speaker, making announcements, or delivering other brief remarks, a memorized delivery style is sometimes acceptable. But, as with manuscript speaking, you must take care to make your presentation sound lively and interesting.

Impromptu Speaking

You have undoubtedly already delivered many impromptu presentations. Your response to a question posed by a teacher in class and an unrehearsed rebuttal to a comment made by a colleague during a meeting are examples of impromptu presentations. The impromptu method is often described as "thinking on your feet" or "speaking off the cuff." The advantage of **impromptu speaking** is that you can speak informally, maintaining direct eye contact with the audience. But unless a speaker is extremely talented or has learned and practiced the techniques of impromptu speaking, the speech itself will be unimpressive. An impromptu speech usually lacks logical organization and thorough research.

There are times, of course, when you may be called on to speak without advance warning or to improvise when something goes awry in your efforts to deliver your planned message. This was the case when then President Clinton was delivering his first State of the Union address in 1993 and the teleprompter scrolled the wrong text of his speech for seven minutes. What did he do, as millions of people watched on television? He kept going. Drawing on his years of speaking experience, he continued to speak; no one watching knew about the error until afterward. When you are called on to deliver an improvised or impromptu speech, the guidelines in the How To box can help to ease you through it.

HOW TO

Give an Impromptu Presentation

- *Consider your audience.* Who are the members of your audience? What are their common characteristics and interests? What do they know about your topic? What do they expect you to say? What is the occasion of your speech? A quick mental review of these questions will help to ensure that even impromptu remarks are audience-centered.

- *Be brief.* One to three minutes is a realistic time frame for most impromptu situations. Some spur-of-the-moment remarks, such as press statements, may be even shorter.
- *Organize.* Effective impromptu speakers organize their ideas into an introduction, a body, and a conclusion. Consider organizing your points using a simple organizational strategy such as chronological order or a topical pattern. A variation on the chronological pattern is the past, present, future model. The speaker organizes the impromptu speech by discussing (1) what has happened in the past, (2) what is happening now, and (3) what may happen in the future.
- *Rely on your personal experience and knowledge.* Because there is no opportunity to conduct any kind of research before delivering an impromptu speech, you will have to speak from your own experience and knowledge. Remember that audiences almost always respond favorably to personal illustrations, so use any appropriate and relevant ones that come to mind.
- *Speak honestly but with reserve.* Do not make up information or provide facts or figures that you're not certain about. An honest "I don't know" or a very brief statement is more appropriate.
- *Be cautious.* No matter how much knowledge you have, if your subject is at all sensitive or your information is classified, be careful when discussing it during your impromptu speech. If asked about a controversial topic, give an honest but noncommittal answer. You can always elaborate later, but you can never take back something rash you have already said.

If you have any warning about an upcoming speech, however, use that knowledge to your advantage. If you know you will be giving a speech, prepare and rehearse it. Don't just make mental notes or assume that you will find the words when you need them. It was Mark Twain who said, "A good impromptu speech takes about three weeks to prepare."

Extemporaneous Speaking

If you are not reading from a manuscript, reciting from memory, or speaking impromptu, what's left? **Extemporaneous speaking** is the approach that most communication teachers recommend for most situations. When delivering a speech extemporaneously, you speak from a written or memorized general outline, but you do not have the exact wording in front of you or in memory. You have rehearsed the speech so that you know key ideas and their organization but not to such a degree that the speech sounds memorized.

An extemporaneous style is conversational; it gives your audience the impression that the speech is being created as they listen to it, and to some extent it is. Martin Luther King Jr. was an expert in speaking extemporaneously; he typically did not use a manuscript when he spoke. He had notes, but he often drew on the energy of his audience as well as his own natural speaking talents to make his oratory come alive.[11] As Dr. King noted about delivering his stirring "I Have a Dream" speech, "I started out reading the speech then all of a sudden this thing came out of me that I have used—I'd used it many times before, that thing about 'I have a dream'—and I just felt I wanted to use it here."[12] He made a good decision to improvise. According to a study by the

National Endowment for the Humanities, high school seniors were more likely to know the source of "I Have a Dream" (97 percent) than that of the Gettysburg Address or the Declaration of Independence.[13] The How To box suggests some ways in which you can use the same extemporaneous techniques Dr. King used to draw on your audience's energy and make your speech a living message rather than a canned presentation.

Develop an Extemporaneous Style

- *Early rehearsal.* When you first rehearse your speech, use as many notes as you need to help you remember your ideas; but each time you rehearse, try to rely less and less on your notes.
- *Later rehearsal.* When you find yourself using the exact same words each time you rehearse, you are memorizing your speech. Either stop rehearsing or consider other ways of expressing your ideas.
- *Final rehearsal.* Revise your speaking notes so that you need only brief notes or only notes for lengthy quotations.

Audiences prefer to hear something live rather than something canned. Even though you can't tell the difference between a taped or live performance when it is broadcast on TV, you would probably prefer to see it live. Seeing something happening now provides added interest and excitement. An extemporaneous speech sounds live rather than as though it was prepared yesterday or weeks ago. The extemporaneous method reflects the advantages of a well-organized speech delivered in an interesting and vivid manner.

TABLE 13.1 *Methods of Delivery*

Delivery Method	Description	Disadvantages	Advantages
Manuscript speaking	Reading your speech from a prepared text	• Your speech is likely to sound as if it is being read. • It takes considerable skill and practice to make the message sound interesting.	• You can craft the message carefully, which is especially important if it is being presented to the media. • The language can be refined, polished, and stylized.
Memorized speaking	Giving a speech from memory without using notes	• You may forget parts of your speech. • You may sound over-rehearsed and mechanical.	• You can have direct eye contact with the audience. • You can move around freely or use gestures while speaking, since you don't need notes.

Impromptu speaking	Giving a speech without preparing in advance	• Your speech is likely to be less well organized and smoothly delivered. • Your lack of advance preparation and research makes it more difficult to cite evidence and supporting material for the message.	• You can more easily adapt to how your audience is reacting to you and your message during the speech. • The audience sees and hears an authentic speech that is spontaneously delivered without notes.
Extemporaneous speaking	Speaking with the aid of an outline of the major ideas but without memorizing the exact wording	• It takes time to prepare an extemporaneous speech. • It takes skill to deliver the speech well.	• Your speech is well organized and well researched. • Your speech sounds spontaneous and yet appropriately polished.

13.c Characteristics of Effective Delivery

You have learned the importance of effective delivery and have identified four methods of delivery. You now know that for most speaking situations, you should strive for a conversational style. But you still may have a number of specific questions about enhancing the effectiveness of your delivery. Typical concerns include "What do I do with my hands?" and "Is it all right to move around while I speak?" and "How can I make my voice sound interesting?" Although these concerns might seem daunting, being confident about your ability to present a well-prepared and well-rehearsed speech is the best antidote to jitters about delivery. Practice and a focus on communicating your message to your audience are vital for effective communication and great for your confidence.

To help answer specific questions about presenting a speech, consider seven major categories of nonverbal behavior that affect delivery: eye contact, gestures, movement, posture, facial expression, vocal delivery, and personal appearance. The ancient Roman orator Cicero, author of *De Oratore*, called these behaviors the "language of the body."[14]

Eye Contact

Of all the aspects of delivery discussed in this chapter, the most important one in a public-speaking situation for North Americans is eye contact. Eye contact with your audience opens communication, makes you more believable, and keeps your audience interested. Each of these functions contributes to the success of your delivery. Eye contact also provides you with feedback about how your speech is coming across.

Making eye contact with your listeners clearly shows that you are ready to talk to them. Most people start a conversation by looking at the person they are going to talk to. The same process occurs in public speaking.

Once you have started talking, continued eye contact lets you know how your audience members are responding to your speech. You don't need to look at your listeners continuously. As the need arises, you should certainly look at your notes, but also look at your listeners frequently, just to see what they're doing.

Most listeners will think that you are capable and trustworthy if you look them in the eye. Several studies have documented a relationship between eye contact and increased speaker credibility.[15] Speakers who use less than 50 percent eye contact are considered unfriendly, uninformed, inexperienced, and even dishonest by their listeners.

Another study showed that audience members who had more than 50 percent eye contact with their speaker performed better in postspeech tests than did those who had less than 50 percent eye contact.[16] However, not all people from all cultures prefer the same amount of direct eye contact when listening to someone talk. In interpersonal contexts, people from Asian cultures, for example, prefer less direct eye contact when communicating with others than do North Americans.

Most audiences in the United States prefer that you establish eye contact with them even before you begin your speech with your attention-catching introduction. When it's your time to speak, walk to the lectern or to the front of the audience, pause briefly, and look at your audience before you say anything. Eye contact nonverbally sends the message "I am interested in you; tune me in; I have something I want to share with you." The How To box offers other tips for effectively establishing eye contact with your audience.

Gestures

The next time you have a conversation with someone, notice how both of you use your hands and bodies to communicate. Important points are emphasized with gestures.

HOW TO

Use Eye Contact Effectively

- *Look early.* Have your opening sentence well enough in mind that you can deliver it without looking at your notes or away from your listeners.
- *Look right at them.* Don't look over your listeners' heads; establish eye-to-eye contact.
- *Look at everybody.* Establish eye contact with the entire audience, not just with those in the front row or only one or two people.
- *Look everywhere.* Look to the back of the audience as well as the front and from one side of your audience to the other, selecting an individual to focus on briefly and then moving on to someone else. You need not move your head back and forth rhythmically like a lighthouse beacon; it's best not to establish a predictable pattern for your eye contact.
- *Look at individuals.* Establish person-to-person contact with them—not so long that it will make a listener feel uncomfortable but long enough to establish the feeling that you are talking directly to that individual.

You also gesture to indicate places, to enumerate items, and to describe objects. Gestures have the same functions for public speakers. Yet many people who gesture easily and appropriately in the course of everyday conversations aren't sure what to do with their hands when they find themselves in front of an audience.

Cultural Expectations There is evidence that gestures vary from culture to culture. When he was mayor of New York City during the 1930s and 1940s, Fiorello La Guardia, who was fluent in Yiddish and Italian as well as in English, would speak the language that was appropriate for each audience. One researcher studied old newsreels of the mayor and discovered that with the sound turned off, viewers could still identify the language the mayor was speaking. How? When speaking English, he used minimal gestures. When speaking Italian, he used broad, sweeping gestures. And when speaking Yiddish, he used short, choppy hand movements.

Cultural expectations can help you to make decisions about your approach to using gestures. Listeners from Japan and China, for example, prefer a quieter, less flamboyant use of gestures. One Web site that offers tips for people conducting business in India suggests, "When you wish to point, use your chin or your full hand, but never just a single finger, as this gesture is used only with inferiors. The chin is not used to signal to superiors. The best way to point is with the full hand."[17] When one of the authors spoke in England, several listeners noted the use of "typical American gestures and movement." British listeners seem to prefer that the speaker stay behind a lectern and use relatively few gestures. Other Europeans agree that they can spot an American speaker because Americans typically are more animated in their use of gestures, movement, and facial expressions than are Northern European speakers.

Inappropriate Gestures Public-speaking teachers often observe several unusual, inappropriate, and unnatural gestures among their students. We've given a few of them names. We are not suggesting that you can never make these gestures, but holding them for a long time or during an entire speech looks awkward and unnatural and may distract your audience. They also keep you from using other, more helpful, gestures.

- *Parade rest.* Some speakers keep their hands behind their backs like soldiers given a "parade rest" command.
- *Broken wing.* Another common position is standing with one hand on the hip or, even worse, both hands resting on the hips in a "double broken wing."
- *Flesh wound.* Few poses are more awkward-looking than when a speaker clutches one arm as if grazed by a bullet. The audience half expects the speaker to call out reassuringly, "Don't worry, Ma, it's only a flesh wound."
- *Hands in pockets.* Keeping your hands in your pockets can make you look as if you were afraid to let go of your change or your keys.
- *Fig leaf.* Some students clasp their hands and let them drop in front of them in a distracting "fig leaf clutch."

Gestures can distract your audience in various other ways as well. Grasping the lectern until your knuckles turn white or just letting your hands flop around without purpose or control does little to help you communicate your message.

Functions of Gestures If you don't know what to do with your hands, think about the message you want to communicate. As in ordinary conversation, your hands should simply help to emphasize or reinforce your verbal message. Specifically, your gestures can lend strength to or detract from what you have to say by (1) repeating, (2) contradicting, (3) substituting for, (4) complementing, (5) emphasizing, and (6) regulating your words.

- *Repeating.* Gestures can help you to repeat your verbal message. For example, you can say, "I have three major points to talk about today" while holding up three fingers. Or you can describe an object as being twelve inches long while holding your hands about a foot apart. Repeating what you say through nonverbal means can reinforce your message.

- *Contradicting.* Because your audience will believe what you communicate nonverbally sooner than what you communicate verbally, monitor your gestures to make sure that you are not contradicting what you say. It is difficult to convey an image of control and confidence while using flailing gestures and awkward poses. You don't want to display behavior that will conflict with your intended image or message, nor do you want to appear stiff and self-conscious. So the crucial thing to keep in mind while monitoring your own behavior is to stay relaxed.

- *Substituting.* Not only can your behavior reinforce or contradict what you say, but your gestures can also substitute for your message. Without uttering a word, you can hold up the palm of your hand to calm a noisy crowd. Flashing two fingers to form a V for "victory" and raising a clenched fist are other common examples of how gestures can substitute for a verbal message.

- *Complementing.* Gestures can also add further meaning to your verbal message. A politician who declines to comment on a reporter's question while holding up her hands to augment her verbal refusal is relying on the gesture to complement or provide further meaning to her verbal message.

- *Emphasizing.* You can give emphasis to what you say by using an appropriate gesture. A shaking fist or a slicing gesture with one or both hands helps to emphasize a message. So does pounding your fist into the palm of your hand. Other gestures can be less dramatic but still lend emphasis to what you say. Try to allow your gestures to arise from the content of your speech and your emotions.

- *Regulating.* Gestures can also regulate the exchange between you and your audience. If you want the audience to respond to a question, you can extend both palms to invite a response. During a question-and-answer session, your gestures can signal when you want to talk and when you want to invite others to do so.

Using Gestures Effectively One hundred years ago, elocutionists taught their students how to gesture to communicate specific emotions or messages. Today, teachers of speech have a different approach. Rather than prescribing gestures for specific situations, they feel that it is more useful to offer suitable criteria (standards) by which to judge effective gestures, regardless of what is being said. We present several key guidelines in the How To box.

Gesture Effectively

- *Stay natural.* Gestures should be relaxed, not tense or rigid. Prerehearsed gestures that do not arise naturally from what you are trying to say are likely to appear awkward and stilted.
- *Be definite.* Gestures should appear definite rather than as accidental brief jerks of your hands or arms. If you want to gesture, go ahead and gesture. Avoid minor hand movements that will be masked by the lectern.
- *Use gestures that are consistent with your message.* Gestures should be appropriate for the verbal content of your speech. If you are excited, gesture more vigorously, for example.
- *Vary your gestures.* Try not to use just one hand or one all-purpose gesture.
- *Time your gestures to coincide with your verbal message.* When you announce that you have three major points, for example, your gesture of enumeration should occur simultaneously with your utterance of the word *three*.
- *Don't overdo it.* Gestures should be unobtrusive; your audience should focus not on the beauty or appropriateness of your gestures but on your message.
- *Use dramatic gestures sparingly.* Avoid sawing or slashing through the air with your hands unless you are trying to emphasize a particularly dramatic point. The pounding fist or the forefinger raised in a hectoring style will not necessarily enhance the quality of your performance.

In summary, keep one important principle in mind: Use gestures that work best for you. Don't try to be someone you are not. Barack Obama's style may work for him, but you are not Barack Obama. Your gestures should fit your personality. It may be better to use no gestures—to just put your hands comfortably at your side—than to use awkward, distracting gestures or to try to copy someone else's gestures. Your nonverbal delivery should flow from your message.

Movement

Should you walk around during your speech, or should you stay in one place? If there is a lectern, should you stand behind it, or would it be acceptable to stand in front of it or to the side? Is it all right to sit down while you speak? Can you move among the audience, as Oprah Winfrey did on her TV show? You may well find yourself pondering one or more of these questions while preparing for your speeches. The following discussion can help you to answer them.

Purpose, Not Distraction   You may want to move purposefully about while delivering your speech, but take care that your movement does not detract from your message. If the audience focuses on your movement rather than on what you are saying, it is better to stand still. An absence of movement is better than distracting movement. In short, your movement should be consistent with the verbal content of your message. It should make sense rather than appearing to be aimless wandering.

Physical Barriers   Robert Frost said, "Good fences make good neighbors." However, professional speech coach Brent Filson says, "For my money, good fences make lousy speeches."[18] He recommends, as do we, that you eliminate physical barriers between you and the audience. For more formal occasions, you will be expected to stand behind a lectern to deliver your message. But even on those occasions, it can be appropriate to move from behind the lectern to make a point, signal a change in mood, or move on to another idea.

Immediacy   Your movement and other nonverbal cues can help you to establish immediacy with your listeners. According to psychologist Albert Mehrabian, **immediacy** is "the degree of physical or psychological closeness between people."[19] **Immediacy behaviors** are those that literally or psychologically make your audience feel closer to you. Because they create this perception of closeness, immediacy behaviors enhance the quality of the relationship between you and your audience.[20] Immediacy behaviors include the following:

- Standing or moving closer to your listeners
- Coming out from behind a lectern
- Using appropriate levels of eye contact
- Smiling while talking and, more specifically, smiling at individual audience members
- Using appropriate gestures
- Having an appropriately relaxed posture
- Moving purposefully

Over three decades of research on the immediacy cues used by teachers in North American classrooms has clearly established that teachers who are more immediate enhance student learning, increase student motivation to learn, and have more favorable teacher evaluations.[21] It seems logical to suggest that public speakers who increase immediacy will have similar positive results. One cautionary note: Listeners—not the speaker—determine the appropriate amount of immediacy. Be vigilantly audience-centered as you seek the appropriate level of immediacy between you and your listeners.

Transitions   You may also signal the beginning of a new idea or major point in your speech with movement. As you make a transition statement or change from a serious subject to a more humorous one, movement can be a good way to signal that your approach to the speaking situation is changing.

Your use of movement during your speech should make sense to your listeners. Avoid random pacing and overly dramatic gestures. Temper our advice about proximity and other delivery variables by adapting to the cultural expectations of your audience.

Posture

Although there have been few formal studies of posture in relation to public speaking, there is evidence that the way in which you carry your body communicates significant

information. One study even suggests that your stance can reflect on your credibility as a speaker.[22] Slouching over the lectern, for example, does not project an image of vitality and interest in your audience.

Whereas your face and voice play the major role in communicating a specific emotion, your posture communicates the intensity of that emotion. If you are happy, your face and voice reflect your happiness; your posture communicates the intensity of your joy.[23]

Since the days of the elocutionists, few speech teachers or public-speaking texts have advocated specific postures for public speakers. Today, we believe that the specific stance you adopt should come about naturally, as a result of what you have to say, the environment, and the formality or informality of the occasion. For example, during a very informal presentation, it may be perfectly appropriate as well as comfortable and natural to sit on the edge of a desk. However, most speech teachers do not encourage students to sit while delivering classroom speeches. In general, avoid slouched shoulders, shifting from foot to foot, or drooping your head. Your posture should not call attention to itself. Instead, it should reflect your interest in the speaking event and your attention to the task at hand.

To help you stand tall when delivering a speech, here are two tips to keep in mind:

- Stand up straight, pulling your shoulder blades back just a bit.
- Imagine that your head is being held up by a string so that you have direct eye contact with your listeners while standing tall.

You don't need to stay frozen in this position. But when you find yourself starting to slump or slouch, pulling your shoulders back and tugging on the imaginary string will give your posture an immediate positive boost.

Facial Expression

Media experts today doubt that Abraham Lincoln would have survived as a politician in our appearance-conscious age of telegenic politicians. His facial expression, according to those who saw him, seemed wooden and unvaried.

Your face plays a key role in expressing your thoughts and especially your emotions and attitudes.[24] Your audience members see your face before they hear what you are going to say. Therefore, you have an opportunity to set the emotional tone for your message before you start speaking. We are not advocating that you adopt a phony smile that looks insincere and plastered on your face; rather, present a pleasant facial expression that helps to establish a positive emotional climate. Your facial expressions should vary naturally to be consistent with your message. Present somber news with a more serious expression. To communicate interest in your listeners, keep your expression alert and friendly.

Although humans are technically capable of producing thousands of different facial expressions, we most often express only six primary emotions: happiness, anger, surprise, sadness, disgust, and fear. According to cross-cultural studies by social psychologist Paul Ekman, the facial expressions of these emotions are virtually universal, so even a culturally diverse audience will be able to read your emotional expressions clearly.[25] But when we speak to other people, our faces are a blend of expressions rather than communicators of

a single emotion. When you rehearse your speech, consider standing in front of a mirror or, better yet, videotape yourself practicing your speech. Note whether you are allowing your face to help communicate the emotional tone of your thoughts.

Vocal Delivery

Have you ever listened to a radio announcer and imagined what he or she looked like, only later to see a picture and have your mental image of the announcer drastically altered? Vocal cues play an important part in creating the impression we have of a speaker. On the basis of vocal cues alone, you make inferences about a person's age, status, occupation, ethnic origin, income, and a variety of other matters. Your voice is one of the most important delivery tools you have as a public speaker for conveying your ideas to your audience. Your credibility as a speaker and your ability to communicate your ideas clearly to your listeners will, in large part, depend on your vocal delivery.

Vocal delivery includes pitch, speaking rate, volume, pronunciation, articulation, pauses, and general variation of the voice. A speaker has at least two key vocal obligations to an audience: Speak to be understood, and speak with vocal variety to maintain interest.

Speaking to Be Understood   To be understood, you need to consider four aspects of vocal delivery: volume, articulation, dialect, and pronunciation.

Volume   The fundamental purpose of your vocal delivery is to speak loudly enough that your audience can hear you. The **volume** of your speech is determined by the amount of air you project through your larynx, or voice box. More air equals more volume of sound. In fact, the way you breathe has more impact on the sound of your voice than almost anything else does. To ancient orators, a person's breath was the source of spiritual power. To breathe is to be filled with a positive, powerful source of energy.

To breathe properly, you need to understand how to use your breathing muscles. Your diaphragm, a muscle in your upper abdomen, helps to control sound volume by increasing air flow from your lungs through your voice box. If you put your hands on your diaphragm and say, "Ho-ho-ho," you will feel your abdominal muscles contracting and the air being forced out of your lungs. Breathing from your diaphragm—that is, consciously expanding and contracting your abdomen as you breathe in and out, rather than merely moving your chest as air flows into your lungs—can increase the volume of sound as well as enhancing the quality of your voice. Taking a few breaths from the diaphragm before speaking can also help you to calm excess energy and speak with more confidence.

Articulation   The process of producing speech sounds clearly and distinctly is **articulation**. In addition to speaking loudly enough, say your words so that your audience can understand them. Without distinct enunciation, or articulation of the sounds that make up words, your listeners may not understand you or may fault you for simply not knowing how to speak clearly and fluently. Here are some commonly misarticulated words:[26]

Dint instead of *didn't*   *Lemme* instead of *let me*

Mornin instead of *morning*   *Seeya* instead of *see you*

Soun instead of *sound*	*Wanna* instead of *want to*
Wep instead of *wept*	*Whadayado* instead of *what do you do*

Many errors in articulation result from simple laziness. It takes more effort to articulate speech sounds clearly. Sometimes we are in a hurry to express our ideas, but more often we simply get into the habit of mumbling, slurring, and abbreviating. Such speech flaws might not keep your audience from understanding you, but poor enunciation does reflect on your credibility as a speaker.

The best way to improve your articulation of sounds is first to identify words or phrases that you have a tendency to slur or chop. Once you have identified them, practice saying the words correctly. Make sure you can hear the difference between the improper and proper pronunciation. A speech teacher can help you to check your articulation.

Dialect Most newscasters in North America use what is called standard American pronunciation and do not typically have a strong dialect. A **dialect** is a consistent style of pronouncing words that is common to an ethnic group or a geographic region such as the South, New England, or the upper Midwest. In the southern part of the United States, people tend to prolong some vowel sounds when they speak. And in the northern Midwest, the word *about* sometimes sounds a bit like "aboat."

It took some adjustment for many U.S. citizens to get used to President John Kennedy's Bostonian pronunciation of *Cuba* as "Cuber" and *Harvard* as "Haaavahd." Lyndon Johnson's Texas twang was a sharp contrast to Kennedy's New England sound. George W. Bush's Texas lilt contrasted with the slight southern drawl of his predecessor, Bill Clinton. Although President Obama has less of an identifiable dialect than either Clinton or Bush did, he sometimes clips the ends of his words.

Are dialects detrimental to effective communication with an audience? Although a speaker's dialect may identify that person as being from a certain part of the country, it won't necessarily affect the audience's comprehension of the information unless the dialect is so pronounced that the listeners can't understand the speaker's words. However, research does suggest that listeners tend to prefer a dialect that is similar to their own pronunciation style.[27] Many well-known and effective speakers have a distinct dialect; Jesse Jackson, Bill Clinton, John Kerry, and Garrison Keillor are all known not only for their rhetorical skill but also for having some degree of a regional dialect. We don't recommend that you eliminate a mild dialect; but if your word pronunciation is significantly distracting to your listeners, you might consider modifying your dialect.

Dialect includes four elements: intonation pattern, vowel production, consonant production, and speaking rate.

- *Intonation pattern.* A typical North American intonation pattern is predominantly a rising and falling pattern. The pattern looks something like this:

  "Good ᵐᵒʳⁿing. How ᵃʳᵉ you?"

- Intonation patterns of other languages, such as Hindi, may remain on almost exactly the same pitch level; some native North American listeners find the monotone pitch distracting.

- *Vowel production.* Many people who speak English as a second language often clip, or shorten, the vowel sounds, which can make comprehension more challenging. Stretching or elongating vowels within words can be a useful skill for such speakers to develop. If this is a vocal skill that you need to cultivate, consider recording your speech and then comparing it with the standard American pronunciation you hear on TV or radio.

- *Consonant production.* The way people say consonants varies depending on which language they are speaking. It is sometimes difficult to produce clear consonants that are not overdone. Consonants that are so soft as to be almost unheard may produce a long blur of unintelligible sound rather than a crisply articulated sound.

- *Speaking rate.* People whose first language is not English sometimes speak at too fast a rate in the hope that this will create the impression of being very familiar with English. Slowing the rate just a bit often enhances comprehension for native English speakers listening to someone who is less familiar with English pronunciation. A rate that is too fast also contributes to problems with clipped vowels, soft or absent consonants, and an intonation pattern that is on one pitch level rather than comfortably varied.

Pronunciation Whereas articulation relates to the clarity of sounds, **pronunciation** concerns the degree to which the sounds conform to those assigned to words in standard English.[28] Mispronouncing words can detract from a speaker's credibility.[28] Often, however, we are not aware that we are not using standard pronunciation unless someone points it out.

Some speakers reverse speech sounds, saying "aks" instead of "ask," for example. Some allow an "r" sound to intrude into some words, saying "warsh" instead of "wash," or leave out sounds in the middle of a word, as in "ackchally" instead of "actually" or "Febuary" instead of "February." Some speakers also accent syllables in nonstandard ways; they say "*po*lice" instead of "po*lice'*" or "*um*brella" rather than "um*brel*la."

If English is not your native language, you might have to spend extra time working on your pronunciation and articulation. Here are two useful tips to help you: First, make an effort to prolong your vowel sounds. Speeeeak tooooo prooooolooooong eeeeeeach vooooooowel soooooound yooooooooou maaaaaaaake. Second, to reduce choppy-sounding word pronunciation, blend the end of one word into the beginning of the next. Make your speech flow from one word to the next instead of separating it into individual chunks of sound.[29]

Speaking with Vocal Variety To speak with variety is to vary your pitch, rate, and pauses. It is primarily through the quality of our voices, as well as our facial expressions, that we communicate whether we are happy, sad, bored, or excited. If your vocal cues suggest that you are bored with your topic, your audience will probably be bored also.

Appropriate variation in vocal pitch and rate as well as appropriate use of pauses can add zest to your speech and help to maintain audience attention.

Pitch Vocal pitch is how high or low your voice sounds. You can sing because you can change the pitch of your voice to produce a melody. Lack of variation in pitch has

been consistently identified as one of the most distracting characteristics of ineffective speakers. A monotone is boring.

Everyone has a habitual pitch. This is the range of your voice during normal conversation. Some people have a habitually high pitch, whereas others have a low pitch. The pitch of your voice is determined by how fast the folds in your vocal cords vibrate. The faster the vibration, the higher the pitch. Male vocal folds vibrate approximately 100 to 150 times each second; female vocal folds vibrate about 200 times per second, giving women a higher vocal pitch.

Your voice has **inflection** when you raise or lower the pitch as you pronounce words or sounds. Your inflection helps determine the meaning of your utterances. A surprised "ah!" sounds different from a disappointed "ah" or a questioning "ah?" Your vocal inflection is thus an important indicator of your emotions and gives clues as to how to interpret your speech.

In some cultures, vocal inflection plays a major role in helping people to interpret the meaning of words. For example, Thai, Vietnamese, and Mandarin Chinese languages purposely use such inflections as monotone, low, falling, high, and rising.[30] If you are a native speaker of a language in which pitch influences meaning, be mindful that listeners do not expect this in many Western languages, although all languages rely on inflection to provide nuances of meaning.

The best public speakers vary their inflection considerably. We're not suggesting that you need to imitate a top-forty radio disk jockey when you speak. But variation in your vocal inflection and overall pitch helps you to communicate the subtlety of your ideas.

Record your speech as you rehearse, and evaluate your use of pitch and inflection critically. If you are not satisfied with your inflection, consider practicing your speech with exaggerated variations in vocal pitch. Although you would not deliver your speech this way, it might help you to explore the expressive options that are available to you.

Rate How fast do you talk? Most speakers average between 120 and 180 words per minute. There is no "best" speaking rate. The speaking skill of great speakers does not depend on a standard rate of speech. Daniel Webster purportedly spoke at about 90 words per minute, Franklin Roosevelt at 110, President Kennedy at a quick-paced 180. Martin Luther King Jr. started his "I Have a Dream" speech at 92 words a minute and was speaking at 145 words per minute during his conclusion.[31] The best rate depends on two factors: your speaking style and the content of your message.

A common fault of many beginning speakers is to deliver a speech too quickly. One symptom of speech anxiety is that you tend to rush through your speech to get it over with. Feedback from others can help you to determine whether your rate is too rapid. Recording your message and listening critically to your speaking rate can help you to assess whether you are speaking at the proper speed.

Fewer speakers have the problem of speaking too slowly, but a turtle-paced speech will almost certainly make it more difficult for your audience to maintain interest. Remember that your listeners can grasp information much faster than you can speak it.

Pauses Mark Twain said, "The right word may be effective, but no word was ever as effective as a rightly timed pause." An appropriate pause can often do more to accent your

message than any other vocal characteristic. President Kennedy's famous line "Ask not what your country can do for you; ask what you can do for your country" was effective not only because of its language but also because it was delivered with a pause dividing the two thoughts. Try delivering that line without the pause; it just doesn't have the same power.

Effective use of pauses, also known as *effective timing*, can greatly enhance the impact of your message. Whether you are trying to tell a joke, a serious tale, or a dramatic story, your use of a pause can determine the effectiveness of your anecdote. Jay Leno, David Letterman, Conan O'Brien, and Ellen DeGeneres are masters at timing a punch line.

Beware, however, of the *vocalized pause*. Many beginning public speakers are uncomfortable with silence, and so, rather than pausing where it seems natural and normal, they vocalize sounds such as "umm," "er," "you know," and "ah." We think you will agree that "Ask not, ah, what your, er, country can do, ah, for you; ask, you know, what you, umm, can do, er, for your, uh, country" just doesn't have the same impact as the unadorned original statement.

One research study counted how frequently certain people use "uhs."[32] Science professors in this study said "uh" about 1.4 times a minute; humanities professors timed in at 4.8 times a minute—almost 3.5 times more. Another psychologist counted the "ums" per minute of well-known speakers. *Wheel of Fortune* host Pat Sajak won the count with almost 10 "ums" per minute. David Letterman was a close second with 8.1. Former President Bill Clinton had only 0.79 vocalized pause per minute. Former Vice President Dan Quayle had only 0.1. As a public speaker, you don't want to be the winner of this contest by having the most "uhs" and "ums" when you speak. Vocalized pauses will annoy your audience and detract from your credibility. Eliminate them.

Silence Silence can be an effective tool in emphasizing a particular word or sentence. A well-timed pause coupled with eye contact can powerfully accent your thought. Asking your audience a rhetorical question such as "How many of you would like to improve your communication skills?" will be more effective if you pause after asking the question rather than rushing into the next thought. Silence is a way of saying to your audience, "Think about this for a moment." Pianist Arthur Schnabel said this about silence and music: "The notes I handle not better than many pianists. But the pauses between the notes, ah, that is where the art resides.[33] In speech, too, an effective use of a pause can add emphasis and interest.

Characteristics of Good Vocal Delivery

Good Speakers	Poor Speakers
Speak with adequate volume	Speak too softly to be heard
Articulate speech sounds clearly and distinctly	Slur speech sounds
Pronounce words accurately	Mispronounce words
Have varied pitch	Have a monotonous pitch
Vary their speaking rate	Consistently speak too fast or too slowly
Pause to emphasize ideas	Rarely pause or pause too long

Using a Microphone "Testing. Testing. One . . . two . . . three. Is this on?" These are not effective, attention-catching opening remarks. Yet countless public speakers have found themselves trying to begin their speech, only to be upstaged by an uncooperative public address system. No matter how polished your gestures or well-intoned your vocal cues, if you are inaudible or use a microphone awkwardly, your speech will not have the desired effect. There are three kinds of microphones, only one of which demands much technique:

- *Lavaliere microphone.* The **lavaliere microphone** is the clip-on type that newscasters and interviewees often use. Worn on a cord around the neck or clipped to the front of a shirt or dress, it requires no particular care other than not thumping it or accidentally knocking it off.

- *Boom microphone.* The **boom microphone** is used by makers of movies and TV shows. It hangs over the heads of the speakers and is usually remote-controlled, so the speaker need not be particularly concerned with it.

- *Stationary microphone.* The third kind of microphone—and the most common—is the **stationary microphone**. This is the type that is most often found attached to a lectern, sitting on a desk, or standing on the floor. Generally, the stationary microphones that are used today are multidirectional and convert to hand mikes. You do not have to remain frozen in front of a stationary mike while delivering your speech. However, you do need to take some other precautions when using one, as described in the How To box.

Use a Stationary Microphone

- *Stay still if you have a fully stationary microphone.* If the microphone does not convert to a hand mike, you will have to remain behind the microphone, keeping your mouth about the same distance from the mike at all times to avoid distracting fluctuations in the volume of sound. You can turn your head from side to side and use gestures, but you will have to limit other movements.

- *Speak directly into the microphone,* making sure that your words are appropriately amplified. Some speakers lower their volume and become inaudible when they have a microphone in front of them.

- *Speak clearly and crisply.* All kinds of microphones amplify sloppy habits of pronunciation and enunciation. Be especially careful when articulating such "explosive" sounding consonants as *B* and *P*; they can be overamplified by the microphone and produce a slight popping sound. Similarly, a microphone can intensify the sibilance of the *S* sound at the beginning or ending of words (such as *in hiss, sometime,* or *specials*). You might have to articulate these sounds with slightly less intensity to avoid creating overamplified, distracting noises.

- *Test with care.* If you must test a microphone, count or ask the audience whether they can hear you. Blowing on a microphone produces an irritating noise.

- *Do not tap, pound, or shuffle anything near the microphone.* These noises will be heard by the audience loudly and clearly. If you are using note cards, quietly slide them aside as you progress through your speech. Notes on paper are more difficult to handle quietly, but do so with as little shuffling as you can manage.

Under ideal circumstances, you will be able to practice with the type of micro-phone you will use before you speak. If you have the chance, figure out where to stand for the best sound quality, and determine how sensitive the mike is to extraneous noise. Practice will accustom you to any voice distortion or echo that might occur so that these sound qualities do not surprise you during your speech.

Personal Appearance

Most people have certain expectations about the way a speaker should look. One of your audience analysis tasks is to identify what those audience expectations are. This can be trickier than it might at first seem. John T. Molloy has written two books, *Dress for Success* and *Dress for Success for Wome*n, in an effort to identify what the well-dressed businessperson should wear. But as some of Molloy's research points out, appropriate wardrobe varies, depending on climate, custom, culture, and audience expectations. For example, most CEOs who speak to their stockholders at the annual stockholders meeting typically wear a suit and tie—but not Steve Jobs, former head of Apple. To communicate his casual and contemporary approach to business, he often wore jeans and a sweater.

There is considerable evidence that your personal appearance affects how your audience will respond to you and your message, particularly during the opening mo-ments of your presentation. If you violate their expectations about appearance, you will be less successful in achieving your purpose. One study found, for example, that men who have a nose ring are less likely to be hired during a job interview.[34] Yet even this research conclusion, published in 2003, is based on a specific situation and time; it's possible that years from now, a nose ring will have no impact, either positive or negative, on a person's credibility. Our point: It's the audience and the cultural expecta-tions of audience members that determine whether a speaker's personal appearance is appropriate or not, not some fashion guru or magazine editor.

13.d   Audience Diversity and Delivery

Most of the suggestions that we have offered in this chapter assume that your listeners will be expecting a typical North American approach to delivery. However, these assump-tions are based on research responses from U.S. college students, who are mostly white and in their late teens or early twenties, so our suggestions are not applicable to every au-dience. As we have stressed throughout the book, you need to adapt your presentation to the expectations of your listeners, especially those from different cultural backgrounds. Consider the following suggestions to help you develop strategies for adapting both your verbal and your nonverbal messages for a culturally diverse audience:

- *Avoid an ethnocentric mindset.* As you learned in Chapter 5, *ethnocentrism* is the as-sumption that your own cultural approaches are superior to those of other cultures. When considering how to adapt your delivery style to your audience, try to view other approaches and preferences not as right or wrong but merely as different from your own.

- *Consider using a less dramatic style for predominantly high-context listeners.* A high-context culture places considerable emphasis on unspoken messages. Therefore, for a high-context audience, you need not be overly expressive. For example, for many Japanese people, a delivery style that included exuberant gestures, overly dramatic facial expressions, and frequent movements might seem overdone. A more subtle, less demonstrative approach would create less "noise" and be more effective.

- *Consult with other speakers who have presented to your audience.* Talk with people you know who are familiar with the cultural expectations of the audience you will address. Ask specific questions. For example, when speaking in Poland, one of the authors expected the speech to start promptly at 11 A.M., as announced in the program and on posters. By 11:10, it was clear the speech would not begin on time. In Poland, it turns out, all students know about the "academic quarter." This means that most lectures and speeches begin at least fifteen minutes (a quarter hour) after the announced starting time. If the author had asked another professor about the audience's expectations, he would have known this custom in advance. As you observe or talk with speakers who have addressed your target audience, ask the following questions:

    What are audience expectations about where I should stand while speaking?

    Do listeners like direct eye contact?

    When will the audience expect me to start and end my talk?

    Will listeners find movement and gestures distracting or welcome?

- *Monitor your level of immediacy with your audience.* As we noted earlier, speaker immediacy involves how close you are to your listeners, the amount of eye contact you display, and whether you speak from behind or in front of a lectern. North Americans seem to prefer immediacy behaviors from speakers. Some cultures may expect less immediacy; the key is not to violate what listeners expect.[35] For example, we've been told that Japanese audiences don't expect speakers to move from behind a lectern and stand very close to listeners. Even in small seminars, Japanese speakers and teachers typically stay behind the lectern.

- *Monitor your expression of emotion.* Not all cultures interpret and express emotions the same way. People from the Middle East and the Mediterranean are typically more expressive and animated in their conversation than are northern Europeans.[36] People from a high-context culture—a culture in which nonverbal messages are exceptionally important (such as Japanese or Chinese)—place greater emphasis on the delivery of a message than do people from a low-context culture (such as North Americans).[37]

    Remember, however, that even though you may be speaking to an audience from a low-context culture—a culture that places a high value on verbal messages—you do not have license to ignore how you deliver a message. Delivery is always important. But audience members from a high-context culture will rely heavily on your unspoken message to help them interpret what you are saying.

- *Know the code.* Communication occurs when speaker and listener share the same code system—both verbal and nonverbal. One of the authors of this book embarrassed himself with a Caribbean audience because he used a circled thumb and finger gesture to signal "okay" to compliment a student. Later he discovered that this was an obscene gesture—like extending a middle finger to a North American audience. Even subtle nonverbal messages communicate feelings, attitudes, and cues about the nature of the relationship between you and your audience, so it is important to avoid gestures or expressions that might offend your listeners.

- *Prepare for working with a translator.* The How To box offers advice for when you are invited to address listeners who speak a language different from your own and your message is being translated.

HOW TO

Work Well with a Translator

- Learn enough of the language to provide at least an opening greeting in the language of your listeners: "Good morning" (*Buenos dias*) or "Good evening" (*Buenos noches*).
- Speak more slowly than normal, to give your translator time to listen and repeat your message.
- If you'd planned on speaking for 20 minutes, cut your content in half, because your translator will be repeating what you say in the language of the your audience.
- Use short, simple sentences. Pause frequently to give your translator time to translate your message.
- If possible, give your translator an outline of your message.
- Avoid slang, jargon, and figures of speech such as "pony up," "elephant in the room," "piggyback," "clear as a bell," and "thick as thieves."
- Use jokes and humor with caution: Jokes often do not translate well.
- Consider using PowerPoint^{TM} slides; the slides can help your translator. If possible, have your PowerPoint slides translated into the language of your audience.
- If your audience shows nonverbal clues that something you (or your translator) said is unclear, ask the audience if your message is clear.

Source: "Don't Get Lost in Translation," *Herald*, Vol 157, 4 (April 2010), p. 32. Copyright 2010. Herald Publishing House. Reprinted by permission.

Although we cannot provide a comprehensive description of each cultural expectation you may face in every educational and professional setting, we can remind you to keep cultural expectations in mind when you rehearse and deliver a speech. We are not suggesting that you totally abandon your own cultural expectations about speech delivery. Rather, we urge you to become sensitive and responsive to cultural differences. There is no universal dictionary of nonverbal meaning, so spend some time asking people who are from the same culture as your prospective audience about what gestures and expressions your audience will appreciate.

13.e Rehearsing Your Speech: Some Final Tips

Just knowing some of the characteristics of effective speech delivery will not make you a better speaker unless you can put these principles into practice. Effective public speaking is a skill that takes practice. Practicing takes the form of rehearsing. As indicated in Figure 13.1, rehearsing your speech helps you to prepare to deliver your speech to an audience.
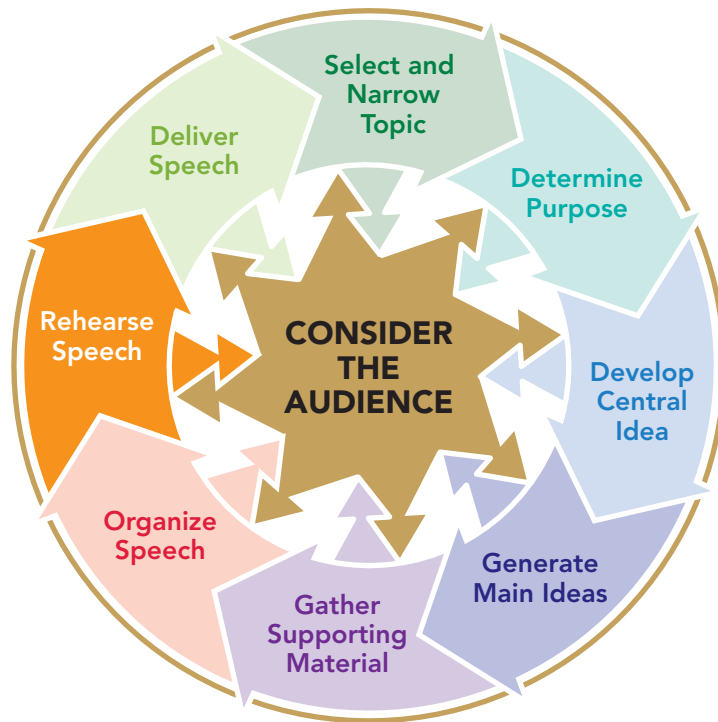
FIGURE 13.1 *Rehearsing your speech delivery will help you to present your speech with confidence.*

Do you want to make a good grade on your next speech? Research suggests that one of the best predictors of the effectiveness of a speech is the amount of time you spend preparing and rehearsing it; instructors gave higher grades to students who spent more time rehearsing their speeches and gave lower grades to students who spent less time preparing and rehearsing.[38] The How To box gives some suggestions for making your rehearsals effective.]

Make the Most of Your Rehearsal Time

- *Give yourself enough time.* Finish drafting your speech outline at least two days before your speech performance.
- *Practice before making speaking notes.* Before you prepare the speaking notes to use in front of your audience, rehearse your speech aloud to help determine where you will need notes to prompt yourself.
- *Time your speech.* Revise your speech as necessary to keep it within the time limits set by your instructor or whoever invited you to speak.
- *Prepare your speaking notes.* Use whatever system works best for you. Some speakers use pictorial symbols to remind themselves of a story or an idea. Others use complete sentences or just words or phrases in an outline pattern to prompt them. Most teachers advocate using note cards for speaking notes.
- *Rehearse your speech standing up.* This will help you to get a feel for your use of gestures as well as your vocal delivery. Do not try to memorize your speech or choreograph specific gestures. As you rehearse, you might want to modify your speaking notes to reflect appropriate changes.
- *Rehearse with an audience.* If you can, present your speech to someone else so that you can practice establishing eye contact. Seek feedback from your captive audience about both your delivery and your speech content.
- *Record your rehearsals.* A video recording lets you observe your vocal and physical mannerisms and make necessary changes. If you don't have a video camera, you may find it useful to practice before a mirror so that you can observe your body language—it's low-tech, but it still works.
- *Rehearse using all your presentation aids.* Don't wait until the last minute to plan, prepare, and rehearse with flipcharts, PowerPoint slides, or other aids that you will need to manipulate as you speak.
- *Be realistic.* Re-create, as much as possible, the speaking situation you will face. If you will be speaking in a large classroom, find a large classroom in which to rehearse your speech. If your audience will be seated informally in a semicircle, then this should be the context in which you rehearse your speech. The more realistic the rehearsal, the more confidence you will gain.
- *Practice good delivery skills while rehearsing.* Remember this maxim: Practice *makes* perfect if practice *is* perfect.

13.f   Delivering Your Speech

You have rehearsed your speech several times; it is not memorized, but you are comfortable with the way in which you express the major ideas. Your last task is calmly and confidently to communicate with your audience. You are ready to deliver your speech.

As the time for presenting your speech to your audience approaches (see Figure 13.2), consider the following suggestions to help you prepare for a successful performance:
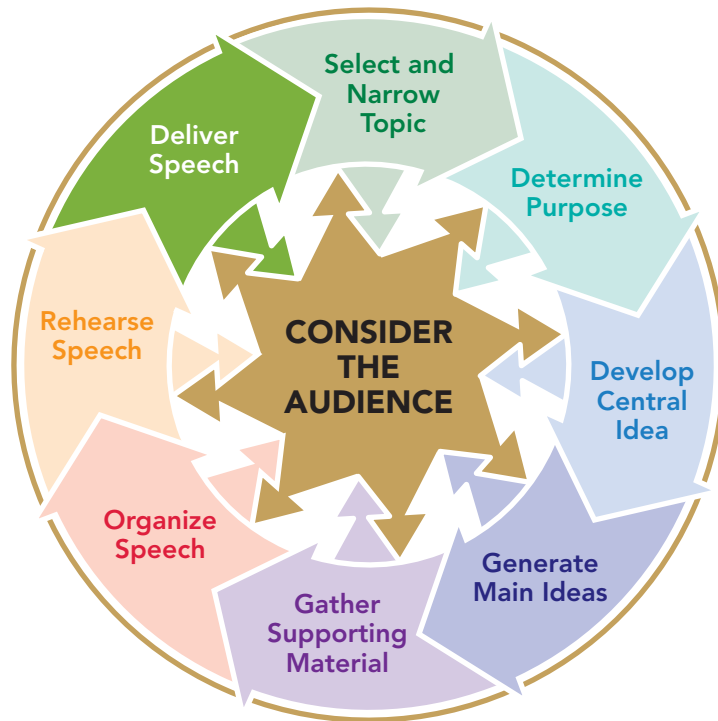
FIGURE 13.2 *Delivering the speech is the culmination of the audience-centered speechmaking process.*

- *Get plenty of rest before your speech.* Last-minute, late-night final preparations can take the edge off your performance. Many professional public speakers also advocate that you watch what you eat before you speak; a heavy meal or too much caffeine can have a negative effect on your performance.

- *Review the suggestions in Chapter 2 for becoming a confident speaker.* It is normal to have prespeech jitters. But if you have developed a well-organized, audience-centered message on a topic of genuine interest to you, you're doing all the right things to make your speech a success. Remember some of the other tips for developing confidence. Use deep breathing techniques to help you relax. Also, make sure you are especially familiar with your introduction and conclusion. Act calm to feel calm.

- *Arrive early for your speaking engagement.* If the room is in an unfamiliar location, give yourself plenty of time to find it. As we suggested in Chapter 5, you may want to rearrange the furniture or make other changes in the speaking environment.

If you are using audiovisual equipment, check to see that it is working properly, and set up your support material carefully. Relax before you deliver your message; budget your time so that you do not spend the moments before you speak hurriedly looking for a parking place or frantically trying to attend to last-minute details.

- *Visualize success.* Picture yourself delivering your speech in an effective way. Also, remind yourself of the effort you have made preparing for your speech. A final mental rehearsal can boost your confidence and help ensure success.

Even though we have identified many time-tested methods for enhancing your speech delivery, keep in mind that speech delivery is an art rather than a science. The manner of your delivery should reflect your personality and individual style.

13.g Responding to Questions

It's possible that a speech you deliver will be followed by a question-and-answer (Q & A) session. These sessions can be especially challenging, because although you might not know the questions in advance, you will still be expected to deliver your answers thoughtfully and smoothly. During a Q & A session, your delivery method changes to impromptu speaking. In addition to the suggestions for impromptu speaking we offered earlier, here are additional tips to make the Q & A period less challenging:[39]

- *Prepare.* One of the best ways to prepare for a Q & A session is to anticipate what questions you may be asked. How do you anticipate questions? You analyze your audience. Think of possible questions those particular listeners might ask you, and then rehearse your answers. Before important political debates, candidates have their staff members pepper them with questions so that the candidates can practice responding. Perhaps your friends can ask you questions after you have rehearsed your speech for them.

- *Repeat or rephrase the question.* Repeating a question helps in four ways. First, your paraphrase makes sure that everyone can hear the question. Second, paraphrasing ensures that you understand the question before you go charging off with your answer. Third, by paraphrasing, you can succinctly summarize rambling questions. Finally, repeating the question gives you just a bit of time to think about your answer.

- *Stay on message.* Sometimes listeners may ask questions unrelated to your talk. If this happens, you'll want to find a way to gently guide your questioner back to the message you have prepared. Keep bringing the audience back to your central idea. Your answers, rather than the questions, are what are important. We're not suggesting that you dodge questions. You should address the question asked, but reemphasize the key points you have made. Some seasoned speakers suggest that you save a bit of your speech to deliver during the Q & A session. This is called giving a "double-barreled" talk.[40] You present your speech, and then, during the Q & A period, you give your second, much briefer speech.

- *Respond to the audience, not just the person who asked the question.* Although you can start your response by having eye contact with the person who asked you a question, make sure that you stay audience-centered. Look at the entire audience, and keep in mind that your response should be relevant to them. If the questioner wants specific information that is of interest only to that person, you could speak with the questioner individually after your speech.

- *Ask yourself the first question.* One way to prime the audience for the Q & A session is to ask yourself a challenging question first. For example, you might say, "As we move into Q & A, a number of you may be wondering. . . ." State the question, and answer it. Doing this also gives you a comfortable way to make a transition between the speech and the Q & A period. Asking yourself a tough question tells the audience that you're open for serious questions, and it snaps them to attention as well.

- *Listen nonjudgmentally.* Use the effective listening skills that we discussed in Chapter 4. Keep your eyes focused on the person asking the question, lean forward slightly, and give your full attention to the questioner. Audience members expect speakers to be polite and attentive. If you think the question is stupid, don't say so. Just listen and respond courteously. Audience members can judge for themselves whether a question was appropriate or not. Don't wince, grimace, or scowl at the questioner. You'll gain more credibility by keeping your cool than by losing your composure.

- *Neutralize hostile questions.* Every hostile question gives you an opportunity to score points with your listeners. You'll have your listeners' attention; use that attention to your advantage. The following strategies can help:

  Restate the question. If the question was a lengthy attack, focus on the essence of the issue. Suppose a questioner says, "Your ideas are just wrong! I'm angry that you have no clue as to how to proceed. Your proposal has been a disaster in the past. Why are you still trying to make it work?" A paraphrase could be "You're asking me why I'm still trying to implement a program that hasn't been successful. From your perspective, the program has failed."

  Acknowledge emotions. For example, you could say, "I can understand why you are angry. I share your anger and frustration. It's because of my frustration that I want to give my proposal more time to work."

  Don't make the issue personal. Even if the hostile questioner has made you the villain, don't attack the person who asked the question. Keep the conversation focused on issues, not on personalities.

  Get to the heart of the issue. Respond directly to a hostile question. Consider restating the evidence that you presented in your speech. Or provide new insights to support your position.

- *When you don't know, admit it.* If you've been asked a question to which you don't know the answer, just say so. You can promise to find out more information and

then get back to the person later. (If you make such a promise, follow through on it. Ask for the person's business card or e-mail address at the end of the Q & A session.)

- *Be brief.* Even if you have anticipated questions and have a double-barreled talk, make your answers short and to the point.

- *Use organizational signposts.* Quickly organize your responses. If you have two responses to a question, let your listeners know it. Then use a verbal signpost (a statement that clues your audience in to how you're organizing your message) by saying. "I have two responses. First. . . ." When you get to your second point, say, "My second point is. . . ." These signposts will both help you to stay organized and impress your listeners with your clarity.

- *Indicate when the Q & A period is concluding.* Tell your audience, "I have time for two more questions." Let them know that the Q & A session will soon conclude. Even if you have someone helping you to moderate the discussion, you should remain in charge of concluding the session.

STUDY GUIDE

Remember These Main Ideas

- The way in which you deliver your speech plays a major role in the successful communication of your thoughts and emotions to an audience.
- Listeners expect effective delivery, and audiences will believe what they see more readily than what they hear.
- Of the four delivery methods—manuscript, memorized, impromptu, and extemporaneously—the extemporaneous method is desirable in most situations.
- Extemporaneous speaking is speaking from a written or memorized general outline but without the exact wording in front of you or in memory.
- An extemporaneous style is conversational; it sounds live rather than prepared. It gives the impression that the speech is being created as it is heard.
- Eye contact is the single most important delivery variable. Looking at your audience helps to control communication, establishes your credibility, maintains audience interest, and provides feedback about how your speech is coming across.
- Your gestures, movements, and posture should appear natural and relaxed, definite, consistent with your message, varied, unobtrusive, and coordinated with what you say. They should also be appropriate to your audience and situation.
- Your facial expressions and vocal cues are the primary ways in which you communicate your feelings and emotions to an audience.
- How loudly you speak, how clearly you articulate, and whether you correctly pronounce the words you use will determine how well your audience will understand your thoughts. Your vocal pitch, speech rate, and use of pauses and silence can help to provide variation to add interest to your talk.
- For a culturally diverse audience, consider adapting both your verbal and your nonverbal message.
- Leave at least two days to rehearse your speech and develop your notes.
- As much as possible, re-create the speech environment when you rehearse.
- Get plenty of rest before your speech, and review the suggestions for becoming a confident speaker, such as using deep breathing techniques to help you relax, making sure you are especially familiar with your introduction and conclusion, and acting calm to feel calm.
- Arrive early for your speaking engagement, and visualize your success.
- During a Q & A session, your delivery method changes to impromptu speaking. To make the Q & A period less challenging, prepare, but when you don't know an answer, admit it.
- Repeat or rephrase questions in a Q & A, listen nonjudgmentally, and neutralize hostile questions. When you answer, be brief, stay on message, and use organizational signposts.

Understand These Key Terms

articulation (p. 268)

boom microphone (p. 273)

dialect (p. 269)

emotional contagion
theory (p. 256)

extemporaneous
speaking (p. 259)

immediacy (p. 266)

immediacy behaviors (p. 266)

impromptu speaking (p. 258)

inflection (p. 271)

lavaliere microphone (p. 273)

manuscript speaking (p. 257)

memorized speaking (p. 258)

nonverbal communication
(p. 254)

nonverbal-expectancy theory
(p. 254)

pitch (p. 270)

pronunciation (p. 270)

stationary microphone
(p. 273)

volume (p. 268)

Think about These Questions

- Roger was so nervous about his first speech that he practiced it again and again. He could have given the speech in his sleep. He had some great examples, and his instructor had praised his outline. But as he gave his speech, he saw his classmates tuning out. What might he have done wrong, and how could he have rescued his speech?

- Monique is self-conscious about her hand gestures, and she often just puts her hands behind her back. What advice would you give Monique to help her use gestures more effectively?

- Brenda, who is from a rural area in Kentucky, is now a student at a prestigious college in Boston, Massachusetts. She has to deliver a speech to her classmates. Is it ethical for her to deliver her speech using the Boston dialect even though she uses her original speech patterns with friends and when she returns to Kentucky? Why or why not?

- Most politicians at the state or national level hire image consultants to help them project the most positive impression of their skills and abilities. Is it ethical to use such consultants, especially when their sole objective is to manipulate constituents into thinking that the speaker is more credible than he or she really is?

Learn More Online

Don't know how to say a word correctly? Get pronunciation help from these sites:

The CMU Pronouncing Dictionary uses phonetic markings to show you the proper pronunciations of words.
www.speech.cs.cmu.edu/cgi-bin/cmudict/

Dictionary.com offers recordings of words along with their definitions.
www.dictionary.com

Designing and Using Presentation Aids

14

> "The soul never thinks without a picture."
>
> —Aristotle

Perhaps it has happened to you. A professor flashes one PowerPoint™ slide after another while droning on about British history or some other topic. As you sit there, bored out of your socks, you think, "Why doesn't she just hand out the PowerPoint slides or simply put them online and let us go? I don't need her to read her notes to me." Following such a mind-numbing experience, you can understand the phrase "Death by PowerPoint."

PowerPoint and the multitude of other presentation aids that speakers may use—especially visual aids—are powerful tools. They can help you to communicate your ideas with greater clarity and impact than you can with words alone. But they can also overwhelm your speech or be so redundant that your audience tunes you out. This chapter will help you to avoid being a PowerPoint "executioner" and ensure that your presentation aids add life to your speech rather than killing your message.

A **presentation aid** is any tangible object, image, or sound, that reinforces your point so that your audience can better understand it. Charts, photographs, posters, drawings, graphs, PowerPoint slides, movies, and videos are just some of the types of presentation aids that we will discuss. Some of these, such as movies and videos, call on sound as well as sight to help you make your point.

In this chapter, we look at presentation aids as an important communication tool, and we examine several kinds of aids. Toward the end of the chapter, we suggest guidelines for using presentation aids in your speeches.

14.a The Value of Presentation Aids

When you are first required to give a speech using presentation aids, you might wonder, "How can I use presentation aids in an informative or persuasive speech? Those kinds of speeches don't lend themselves to visual images." As it happens, almost any speech can benefit from presentation aids. A speech for which you are expected to use presentation aids is not as different from other types of speeches as you might at first think. Your general objective is still to inform, persuade, or entertain. The key difference is that you will use supporting material that can be seen, rather than only heard, by an audience.

Presentation aids are invaluable to an audience-centered speaker. They help your audience to understand and remember your message and help you to communicate the organization of your ideas, gain and maintain attention, and illustrate a sequence of events or procedures.[1]

- *Presentation aids enhance understanding.* Of your five senses, you learn more from sight than from all the others combined. In fact, it has been estimated that more than 80 percent of all information comes to you through sight.[2] To many people, seeing is believing. We are a visually oriented society. For example, most of us learn the news by seeing it presented on TV or the Internet. Because your audience is accustomed to visual reinforcement, it is wise to consider how you can increase their understanding of your speech by using presentation aids.

- *Presentation aids enhance memory.* Your audience will not only have an improved understanding of your speech but also better remember what you say as a result of visual reinforcement.[3] There is evidence that high-tech presentation aids enhance learning.[4] Researchers estimate that people remember 10 percent of what we read, 20 percent of what we hear, 30 percent of what we see, and 50 percent of what we simultaneously hear and see. In a speech about the languages spoken in Africa, your audience is more likely to remember words in Arabic, Swahili, and Hausa if you display the words visually rather than just speaking them.

- *Presentation aids help listeners to organize ideas.* Most listeners need help understanding the structure of a speech. Even if you lay out your major points clearly, use effective internal summaries, and make clear transition statements, your listeners will welcome additional help. Listing major ideas on a chart, a poster, or an overhead transparency can add clarity to your talk and help your audience grasp your main ideas. Visually presenting your major ideas during your introduction, for example, can help your audience to follow the ideas as you bring them into the body of your speech. You can display key ideas during your conclusion to help summarize your message succinctly.

- *Presentation aids help to gain and maintain attention.* Deshawn began his speech about poverty in the United States by showing a photo of the face of an undernourished child. He immediately had the attention of his audience. Midway through her speech about the lyrics in rap music, Tomoko not only spoke the words of a song but also displayed a giant poster of the lyrics so that her audience could read the words and sing along. Presentation aids not only grab the attention of your listeners but also keep their interest when words alone might not.

- *Presentation aids help to illustrate a sequence of events or procedures.* If your purpose is to inform an audience about a process—how to do something or how something functions—you can do this best through actual demonstrations or with a series of visuals. Whether your objective is instructing people on how to make a soufflé or how to build a greenhouse, demonstrating the step-by-step procedures helps your audience to understand them.[5] If you wish to explain how hydroelectric power is generated, a series of diagrams can help your listeners to understand and visualize the process.

Today's audiences expect visual support. Contemporary audiences are quite different from audiences of over a century ago when Thomas Edison invented the kinetoscope, a precursor of the movie camera. Edison said, "When we started out it took the average audience a long time to assimilate each image. They weren't trained to visualize more than one thought at a time."[6] Times have changed. The predominance of visual images—on TV, in movies, on the Internet, and even on our phones—attests to how central images are in the communication of information to modern audiences.

Contemporary communicators understand the power of visual rhetoric in informing and persuading others. **Visual rhetoric** is the use of images as an integrated element in the total communication effort a speaker makes to achieve his or her speaking goal.[7] To be a visual rhetorician is to assume the role of an audience member and consider not only

what a listener hears but also what a listener sees. A speech should be more than just what a speaker says with a few PowerPoint slides or other visual aids added as an afterthought. Today's listeners are sophisticated and are more likely than listeners of only a few years ago to expect a visually satisfying message to help them make sense out of what you are saying.

The Value of Presentation Aids

They help your audience to:

- Understand your message.
- Remember your message.
- Grasp the organization of your message.
- Pay attention.
- Follow a sequence of events or procedures.

14.b   Types of Presentation Aids

The first question many students ask when they learn that they are required to use presentation aids is "What type of presentation aid should I use?" We will discuss three classes of presentation aids: three-dimensional, two-dimensional, and audiovisual.

Three-Dimensional Presentation Aids

Objects You have played the trombone since you were in fifth grade, so you decide to give an informative speech about the history and function of this instrument. Your trombone is an obvious presentation aid, which you can show to your audience as you talk about how it works. Perhaps you might play a few measures to demonstrate its sound and your talent.

Objects add interest because they are tangible. They can be touched, smelled, heard, and even tasted as well as seen. Objects are real, and audiences like the real thing.

When you use an object to illustrate an idea, make sure that you can handle the object with ease. An object that is too large can be unwieldy and difficult to show. You may find it difficult to assemble and describe your wind surfing equipment, for example. Tiny objects can be seen only close up. It will be impossible for your listeners to see the detail on your antique thimble, the intricate needlework on your cross-stitch sampler, or the attention to detail in your miniature log cabin. Other objects can be dangerous to handle. One speaker, for example, attempted a demonstration of how to string an archery bow. He made his audience extremely uncomfortable when his almost-strung bow flew over the heads of his listeners. He certainly got their attention, but he lost credibility.

Models If you cannot bring the object that you would like to show your audience, consider showing a **model** of it. You cannot bring a World War II fighter plane to class,

so buy or build a scale model instead. To illustrate a lecture about human anatomy, one student brought a plastic model of a skeleton. An actual human skeleton would have been difficult to get and to carry to class. Similarly, most colleges and universities do not allow firearms on campus, and a drawing that shows the features of a gun is much safer than a real gun or even a toy gun. If you need to show the movable parts of a gun, perhaps a papier-mâché, plastic, or wood model would serve. Make sure, however, that any model you use is large enough to be seen by all members of your audience.

People At least since Ronald Reagan, U.S. presidents have used people as visual aids during their State of the Union addresses, relating a poignant story and then asking the protagonist of the story, seated in the balcony, to stand and be recognized. One speechwriter noted that George W. Bush used this strategy to especially good effect, finding it "a way of coming down from the stage, as it were, and mingling with the crowd."[8]

In classroom speeches, too, people can serve as presentation aids. Amelia, a choreographer for the Ballet Folklorico Mexicano, wanted to illustrate an intricate Latin folk dance, so she arranged to have a dancer attend her speech to demonstrate the dance. Using people to illustrate your message can be tricky, however. Follow the tips in the How To box to help you avoid difficulties.

Use People as Presentation Aids

- *Choose models with care.* It is usually unwise to ask for spur-of-the-moment help from volunteers while you are delivering your speech. Instead, choose a trusted friend or colleague, Beware of using children, who are often unpredictable.
- *Plan and practice.* Before your presentation, be sure that you fully inform your model about what needs to be done. You should also rehearse your speech using your living presentation aid.
- *Time your model's appearance.* It is distracting to have your support person stand beside you doing nothing. If you don't need the person to demonstrate something during your opening remarks, allow the person to be seated in a convenient place. Then introduce him or her to your audience when needed.
- *Stay in control.* Remember that your presentation aids are always subordinate to your speech. Do not allow your assistants to run away with the show. For example, don't let your dancer perform longer than necessary to illustrate your point about technique. Nor should you permit your models to prance about too provocatively while displaying your dress designs. And don't allow your buddy to throw you when you demonstrate the wrestling hold that made you the district wrestling champ.

You can even serve as your own presentation aid to demonstrate or illustrate major points. If you are talking about tennis, you might bring your racquet to class so that you can illustrate your superb backhand or simply show novices the proper way to hold it. If you are a nurse or emergency medical technician giving a talk about medical procedures, by all means wear your uniform to establish your credibility.

Two-Dimensional Presentation Aids

The most common presentation aids are two-dimensional: drawings, photographs, slides, maps, graphs, charts, flipcharts, and chalkboards. A few presenters continue to use overhead transparencies. Although two-dimensional aids are the most common, you'll more than likely incorporate them into PowerPoint slides to illustrate your message. As we discuss two-dimensional visual aids, we'll offer general suggestions both for using them in the old-fashioned way and for incorporating them into PowerPoint presentations. A little later in the chapter, we'll focus exclusively on how to use PowerPoint graphics.

Drawings Drawings are popular and often-used presentation aids because they are easy and inexpensive to make. Drawings can be tailored to your specific needs. To illustrate the functions of the human brain, for example, one student traced an outline of the brain and labeled it to indicate where brain functions are located. Another student wanted to show the different sizes and shapes of leaves of trees in the area, so she drew enlarged pictures of the leaves, using appropriate shades of green.

You don't have to be a master artist to develop effective drawings. As a rule, large and simple line drawings are more effective for stage presentations than are detailed images. If you have absolutely no faith in your artistic skill, you can probably find a friend or relative who can help you to prepare a useful drawing, or you may be able to use computer software to generate simple line drawings.

Photographs Photographs can be used to show objects or places that cannot be illustrated with drawings or that an audience cannot view directly. The problem with photos printed on paper is that they are usually too small to be seen clearly from a distance. If your listeners occupy only two or three rows, it might be possible to hold a photograph close enough for them to see a key feature of the picture. The details will not be visible, however. Passing a photograph among your listeners is not a good idea either; it creates competition for your audience's attention.

The only way to be sure that a printed photograph will be effective as a presentation aid for a large audience is to enlarge it. You can enlarge your photos at a photo-developing store. If you're using nondigital images, you can scan them and have them enlarged. You can easily find photography services online to send your digital photos to for enlargement. If you're using PowerPoint, you can import your photos into PowerPoint slides to make them large enough for everyone to see.

Slides Twenty years ago, in the BP ("before PowerPoint") era, public speakers who wanted to illustrate a talk with photos used 36-millimeter slides. A theater professor might, for example, project slides of his trip to Greece depicting what an ancient Greek theater looked like.

But slides have several disadvantages: The room has to be darkened, and slides require special projectors (with bulbs that all too often burn out just as the room lights are dimmed). In addition, slides need to be loaded properly or they could be projected upside down. Today, a speaker rarely uses slides because of the advantages of PowerPoint:

The room need not be as dark, written titles can be added, and images are easily cropped and enlarged. Photo-developing stores can convert your slides into digital images that you can use more effectively in PowerPoint presentations.

Maps Most maps are designed to be read from a distance of no more than two feet. As with photographs, the details on most maps won't be visible to your audience. However, you could use a large map to show general features of an area. Or you can use a magnified version of your map. Certain copiers can enlarge images as much as 200 percent. It is possible, using a color copier, to enlarge a standard map of Europe enough for listeners in the last row to see the general features of the continent. Using a dark marker, one speaker highlighted the borders on a map of Europe to indicate the countries she had visited the previous summer (see Figure 14.1). She used a red marker to show the general path of her journey.

FIGURE 14.1 *A map can be an effective visual aid, especially if the speaker personalizes it by highlighting the relevant information.*

Graphs A **graph** is a pictorial representation of statistical data in an easy-to-understand format. Most graphs that are used in speeches are prepared by using either Excel or Word and then displayed as PowerPoint slides.

Why use a graph? Because statistics are abstract summaries of many examples, most listeners find that graphs help to make the data more concrete. Yet research suggests that in addition to presenting information in a graph, it's important to narrate the information presented.[9] Don't just show it—talk about it. Graphs are particularly effective in showing overall trends and relationships among data. The four most common types of graphs are bar graphs, pie graphs, line graphs, and picture graphs.
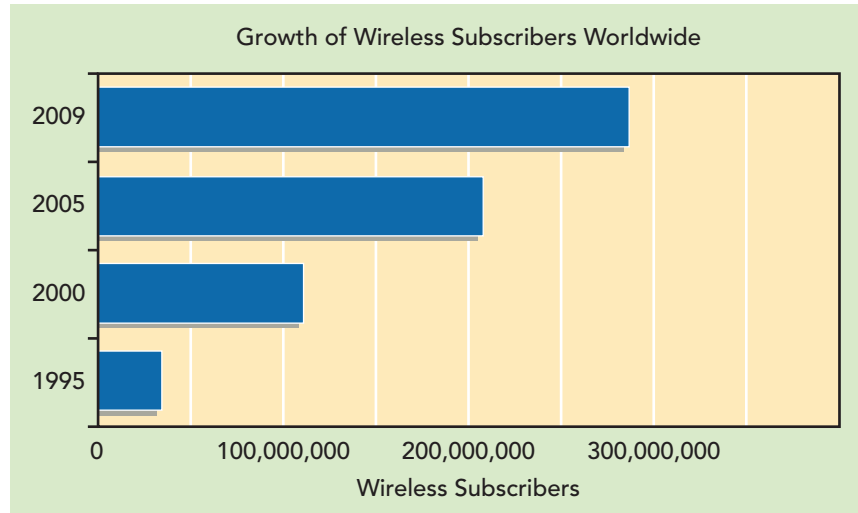
FIGURE 14.2 *Bar graphs can help to summarize statistical information clearly so that the information is immediately visible to the audience.*
Source: U.S. data from CTIA The Wireless Association, *2010 CTIA Semi-Annual Wireless Industry Survey*
<www.ctia.org/advocacy/research/index.cfm/AID/10316>

- *Bar graphs.* A **bar graph** uses flat areas—bars—of various lengths to represent information. The bar graph in Figure 14.2 clearly shows the growth rates in the number of wireless subscribers. This graph makes the information clear and immediately visible to an audience. By comparison, words and numbers are more difficult to assimilate, especially in something as ephemeral as a speech.

- *Pie graphs.* A **pie graph** shows the individual shares of whole. The pie graph in Figure 14.3 shows the top Internet search providers. Pie graphs are especially useful in helping your listeners to see quickly how data are distributed in a given category or area.

- *Line graphs.* **Line graphs** show relationships between two or more variables, using lines or curves. Like bar graphs, line graphs organize statistical data to show overall trends (Figure 14.4). A line graph can cover a greater span of time or numbers than a bar graph can without looking cluttered or confusing. As with other types of presentation aids, a simple line graph communicates better than a cluttered one.

- *Picture graphs.* In place of either a line or a bar, you can use pictures to represent the data you are summarizing (Figure 14.5). **Picture graphs** look somewhat less formal and less intimidating than other kinds of graphs. One of the advantages of picture graphs is that they use few words or labels, which makes them easier for your audience to read.

Charts **Charts**, such as the table of statistics shown on page 165 in Chapter 7, summarize and present a great deal of information in a small amount of space. They have
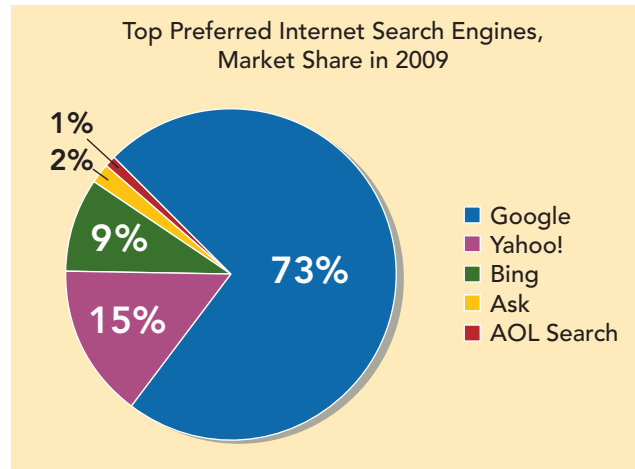
FIGURE 14.3 *A pie graph shows the percentage of a whole contributed by each part.*
Source: Data from the SEO Consultants Directory, *2010 Top Ten Search Engines* <www.seoconsultants .comsearch-engines>
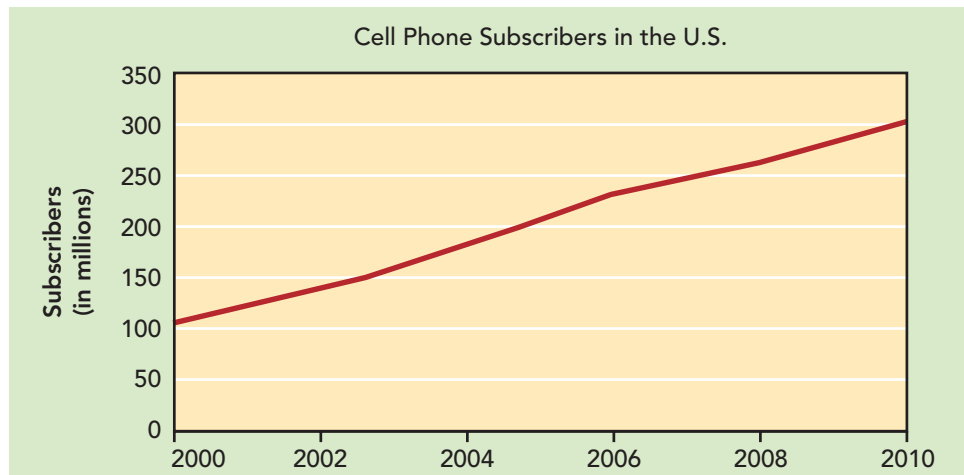
FIGURE 14.4 *Line graphs show relationships between two or more variables.*
Source: Data from Information Please Database, 2010, *Cell Phone Subscribers in the U.S., 1985-2008* <www.infoplease.com/ipa/A0933563>

several advantages. They are easy to use, reuse, and enlarge. They can also be displayed in a variety of ways: as a flipchart, a poster, or a PowerPoint slide. Like all other presentation aids, charts must be simple. Do not try to put too much information on one chart.

The key to developing effective charts is to prepare very carefully the lettering of the words and phrases that you use. If a chart contains too much information, audience

Prison Population Rates
per 100,000 of the population

= 25 prisoners
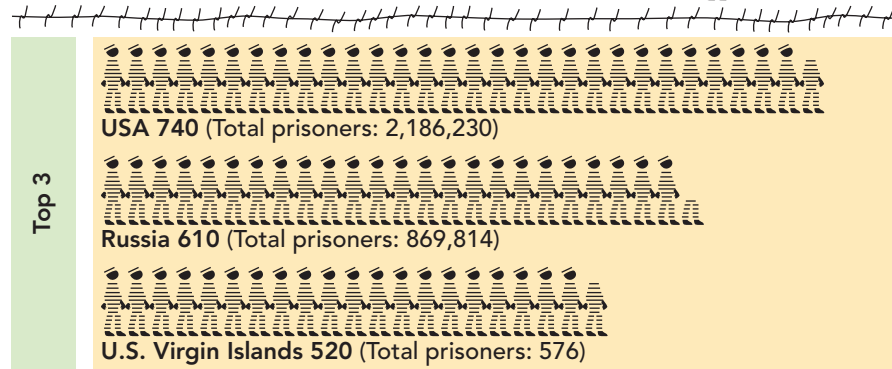
FIGURE 14.5 *Adding visual symbols, such as those in this picture graph, can help your audience to maintain interest and understand complex information.* Source: From "Prison population rates, per 100,000 of the population," *Visual Aid 2*, 2009. Copyright 2009 by Black Dog Publishing. Reprinted by permission of the publisher.

members might find it too complicated and ignore it. If your chart looks cramped or crowded, divide the information into several charts and display each as needed. Do not handwrite the chart; given the availability of computers, a hand-lettered chart can seem unprofessional. We suggest using computer software to prepare large charts or graphs. Make sure your letters are large enough to be seen clearly in the back row. Use simple words or phrases, and eliminate unnecessary words.

Flipcharts A flipchart consist of a large pad of paper resting on an easel. Flipcharts are often used in business presentations and training sessions, although the prevalence of computer graphics software has reduced their use in corporate presentations. You can either prepare your visual aids before your speech or draw on the paper while speaking. Flipcharts are easy to use; during your presentation, you need only flip the page to reveal your next visual. Flipcharts are best used when you have brief information to display or when you want to summarize comments from audience members during a presentation.

Most experienced flipchart users recommend that you use lined paper to keep your words and drawings neat and well organized. Another suggestion is to pencil in on the chart speaking notes that only you can see. Brief notes on a flipchart are easier to use than notes on cards or a clipboard. If you do use notes, however, be sure that they are few and brief; using too many notes will tempt you to read rather than have eye contact with your audience.

Chalkboards and Whiteboards Chalkboards and whiteboards are often used to provide visual support for spoken words. Chalkboards and whiteboards have several advantages: They are inexpensive, simple to use, and low-tech, so you don't need to worry about extension cords or special training.

Many public-speaking teachers discourage overuse of chalkboards or whiteboards, however. Why? When you write on the board, you have your back to your audience; you do not have eye contact. Some speakers try to avoid that problem by writing on the board before their speech starts. But listeners often look at the visual rather than listening to the introductory remarks. Moreover, chalkboards and whiteboards are probably the least novel presentation aids, so they are not particularly effective at getting or holding audience attention.

Use a board only for brief phrases or for very simple line diagrams that can be drawn in just a few seconds. For anything beyond that, it is usually better to prepare a chart, graph, or drawing on a poster or PowerPoint slide than to use a chalkboard or whiteboard.

Overhead Transparencies Before PowerPoint became common, using an overhead projector was a standard method of displaying words, drawings, and images when teaching or speaking. An overhead projector projects images drawn or printed on clear sheets of plastic, called *transparencies*, onto a screen so that the images can be seen by a large group. Overhead projectors allow you to maintain eye contact with your audience as you write on the transparency. In addition, the overhead doesn't require that you turn off the lights in the room. Although you may want to dim the lights a bit, most images can be seen clearly in normal room light.

Although most teachers and speakers today use PowerPoint slides rather than overhead transparencies to display visual images, we discuss the use of overhead transparencies for three reasons:

1. Some speakers prepare transparencies as a backup method of projecting their PowerPoint slides—especially when the speaker is delivering an important presentation and the images are vital to the talk.

2. There may be times when, as a speaker, you would like to summarize information during your talk. Using overhead transparencies, it is easy to draw a simple diagram, make a brief list of facts or numbers, or summarize comments made by audience members.

3. Transparencies are relatively easy to use.

If you do prepare an overhead transparency, apply the same principles and tips that we present for developing PowerPoint slides. Make sure your images can be seen by everyone in the audience. Control the timing of the images you project by turning the projector off when it is not in use. And just as with any presentation aid, practice using the equipment you'll use during your speech.

PowerPoint Presentation Aids

Richard had worked hard on his presentation to the finance committee. He had prepared an impressive-looking poster, distributed a handout of his key conclusions, and rehearsed his speech so that he had a well-polished delivery. But as he sat down after concluding his speech, certain he had dazzled his listeners, a colleague poked him and asked, "Why didn't you use PowerPoint slides?"

Most audiences, especially those in the corporate world, expect a speaker to use PowerPoint—a popular software program that helps you to create and present images photos, words, charts, and graphs. Although PowerPoint or any other computer-generated graphics tool can be overused and, like any presentation aid, can distract from your message if used improperly, it nonetheless opens up professional-looking possibilities for illustrating your speech.

One of the biggest problems with PowerPoint presentations is the fact that a speaker might be tempted to shovel vast amounts of information at listeners without regard for their attention span. Research supports our now-familiar admonition that the audience should be foremost in your mind as you develop visual images to support your verbal message.[10]

Since most students learn PowerPoint skills in school, you will no doubt be familiar with the basic elements of developing a PowerPoint slide. And because you've undoubtedly seen many PowerPoint presentations, you also know that video clips as well as digital photo images can be incorporated in a PowerPoint slide. But as with any presentation aid, the images or clips that you choose to display must help to develop your central idea; otherwise, they will distract your audience from it.

You don't have to be a professional artist to develop attractive PowerPoint slides. That's the key advantage of using computer-generated graphics: Virtually anyone can use them to craft professional-looking images. In addition to learning the mechanics of the software program, keep in mind the tips in the How To box when using PowerPoint.[11]
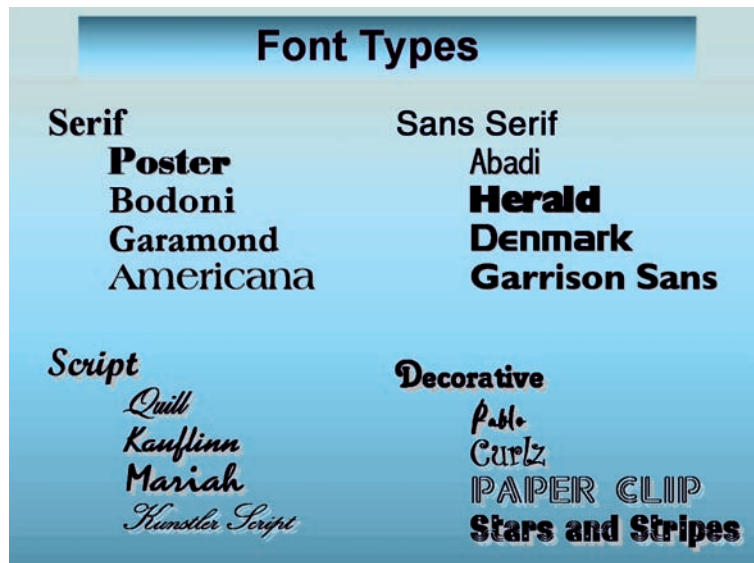
FIGURE 14.6 *Here are several typefaces, grouped by font type. Serif fonts are generally easiest for audiences to read. We recommend using script and sans serif fonts sparingly and decorative fonts only for dramatic impact.*

HOW TO

Develop Effective PowerPoint Presentations

Make slides simple:
- Use no more than seven lines of text on a single slide.
- Use bullets.
- Use parallel structure. For example, start every bullet point with the same word.
- Use the heading to summarize the main point of the slide. Listeners should be able to follow the key points of the story your visuals tell by reading only the headings.[12]

Keep your presentation professional:
- Use high-quality **clip art**, available free at many Web sites.
- Resist overusing sounds (such as zooming race cars) or distracting visual effects for transitions between slides.

Unify visuals:
- Use a common visual element on each slide, such as the same bullet or symbol.
- Use a common font in all your slides.
- Use a similar background or style for each slide.

Choose fonts carefully:
- Categories of **fonts** are shown in Figure 14.6 on page 296.
- Make the words big. Use large font sizes. It's better to use two or three slides than to cram too much information, in tiny print, onto a single slide.
- Limit yourself to one or two typefaces on a single visual. If you use two, choose them from different categories.

Choose colors carefully:
- Use red and orange to communicate warmth; use blue and green for calm coolness.
- Use no more than two colors of text.
- Be cautious about using red and green together.
- Use a light background with darker text to catch attention.

Allow plenty of time to create visuals:
- Spend the time to polish professional images.
- Carefully integrate your verbal and visual messages.
- Take time to get feedback, advice, or assistance from others.
- Practice using your visuals when you rehearse your speech.

Control attention with PowerPoint slides:
- Control the audience's attention by timing when you show slides.
- Use a blank slide, turn off projector, or cover the lens to focus attention back to you.

Audiovisual Aids

Audiovisual aids combine sound and images to communicate ideas. With audiovisual aids, you combine the power of visual rhetoric with a supporting audio rhetoric track. You are undoubtedly familiar with media that combine images and sound. In addition to using computer software to import sounds and music, you can use DVDs, videotapes, iPods, or other MP3 players, as well as more traditional audio aids, to help you communicate your ideas.

Video Aids   If you are using video images to support your talk, you'll likely get the images from prerecorded digital video disks (DVDs), video recordings you make yourself, or Internet sites such as YouTube or Hulu. It's now easy to record video images and audio clips to support speech ideas; digital video cameras are inexpensive and widely available. If you want to illustrate the frustration of not being able to park on your campus, for example, a video of full parking lots and harried students hunting for parking spots would help you to make your point. Or to explain how litter and trash make your downtown area look shabby, a video of the debris blowing across the town square would make your point better than would words alone.

Before you decide to use a video image, think about whether or not it will really enhance your speech. Showing a short clip from a movie or TV show may help you to make your point or can provide an attention-catching opening or a memorable closing to your talk. However, movies and TV shows are not designed to be supporting material for a speech. Usually, they are conceived as self-contained packages, and unless you show only short excerpts, they can overwhelm your speech.

As we noted earlier, it can be helpful to incorporate video files (if you can obtain them legally from your video source) into your own PowerPoint slides. Building the video into PowerPoint can give you more control over precisely what clip you are showing as well as the visual context and timing when you play it. For example, you could show printed lyrics at the same time that you show a musician performing.

You can use a variety of other technologies to store your videos and play them back during your speech:

- *DVD/videotape players.* You might wish to play part of a prerecorded movie or TV show from a DVD or videotape. DVD players have several advantages over the older technology of videotapes. Not only does a DVD have excellent picture quality, but it can be started and stopped with precision.

- *Computers and other electronic devices.* You can store and play your own videos and clips from other sources on your computer, your smartphone, your iPad, or your iPod or other MP3 player. Unless the audience is very small, all of these options will require you to hook your device to a monitor or a projection system. A 25-inch screen is generally visible to an audience of twenty-five to thirty people. For a larger audience, you will need several TV monitors or a large projection TV system. Make sure monitors are available and compatible with your device, or bring your own monitors.

- *The Internet.* If the room in which you are delivering your speech has Internet access, you could play the video directly from YouTube or another Internet source. Playing

video directly from the Internet does, however, carry the risk of losing an Internet connection before or during your speech. It will also involve having the technology to access the Internet—either your own equipment or whatever is available in the room. It would be wise to store your video on another device as part of a backup plan.

When using any of these technologies, you will want to practice using your video and make sure all the equipment you need is available. Unless you're using a wireless system, for example, you might need a cable to connect your storage device to a monitor. We also recommend that before you give your speech, you do a technical run-through, ensuring that your video image will be ready when you want it.

Audio Aids Audio can be used to complement visual displays. As with video, you can either create your own audio content or use prerecorded sources. You also have a number of options for storage and playback. You might play a few measures of Bach's *Toccata and Fugue in D Minor* on a CD or from your iPod—or even live, on a portable electronic keyboard—to illustrate a point. While showing slides of her recent Caribbean vacation, a student used a recording of steel drum music as a soft introductory background for her talk. Another student played excerpts of taped interviews with frustrated students who had difficulty figuring out the most recent changes in how to apply for financial aid.

As with video, be sure to rehearse with and master any technology that is needed for your audio aids. Also be sure not to let your audio soundtrack distract from your own words.

14.c Guidelines for Developing Presentation Aids

The following guidelines offer commonsense and research-based strategies that can help you to prepare effective presentation aids for your speeches.[13]

Make Them Easy to See

Without a doubt, the most violated principle of using presentation aids in public speaking is "Make it big!" Countless speeches have been accompanied by a chart or graph that contains writing that is too small to read, a PowerPoint image that is not large enough to be legible, or a graph on a flipchart that simply can't be deciphered from the back row. If the only principle you carry away from this chapter is to make your presentation aid large enough to be seen by all in your audience, you will have gained more skill than a majority of speakers who use presentation aides in speeches. *Write big!*

Keep Them Simple

Simple presentation aids usually communicate best. Some students think that the visuals accompanying a speech must be as fancy as a Broadway production, complete with lights and costumes. Resist trying to make your visuals complicated. Indeed, any complexity is too much complexity. Text should be limited to key words or phrases. Lengthy dissertations on poster board or PowerPoint usually do more harm than good. Don't cram too much information on one chart or slide. If you have a great deal of information, it is better to use two or three simple charts or overhead transparencies than to attempt to put all your words on one visual. Don't add music or visuals just for the sake of dressing up your presentation. Every part of your presentation must support the purpose of your speech.

Here is an outline of an informative speech that uses simple visual aids (which could be displayed on charts or as computer-generated graphics) to clearly communicate the ideas the speaker wishes to convey.[14]

Topic:	Standard editorial symbols
General purpose:	To inform
Specific purpose:	At the end of my speech, the audience should be able to use and interpret ten standard symbols for editorial changes in written material.

   I. The following seven editorial symbols are commonly used to change written text.

   A. Use the "pigtail" symbol to delete a letter, a word, or a phrase.

   B. Use a caret (it looks like a housetop) to insert a space, a letter, new text, or punctuation.

   C. Use what look like two sideways parentheses to remove unwanted space.

   D. Use this squiggle line to transpose letters, words, or phrases.

   E. Draw three lines under letters to capitalize them.

   F. Draw a slash through letters to change them to lowercase.

   G. Write the word stet to undo previous editing marks.

   II. Three editorial symbols are used to rearrange the format of text.

   A. Use brackets to add or remove indents or to correct the alignment of text.

B. Use backward bracket marks around text that you want centered on the page.

C. Use a symbol that looks like a backward *p* to mark the beginning of a new paragraph.

After the speech, the speaker could give each audience member a one-page handout summarizing these editorial markings.

Select the Right Presentation Aid

Because there are so many choices, you might wonder, "How do I decide which presentation aid to use?" Here are some suggestions:

- *Consider your audience.* Factors such as audience size dictate the size of the visual you select. If you have a large audience, do not choose a presentation aid unless everyone can see it clearly. The age, interests, and attitudes of your audience also affect your selection of audiovisual support.
- *Think of your speech objective.* Don't select a presentation aid until you have decided on the purpose of your speech.
- *Take into account your own skill and experience.* Use only equipment with which you are comfortable or have had practical experience.
- *Know the room in which you will speak.* If the room has large windows with no shades and no other way to dim the lights, do not consider using visuals that require a darkened room.

Do Not Use Dangerous or Illegal Presentation Aids

Earlier, we described a speech in which the speaker accidentally caused an archery bow to fly over the heads of his startled audience. Not only did he lose credibility because he was unable to string the bow successfully, he also endangered his audience by turning

QUICK CHECK

Guidelines for Developing Presentation Aids

- Make them big.
- Keep them simple
- Match them to your audience, objectives, skills, and setting.
- Keep them safe and legal.

his presentation aid into a flying missile. Dangerous or illegal presentation aids may either shock your audience or physically endanger them. Such aids will also detract from your message. They are never worth the risk of a ruined speech or an injured audience member. If your speech seems to call for a dangerous or illegal object or substance, substitute a picture, a chart, or some other representation device.

14.d Guidelines for Using Presentation Aids

Now that you know the strategies for developing effective presentation aids, here are some tips to help you use them for maximum audience impact.

Rehearse with Your Presentation Aids

Jane nervously approached her speech teacher ten minutes before class. She wondered whether class could start immediately, because her presentation aid was melting. She had planned to explain how to get various stains out of clothing, and her first demonstration would show how to remove chewing gum. But she had forgotten the gum, so she had to ask for a volunteer from the audience to spit out his gum so that she could use it in her demonstration. The ice she had brought to rub on the sticky gum had by this time melted. All she could do was dribble some lukewarm water on the gummed-up cloth in a valiant but unsuccessful effort to demonstrate her cleaning method. It didn't work. To make matters worse, when she tried to set her poster in the chalkboard tray, it kept falling to the floor. She ended up embarrassed and on the edge of tears. It was obvious that she had not rehearsed with her presentation aids.

Unlike Jane, Marti knew that she had an important presentation the next day, and she was well prepared. Because she was going to use PowerPoint computer graphics in her presentation, she carefully developed each visual to coordinate with her talk. She rehearsed her speech in the room in which she would be speaking; she also practiced her presentation using the same computer that she would use for her speech. She competently sailed through her presentation without a hitch. Although the unexpected can always happen, Marti's thorough preparation and rehearsal boosted both her confidence and her credibility with her listeners.

Your appearance before your audience should not be the first time you deliver your speech while holding up your chart, turning on the overhead projector, operating the slide projector, or using the flipchart. Practice with your presentation aids until you feel at ease with them.

Make Eye Contact with Your Audience, Not with Your Presentation Aids

You might be tempted to talk to your presentation aid rather than to your audience. Your focus, however, should remain on your audience. You will need to glance at your

visual to make sure that it isn't upside down and that it is the proper one. But do not face it while giving your talk. Keep looking your audience in the eyes.

Explain Your Presentation Aids

Some speakers believe that they do not need to explain a presentation aid. They think that it's enough just to show it to their audience. Resist this approach. When you exhibit your graph or chart showing the overall decline in the stock market, tell your audience what point you are trying to make.

Visual support performs the same function as verbal support. It helps you to communicate an idea. Make sure that your audience knows what that idea is. Don't just unceremoniously announce, "Here are the recent statistics on birth rates in the United States" and display your visual without further explanation. Tell the audience how to interpret the data. Always set your visuals in a verbal context.

Do Not Pass Objects among Members of Your Audience

You realize that your marble collection will be too small to see, so you decide to pass some of your most stunning marbles around while you talk. This is a bad idea. While you are excitedly describing some of your cat's-eye marbles, you have provided a distraction for your audience. People will be more interested in seeing and touching your marbles than in hearing you talk about them.

If your object is too small to be seen without passing it around and no other speaker follows your speech, you can invite audience members to come up and see your object when your speech is over. If your audience is only two or three rows deep, you can even hold up the object and move in close to the audience to show it while you maintain control.

Use Animals with Caution

Most actors are unwilling to work with animals—and for good reason. At best, animals may steal the show, and most often, they are unpredictable. You might *think* you have the smartest, best-trained dog in the world, but you really do not know how your dog will react to a strange environment and an unfamiliar audience. The risk of having an animal detract from your speech may be too great to make planning a speech around one worthwhile.

One student had a handsome, well-trained German shepherd guard dog. The class was enjoying the student's speech and his demonstrations of the dog's prowess until the professor from the next classroom poked his head in the door to ask for some chalk. The dog lunged, snarling and with teeth bared, at the unsuspecting professor. Fortunately, the student was able to restrain his dog—but the speech was concluded prematurely. We could give many other examples to emphasize our point: Use animals with care, if at all.

Use Handouts Effectively

Many speech instructors believe that you should not distribute handouts during a speech. Handing out papers in the middle of your presentation will only distract your audience. However, audiences in business and other types of organizations will often expect a summary of your key ideas in written form. If you do find it necessary to use written material to reinforce your presentation, keep the following suggestions in mind:

- *Don't distribute your handout during the presentation unless your listeners must refer to the material while you're talking about it.* Do not distribute handouts that have only marginal relevance to your verbal message. They will defeat your purpose.

- *Control listeners' attention.* If you do need to distribute a handout and you see that your listeners are giving the written material more attention than they are giving you, tell them where in the handout you want them to focus. For example, you could say, "I see that many of you are interested in the second and third pages of the report. I'll discuss those items in just a few moments. I'd like to talk about a few examples before we get to page 2."

- *After distributing your handouts, tell audience members to keep the material face down until you're ready to talk about the material.* This will help to keep listeners from peeking at your handout rather than focusing on you and your message.

- *Make sure you clearly number the pages on your handout material.* This will make it easy for you to direct audience members to specific pages in your handouts.

- *To make sure your listeners know what page of your handouts you want them to focus on, prepare images of each page.* You'll be able to display the specific page you're talking about. Even if the displayed words are too small for audience members to read, they will be able to glance up and see what page you're on if they miss your announcement. With a PowerPoint slide or transparency, you can also quickly point to the paragraph or chart on the page you want them to focus on. However, it's not a good idea to economize by only displaying detailed material and not providing handouts. The print will be too small to be seen clearly.

- *If your listeners do not need the information in your handouts during your presentation, tell them that you will distribute a summary of the key ideas at the end of your talk.* Your handout might refer to the specific action you want your audience to take as well as summarizing the key information you have discussed.

Time the Use of Visuals to Control Your Audience's Attention

A skillful speaker knows when to show a supporting visual and when to put it away. For example, it's not wise to begin your speech with all your charts, graphs, and drawings in full view unless you are going to refer to them in your opening remarks. Time the display of your visuals to coincide with your discussion of the information contained in them.

Jessica was extremely proud of the huge replica of the human mouth that she had constructed to illustrate her talk on the proper way to brush one's teeth. It stood over

two feet tall and was painted pink and white. It was a true work of art. As she began her speech, she set her mouth model in full view of the audience. She opened her speech with a brief history of dentistry in America. But her listeners were so fascinated by the model that they never heard a word. Jessica would have done better to cover her presentation with a cloth and then reveal it dramatically when she wanted to illustrate proper tooth brushing.

Here are a few more suggestions for timing your presentation aids:

- *If possible, use a remote control device to advance the PowerPoint images* so that you do not have to stay anchored near the computer to advance each slide.

- *Turn the PowerPoint image off or, if possible, cover the projector lens* so that the audience's focus returns to you if you are making a point or telling a story that is not related to a PowerPoint image. You don't want an image or bulleted list of words unrelated to your message to compete for your listeners' attention.

- *Consider asking someone to help you hold your presentation aid or turn the pages of your flipchart.* Make sure you rehearse with your assistant so that all goes smoothly during your presentation.

Use Technology Effectively

You may be tempted to use some of the new technologies we have described because of their novelty rather than because of their value in helping you communicate your message. And some novice speakers are tempted to overuse presentation aids simply because they can quickly produce eye-catching visuals. Resist this temptation.

Don't assume that the hardware and software you need will be available in the room where you are speaking. Be sure to find out what kinds of technology will be there.

Even if you have asked and you are appropriately prepared on the basis of the information you were given, have a backup plan. You might want to bring your own laptop or a backup flash drive or other device for storing your PowerPoint slides. If your images are vital to presenting your message, consider a backup plan to the PowerPoint slides, such as having your images on transparencies or having hard copies of the images that, although too small to be seen clearly, will be better than nothing.

In spite of the potential problems that using technology can present, innovations such as PowerPoint images are destined to play a growing role in public speaking. In this technology- and image-dependent culture, listeners expect technology to support a message. Nonetheless, when using technology, keep in mind the basic principles that we've offered: Make it big, integrate the words and images into your talk, and properly time your visuals to coincide with your message content. And don't forget to rehearse using the same technology you will use during your talk.

Remember Murphy's Law

According to Murphy's Law, if something can go wrong, it will. When you use presentation aids, you increase the chances that problems or snags will develop when you present your speech. The chart might fall off the easel, you might not find the chalk,

the bulb in the overhead projector might burn out. We are not saying that you should be a pessimist, just that you should have backup supplies and a backup plan in case your best-laid plans go away.

If something doesn't go as you planned, do your best to keep your speech on track. If the chart falls over, simply pick it up and keep talking; don't offer lengthy apologies. A thorough rehearsal, a double-check of your equipment, and extra supplies such as extension cords and masking tape can help to repeal Murphy's Law.

Using Presentation Aids Effectively

- Prepare carefully and practice with aids.
- Maintain eye contact with the audience.
- Tell about the aid.
- Don't pass objects.
- Be careful with animals.
- Use handouts and technology effectively.
- Control your audience's attention.
- Remember Murphy's Law.

STUDY GUIDE

Remember These Main Ideas

- A presentation aid is any tangible object, image, or sound that reinforces your point so that your audience can better understand it.
- Presentation aids improve your listeners' understanding and recollection. They also help you to communicate the organization of your ideas and maintain the audience's attention.
- Three-dimensional presentation aids include objects, models, and people.
- Objects add interest because they can be touched, smelled, heard, and even tasted as well as seen. If you cannot bring the object, consider bringing a model.
- If you use a person, choose a trusted individual, and rehearse your speech with your living presentation aid.
- Two-dimensional presentation aids include drawings, photographs, slides, maps, graphs, charts, flipcharts, chalkboards and whiteboards, overhead transparencies, and PowerPoint slides.
- Drawings, photos, maps, graphs, and charts can all be incorporated into PowerPoint slides for more control over your presentation aids.
- A well-drawn graph can often convey the numerical message that you wish to present so that your audience need not absorb and interpret complex numerical data.
- Overhead transparencies are a good backup in case your PowerPoint slides fail.
- Chalkboards, whiteboards, flipcharts, and overhead transparencies let you summarize information that your audience provides, but all of these except overhead transparencies require you to break eye contact with the audience.
- For effective PowerPoint presentations, keep the slides simple, visually unified, and professional. Choose fonts and colors with care. Allow a lot of time to create and practice with your PowerPoint presentation so that you can control the audience's attention during your speech.
- Audiovisual aids combine sound and images to communicate ideas. They can be obtained from prerecorded sources, the Internet, or by making your own.
- There are many options for storing and playing audiovisual aids. Choose one for which the equipment is available and within your ability to operate comfortably. Be sure to rehearse with audiovisual aids.
- When preparing your presentation aids, allow plenty of time, and make sure your visuals are large enough to be seen clearly by all of your listeners.
- Simple presentation aids usually communicate best. Choose a basic design and color scheme, and use it throughout your presentation. If you are designing a series of graphics, you can repeat a word, symbol, style, or font throughout the presentation to convey a sense of unity.
- Each element in your presentation aid should serve a clear and specific purpose that is appropriate to your audience, topic, and setting.

- Rehearse with your presentation aids well in advance, and make sure they are not illegal or dangerous to use.
- As you present your speech, be sure to look at your audience, not at your presentation aid; talk about your visual, don't just show it; avoid passing objects among your audience; use animals with caution; use handouts to reinforce the main points in your speech; time the use of your visuals carefully; and be sure to have backup supplies and a contingency plan.
- Computer-generated presentation aids are images, words, charts, and graphs that are designed and presented with the help of a computer and graphics software.

Understand These Key Terms

bar graph (p. 292)
chart (p. 292)
clip art (p. 297)
font (p. 296)

graph (p. 291)
line graph (p. 292)
model (p. 288)
picture graph (p. 292)

pie graph (p. 292)
presentation aid (p. 286)
visual rhetoric (p. 287)

Think about These Questions

- Nikki plans to give a talk to the Rotary Club in an effort to encourage the club members to support a local bond issue for a new library. She wants to make sure they understand how cramped and inadequate the current library is. What type of visual support could she use to make her point?
- Professor Chou uses only the chalkboard to illustrate her anthropology lectures and then only occasionally writes a word or two. What other types of visual or auditory aids could Professor Chou use in teaching?
- Ceally wants to educate his college classmates about the increased use of profanity in contemporary music. He would like to play sound clips of some of the most offensive lyrics to illustrate his point. Would you advise Ceally to play these songs, even though doing so might offend members of the audience?

Learn More Online

Here's a sampling of sites that you can explore as sources of visuals for your speech.

Art Links
www.artcyclopedia.com

Time & Life Photo Site
www.timelifepictures.com/

American Memory Collection from the Library of Congress
www.memory.loc.gov/

Types of Speeches

6

Questions to Guide You Through This Section:

Speaking to Inform

15

"NOT ONLY IS THERE AN ART IN KNOWING A THING, BUT ALSO A CERTAIN ART IN TEACHING IT."

—CICERO

A s you participate in your company's management training classes, the group facilitator turns to you and asks you to summarize your team's discussion about the importance of leadership.

Your sociology professor requires each student to give an oral report describing the latest findings from the U.S. census.

At the conclusion of your weekly staff meeting, your boss turns to you and asks for a brief report summarizing the new product you and your team are developing.

In each of these situations, your task is to give information to someone. Whether you are having spontaneous conversation or delivering a rehearsed speech, you will often find that your speaking purpose is to inform, or tell someone something you know. One survey of both speech teachers and students who had taken a speech course found that the single most important skill taught in a public-speaking class is how to give an informative speech.[1]

A **speech to inform** shares information with others to enhance their knowledge or understanding of the information, concepts, and ideas you present. When you inform someone, you assume the role of a teacher by defining, illustrating, clarifying, or elaborating on a topic. You're not trying to persuade listeners by asking them to change their behavior. You are giving them information that is useful or interesting.

When you inform, you're typically attempting to achieve three goals:

- You *speak to enhancing understanding.* Understanding occurs when a listener accurately interprets the intended meaning of a message.

- *You speak to maintain interest.* You may have carefully selected words, examples, and illustrations that your listeners would understand, but if you listeners become bored and do not focus on your message, you won't achieve your informative-speaking goal.

- *You speak to be remembered.* In Chapter 4, we noted that one day after hearing a presentation, most listeners remember only about half of what they were told. Two days after the presentation, they recall only about 25 percent. Your job as an informative speaker is to improve on those statistics.

Conveying information to others is a useful skill in most walks of life. You may find that informing others will be an important part of your job. As a regional manager of a national corporation, you might have to report sales figures every fiscal quarter; as an accountant, you might have to teach your administrative assistant how to organize your files. Other activities, such as teaching a Chinese cooking class or chairing monthly meetings of the Baker Street Irregulars, can also require you to provide information.

In this chapter, we will suggest ways to build on your experience and enhance your skill in informing others. We will identify different types of informative speeches and provide suggestions for achieving your informative-speaking goals: enhancing understanding, maintaining interest, and improving listener recall. Finally, we'll review the audience-centered model of public speaking to help you plan and present your informative message.

Goals of Informative Speeches

- Enhance understanding
- Gain and maintain interest
- Ensure that listeners can remember what was said

15.a Types of Informative Speeches

Informative speeches can be classified according to the subject areas they cover. In many informative presentations that you will deliver, your topic will be provided for you, or the nature of the specific speaking opportunity will dictate what you talk about. For example, if you're updating your boss about your work team's project, you need not wrack your brain for a speech topic.

But if you have an invitation (or assignment) to give an informative speech and the topic choice is up to you, you might need help in selecting a topic and developing your purpose. Understanding the different types of informative speeches can give you ideas about what to talk about.

Classifying your speech can also help you to decide how to organize the information you want to present. As you will see in Table 15.1 and in the following discussion, the demands of your purpose often dictate a structure for your speech. As you look at these suggestions about structure, however, remember that good organization is only

TABLE 15.1 *Types of Informative Speeches*

Subject	Purpose	Typical Organizational Patterns	Sample Topics
Objects	Present information about tangible things	Topical Spatial Chronological	The Rosetta Stone Museums International space station Voting machines
Procedures	Review how something works or describe a process	Chronological Topical Complexity	How to . . . Fix a carburetor Operate a nuclear-power plant Buy a quality used care Trap lobsters

TABLE 15.1 (*continued*)

Subject	Purpose	Typical Organizational Patterns	Sample Topics
People	Describe famous people or personal acquaintances	Chronological Topical	Sojourner Truth Nelson Mandela Indira Gandhi Your grandfather Your favorite teacher
Events	Describe an event that either has happened or will happen	Chronological Topical Spatial	The death of Michael Jackson Inauguration Day Cinco de Mayo
Ideas	Present abstract information or discuss principles, concepts, theories, or issues	Topical Complexity	Communism Immigration Buddhism Reincarnation

one factor in your audience's ability to process your message. After discussing types of informative speeches, we will offer specific techniques to help your audience understand, maintain interest in, and remember your message.

Speeches about Objects

A speech about an object might be about anything tangible—anything that you can see or touch. You may or may not show the actual object to your audience while you are talking about it. Almost any kind of object could form the basis of an interesting speech:

Something from your own collection (rocks, compact discs, antiques, baseball cards)

Sports cars

Cellos

Smartphones

Digital video cameras

World War II Memorial

Toys

Vintage Fiestaware

Staffordshire dogs

The time limit for your speech will determine the amount of detail you can share with your listeners. Even in a 30- to 45-minute presentation, you cannot talk about every aspect of any of the objects listed. So you will need to focus on a specific purpose. Here's a sample outline for a speech about an object:

Topic: Dead Sea Scrolls

General Purpose: To inform

Specific Purpose: At the end of my speech, the audience should be able to describe how the Dead Sea Scrolls were found, why they are important to society, and the key content of the ancient manuscripts.

Main Ideas:

I. The Dead Sea Scrolls were found by accident.

   A. The scrolls were found in caves near the Dead Sea.

   B. The scrolls were first discovered by a shepherd in 1947.

   C. In the late 1940s and early 1950s, archeologists and Bedouins found ten caves that contained Dead Sea Scrolls.

II. The Dead Sea Scrolls are important to society.

   A. The Dead Sea Scrolls are the oldest known manuscripts of any books of the Bible.

   B. The Dead Sea Scrolls give us a look at Jewish life in Palestine over 2000 years ago.

III. The content of the Dead Sea Scrolls gives us a glimpse of the past

   A. The Dead Sea Scrolls include all the books of the Old Testament except the book of Esther.

   B. The Dead Sea Scrolls include fragments of the Septuagint, the earliest Greek translation of the Old Testament.

   C. The Dead Sea Scrolls include a collection of hymns used by the inhabitants of the Qumran Valley.

Speeches about objects may be organized topically, chronologically, or spatially. The speech about the Dead Sea Scrolls is organized topically. It could be revised chronologically, however. The first major idea could be Jewish life in Palestine two thousand years ago. The second point could present information about how the scrolls were found in the 1940s and 1950s. The final major idea could be the construction in the 1960s of the museum in Jerusalem that houses the famous scrolls. Or the speech could be organized spatially, describing the physical layout of the caves in which the scrolls were found.

Speeches about Procedures

A speech about a procedure discusses how something works (for example, the human circulatory system) or describes a process that produces a particular outcome (for example, how grapes become wine). At the close of such a speech, your audience should be able

to describe, understand, or perform the procedure you have described. Here are some examples of procedures that could be the subjects of effective informative presentations:

> How state laws are made
> How the U.S. patent system works
> How an e-book reader works
> How to refinish furniture
> How to select an inexpensive stereo system
> How to plant an organic garden
> How to select a graduate school

Notice that all these examples start with the word *How*. Speeches about procedures usually focus on how a process is completed or how something can be accomplished and are often presented in workshops or other training situations in which people learn skills.

Anita, describing how to develop a new training curriculum in teamwork skills, used an organizational strategy that grouped some of her steps like this:

I.   Conduct a needs assessment of your department.
   A.   Identify the method of assessing department needs.
      1.   Consider using questionnaires.
      2.   Consider using interviews.
      3.   Consider using focus groups.
   B.   Implement the needs assessment.
II.   Identify the topics that should be presented in the training.
   A.   Specify topics that all members of the department need.
   B.   Specify topics that only some members of the department need.
III.   Write training objectives.
   A.   Write objectives that are measurable.
   B.   Write objectives that are specific.
   C.   Write objectives that are attainable.
IV.   Develop lesson plans for the training.
   A.   Identify the training methods you will use.
   B.   Identify the materials you will need.

Anita's audience will remember the four general steps much more easily than they would have if each aspect of the curriculum-development process had been listed as a separate step.

Many speeches about procedures include visual aids (see Chapter 14). Whether you are teaching people how to hang wallpaper or how to give a speech, showing them how to do something is almost always more effective than just telling them how to do it.

Speeches about People

A biographical speech could be about someone famous or about someone you know personally. Most of us enjoy hearing about the lives of real people, whether famous or not, living or dead, who had some special quality. The key to presenting an effective biographical speech is to be selective. Don't try to cover every detail of your subject's life. Relate the key elements in the person's career, personality, or other significant life features so that you are building to a particular point rather than just reciting facts about an individual. Perhaps your grandfather was known for his generosity; mention some notable examples of his philanthropy. If you are talking about a well-known personality, pick information or a period that is not widely known, such as the person's private hobby or childhood.

One speaker gave a memorable speech about his neighbor:

> To enter Hazel's house is to enter a combination greenhouse and zoo. Plants are everywhere; it looks and feels like a tropical jungle. Her home is always warm and humid. Her dog Peppy, her cat Bones, a bird named Elmer, and a fish called Frank can be seen through the philodendron, ferns, and pansies. While Hazel loves her plants and animals, she loves people even more. Her finest hours are spent serving coffee to her friends and neighbors, playing Uno with family until late in the evening, and just visiting about the good old days. Hazel is one of a kind.

Note how the speech captures Hazel's personality and charm. Speeches about people should give your listeners the feeling that the person is a unique, authentic individual.

One way to talk about a person's life is in chronological order: birth, school, career, marriage, achievements, death. However, if you are interested in presenting a specific theme, such as "Winston Churchill, master of English prose," you might decide instead to organize key experiences topically. First you would discuss Churchill's achievements as a brilliant orator whose words defied Germany in 1940; you might then trace the origins of his skill to his work as a cub reporter in South Africa during the Boer War of 1899–1902.

Speeches about Events

Where were you on September 11, 2001? Even though you might have been in elementary school, chances are that you clearly remember where you were and what you were doing on that and other similarly fateful days. Major events punctuate our lives and mark the passage of time. A major event can form the basis of a fascinating informative speech. You can choose to talk about either an event that you have witnessed or one that you have researched.

Make the Event Come Alive Your goal is to describe the event in concrete, tangible terms and to bring the experience to life for your audience. Were you living in New Orleans when Hurricane Katrina struck? Have you witnessed the inauguration

of a president, governor, or senator? Have you experienced the ravages of a flood or earthquake? Or you might want to re-create an event that your parents or grand-parents lived through. What was it like to be in Pearl Harbor on December 7, 1941? You might have heard a recording of the famous radio broadcast of the explosion and crash of the dirigible Hindenburg in 1937. The announcer's ability to describe both the scene and the incredible emotion of the moment has made that broadcast a classic. As that broadcaster was able to do, your purpose as an informative speaker describing an event is to make that event come alive for your listeners and to help them visualize the scene.

Organize for Effect   Most speeches that are built around an event follow a chronological arrangement. But a speech about an event might also describe the com-plex issues or causes behind the event and be organized topically. For example, if you were to talk about the Civil War, you might choose to focus on the three causes of the war:

    I. Political
   II. Economic
  III. Social

Although these main points are topical, specific subpoints may be organized chronologically. However you choose to organize your speech about an event, you want your audience to be enthralled by your vivid description.

Speeches about Ideas

Speeches about ideas are usually more abstract than the other types of speeches are. The following principles, concepts, and theories might be topics of idea speeches:

Principles of communication
Freedom of speech
Evolution
Theories of aging
Islam
Communal living
Positive psychology

Most speeches about ideas are organized topically (by logical subdivisions of the central idea) or according to complexity (from simple ideas to more complex ones). The following example illustrates how one student organized an idea topic into an informative speech:

Topic:	Communication theory
General Purpose:	To inform
Specific Purpose:	At the end of my speech, the audience should be able to identify and describe three functions and three types of communication theory.
Main Ideas:	I. Communication theory has three important functions.

     A. Communication theory helps us to explain how communication works.

     B. Communication theory helps us to make predictions about how people will communicate with others.

     C. Communication theory helps us to be more in control of communication situations because we can explain and predict communication behavior.

   II. There are several types of communication theory.

     A. Communication systems theory helps to explain the transactive nature of communication.

     B. Rhetorical communication theory helps us to make predictions about how people will communicate with others.

     C. Functional group communication theory identifies the important group-communication behaviors that can enhance group communication.

15.b Strategies to Enhance Audience Understanding

The skill of teaching and understanding is obviously important to teachers, but it's also important to virtually any profession. Whether you're a college professor, chief executive officer of a Fortune 500 company, or a parent raising a family, you will be called on to teach and explain.

At the heart of creating understanding in someone is the ability to describe both old and new ideas to the person. Just because an idea, term, or concept has been around for centuries doesn't mean that it is easy to understand. A person who is hearing an old idea for the first time goes through the same process that he or she would experience in learning about the latest cutting-edge idea. How do you enhance someone's knowledge or understanding? We can suggest several powerful strategies.

Speak with Clarity

To speak with clarity is to express ideas so that the listener understands the intended message accurately. Speaking clearly is an obvious goal of an informative speaker. What

is not so obvious is *how* to speak clearly. As a speaker, you might think you're being clear, but only the listener can tell you whether he or she has received your message.

One study made the point that because information is clear to you, you will likely think that it is also clear to your listeners.[2] People were asked to tap the rhythm of a well-known song, such as "Happy Birthday to You" or "The Star-Spangled Banner," so that another person could guess the song just by hearing the rhythm. About half of the people who tapped the song thought that the listener would easily guess the song. However, fewer than 2 percent of listeners could identify the song. (Try it—can you beat the 2 percent average?) The point is that when you know something, you tend to think that it's clear to someone else. Whether it's how to drive a car or how to care for an aardvark, if you are already familiar with a topic, you're likely to think your task of communicating an idea to someone is easier than it is.

Give careful thought to how you will help listeners understand your message. The most effective speakers (those whose message is both understood and appropriately acted on) build in success by consciously developing and presenting ideas with the listener in mind rather than flinging information at listeners and hoping that some of it sticks.

The How To box lists several research-based strategies that you can use to enhance message clarity.[3] Another important suggestion for enhancing message clarity is this: Don't present too much information too quickly. Audiences can comprehend only so much information. If you present too much information, your listeners won't understand all of the details. Burying your listeners in an avalanche of details, data, and dates is a sure-fire way to make them stop listening. If you need to share detailed information, put that information in writing.

Enhance Message Clarity

Communication research Joseph Chesebro has collected the following suggestions:

- Preview your main ideas in your introduction.
- Tell your listeners how what you present relates to a previous point.
- Summarize key ideas frequently.
- Provide a visual outline to help listeners follow your ideas.
- Provide a handout prior to your talk with the major points outlined. Leave space on your outline so that listeners can jot down key ideas.
- Once you have announced your topic and outline, stay on message.

Use Principles and Techniques of Adult Learning

Most public-speaking audiences you face will consist of adults. Perhaps you've heard of **pedagogy**, the art and science of teaching children. The word *pedagogy* is based on the Greek words *paid*, which means "child," and *agogos*, which means "guide." Thus, pedagogy is the art and science of teaching children.

Adult learning is called *andragogy*.[4] The prefix *andr* comes from the Greek word that means "adult." **Andragogy** is the art and science of teaching adults. Researchers and scholars have found that andragogical approaches that are best for adults. (If you're a college student over the age of 18, you are an adult learner.) What are andragogical, or adult-learning, principles? Here are some of the most important ones:

- *Provide information that can be used immediately.* Most people who work in business have an in-basket on their desk to receive letters that must be read and work that must be done. Each of us also has a kind of mental in-basket, an agenda for what we want or need to accomplish. If you present adult listeners with information that they can apply immediately to their "in-baskets," they are more likely to focus on and understand your message.

- *Actively involve listeners in the learning process.* Rather than having your listeners sit passively as you speak, consider asking them questions to think about or, in some cases, to respond to on the spot.

- *Connect listeners' life experiences with the new information they learn.* Adult listeners are more likely to understand your message if you help them to connect the new information with their past experiences. The primary way to do this is to know the kinds of experiences that your listeners have had and then refer to those experiences as you present your ideas.

- *Make new information relevant to listeners' needs and their busy lives.* Most adults are busy—probably, if pressed, most will say they are too busy. So when speaking to an adult audience, realize that any information or ideas that you share will more likely be heard and understood if you relate what you say to their chock-full-of-activity lives. People who are working, going to school, raising families, and involved in their community need to be shown how the ideas you share are relevant to them.

- *Help listeners to solve their problems.* Most people have problems and are looking for solutions to them. People will be more likely to pay attention to information that helps them to better understand and solve their problems.

Clarify Unfamiliar Ideas or Complex Processes

If you are trying to tell your listeners about a complex process, you will need more than definitions to explain what you mean. Research suggests that you can demystify a complex process if you first provide a simple overview of the process with an analogy, vivid description, or word picture.[5]

Use Analogies If a speaker were to say, "The Milky Way galaxy is big," you would have a vague idea that the cluster of stars and space material that make up the Milky Way was large. But if the speaker said, "If the Milky Way galaxy were as big as the continent of North America, our solar system would fit inside a coffee cup," you'd have a better idea of just how big the Milky Way is and, by comparison, how small our solar system is.[6] An analogy is a comparison between two things. It's an especially useful technique to describe complex processes because it can help someone to understand

something that's difficult to grasp (the size of the Milky Way) by comparing it to something that the person already understands (the size of a coffee cup).[7]

By helping your listeners compare something new to something they already know or can visualize, you are helping to make your message clear. Here's an example of this idea based on what professor of business Chip Heath and communication consultant Dan Heath call the principle of "using what's there—using the information you have (what's there) and relating it to something more familiar."[8] Try this short exercise: Take 15 seconds to memorize the letters below; then close the book and write the letters exactly as they appear in the book.

J   FKFB   INAT   OUP   SNA   SAI   RS

Most people, say these experts, remember about half the letters. Now note the difference when the same letters are organized just a bit differently:

JFK   FBI   NATO   UPS   NASA   IRS

The letters haven't changed, but we have regrouped them into acronyms that probably make more sense to you. You are more likely to make sense out of something for which you already have a mental category. An analogy works the same way.

Use Vivid Description   When you *describe*, you provide more detail than you do when just defining something. Using descriptive terms that bring a process to life is especially effective in clarifying something that is complex.

Descriptions answer questions about the who, what, where, why, and when of the process. Who is involved in the process? What is the process, idea, or event that you want to describe? Where and when does the process take place? Why does it occur, or why is it important to the audience? (Not all of these questions apply to every description.)

Use a Word Picture   A **word picture** is a lively description that helps your listeners to form a mental image by appealing to their senses of sight, taste, smell, sound, and touch. The How To box walks you through instructions for developing effective word pictures.

HOW TO

Paint a Word Picture

- *Imagine it*. Form your own clear mental image of the person, place, or object before you try to describe it. See it with your mind's eye.

- *Sense it*. Examine the details of your mental image. What would listeners see if they were looking at it? What would listeners hear? If they could touch it, how would it feel to them? If your listeners could smell or taste it, what would that be like?

- *Describe it*. To describe these sensations, choose the most specific and vivid words possible. Onomatopoeic words—words that sound like the sounds they name—such as *buzz, snort, hum, crackle,* or *hiss* are powerful. So are similes and other comparisons. "The rock was rough as sandpaper" and "the pebble was as smooth as a baby's skin" appeal to both the visual and tactile senses.

When you create a word picture, do not stop after describing the physical sensations. Be sure to describe the emotions that a listener might feel if he or she were to experience the situation you relate. Ultimately, your goal is to use just the right words to evoke an emotional response from the listener. If you experienced the situation, describe your own emotions. Use specific adjectives rather than general terms such as *happy* or *sad*. One speaker, talking about receiving her first speech assignment, described her reaction with these words:

> My heart stopped. Panic began to rise up inside. Me? . . . For the next five days I lived in dreaded anticipation of the forthcoming event.[9]

Note how effectively her choices of such words and phrases as "my heart stopped," "panic," and "dreaded anticipation" describe her terror at the prospect of making a speech—much more so than if she had said simply, "I was scared." The more vividly and accurately you can describe emotion, the more intimately involved in your description the audience will become.

Appeal to a Variety of Learning Styles

Would you rather hear a lecture, read the lecture, see pictures about what the speaker is saying? Your choice reflects your preferred learning style. Not everyone has a single preferred style, but many people do. Four common styles are auditory, visual print, visual, and kinesthetic.

- *Auditory learners.* If you would rather listen to a recorded audio book than read a book, you may be an auditory learner, a person who learns best by hearing.
- *Visual print learners.* If you learn best by seeing words in print, then you are a visual print learner. Most likely, you would much rather read material than hear it presented orally.
- *Visual learners.* Barraged daily with images from TV and the Internet, many people have grown to depend on more than words alone to help them remember ideas and information. They are visual learners who learn best with words and images.
- *Kinesthetic learners.* Kinesthetic learners learn best by moving while learning. They would rather try something than hear it, watch it, or read about it. These learners like active learning methods such as writing while listening or, better yet, participating in group activities.

As you develop your speech and your supporting materials, consider how you can appeal to a variety of learning styles at the same time. Since you will be giving a speech, your auditory learners will like that. Visual learners like and expect an informative talk to be illustrated with PowerPoint™ images. They will appreciate seeing pictures or having statistics summarized using bar or line graphs or pie charts. Kinesthetic learners will appreciate movement, even small movements such as raising their hands in response to questions. Visual print learners will appreciate handouts, which you could distribute after your talk.

Enhancing Audience Understanding

- Keep your message clear.
- Apply adult-learning principles.
- Clarify the unfamiliar or complex:
  Use analogies.
  Use vivid descriptions.
  Use word pictures.
- Plan for many different learning styles.

15.c Strategies to Maintain Audience Interest

Before you can inform someone, you must gain and maintain his or her interest. No matter how carefully crafted your definitions, how skillfully delivered your description, or how visually reinforcing your presentation aid, if your listeners aren't paying attention, you won't achieve your goal of informing them. Strategies for gaining and holding interest are vital in achieving your speaking goal.

In discussing how to develop attention-catching introductions in Chapter 9, we itemized several specific techniques for gaining your listeners' attention. The following strategies build on those techniques.

Motivate Your Audience to Listen to You

Most audiences will probably not be waiting breathlessly for you to talk to them. You will need to motivate them to listen to you.

Some situations have built-in motivations for listeners. A teacher can say, "There will be a test covering my lecture tomorrow. It will count as 50 percent of your semester grade." Such threatening methods might not make the teacher popular, but they certainly will motivate the class to listen. Similarly, a boss might say, "Your ability to use these sales principles will determine whether you keep your job." Your boss's statement will probably motivate you to learn the company's sales principles. However, because you will rarely have the power to motivate your listeners with such strong-arm tactics, you will need to find more creative ways to get your audience to listen to you.

Don't assume that your listeners will be automatically interested in what you have to say. Pique their interest with a rhetorical question. Tell them a story. Tell them how the information you present will be of value to them. As the British writer G. K. Chesterton once said, "There is no such thing as an uninteresting topic; there are only uninterested people."[10]

Tell a Story

Good stories with interesting characters and riveting plots have fascinated listeners for millennia; the words "Once upon a time . . ." are usually surefire attention-getters. A good story is inherently interesting. Stories are also a way of connecting your message to people from a variety of cultural backgrounds.[11]

The characteristics of a well-told tale are simple yet powerful. As the How To box describes, a good story includes conflict, incorporates action, creates suspense, and may also include humor.

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HOW TO

Tell a Good Story

- *Identify a conflict.* Stories that pit one side against another and that include descriptions of opposing ideas and forces in government, religion, or personal relationships foster attention.
- *Pay attention to plot.* Good stories have a beginning that sets the stage, a heart that moves to a conclusion, and then an ending that ties up all the loose ends.
- *Stay in action.* The key to holding audience interest is a plot that moves along. An audience is more likely to listen to an action-packed message than to one that listlessly lingers on an idea too long.
- *Keep them in suspense.* Suspense is created when the characters in the story may do one of several things. Tell a story in which the outcome is in doubt. Keeping people on the edge of their seats because they don't know what will happen next is another element in good storytelling.
- *Consider using appropriate humor.* Not all stories have to be funny. Stories may be sad or dramatic without humor. But adding humor at appropriate times usually helps to maintain interest and attention while you make your point.

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Present Information That Relates to Your Listeners

Being an audience-centered informative speaker means being aware of information that your audience can use. For example, if you are going to teach your audience pointers about recycling, be sure to talk about specific recycling efforts on your campus or in your community. Adapt your message to the people who will be in your audience.

Use the Unexpected

On a flight from Dallas, Texas, to San Diego, California, flight attendant Karen Wood made the following announcement:

> If I could have your attention for a few moments, we sure would love to point out our safety features. If you haven't been in an automobile since 1965, the proper way to fasten your seat belt is to slide the flat end into the buckle. To unfasten, lift up on the buckle and it will release.
>
> As the song goes, there might be fifty ways to leave your lover, but there are only six ways to leave this aircraft: two forward exit doors, two over-wing removable window

exits, and two aft exit doors. The location of each exit is clearly marked with signs over-head, as well as red and white disco lights along the floor of the aisle.

Made ya look![12]

This clever flight attendant took a predictable announcement and added a few surprises and novel interpretations to make a boring but important message interesting. With just a little thought about how to make your message less predictable and unexpected, you can add zest and interest to your speeches. Listeners will focus on the unexpected. The Sample Informative Speech in this chapter includes a surprise in the introduction.

SAMPLE INFORMATIVE SPEECH

CHOOSING A SPEECH TOPIC

by Roger Fringer[13]

Today I'd like to talk to you about [pause] tables. Tables are wood . . . usually . . . and they are. . . . How often do we sit in a class and feel the intelligence draining out of us? In a speech class, we are given the opportunity to add to that feeling or to add to the intelligence. Selecting a meaningful speech topic will make our speeches interesting, important, as well as being informative. As students, we've all been in the situation of being more anxious than necessary because we are talking about an unfamiliar or uninteresting speech topic. In our public speaking class, we spend a number of hours giving speeches and listening to them. If we have four days of speeches, at what—seven speech topics, that equals 28 hours spent listening to speeches. Let's not forget that we are paying to listen to those speeches. If our tuition is, say, $15,000 a year, that's $875 that we have spent listening to those 28 hours of speeches. We work hard for our tuition, so we should spend it wisely. Spending it wisely means we don't waste our time. We don't waste our own time on preparing and giving the speeches, and we don't waste our classmates' time who have to listen to our speeches. The solution is simple if we take choosing our topic seriously.

I recommend that we choose topics following *The Three I's* to guide us. The first *I* is to make speeches interesting. By doing so, we can alleviate the boredom that so often permeates the public speaking classroom. If the topic is interesting to us, we will present it in a manner that shows our interest. We will also keep our audience's attention when we know, as students, they can be thinking about a million other things. Choosing an interesting topic will also alleviate some of the angst, anxiety we feel while giving the speech topic.

The second *I* is to make the speech important. The speech should not only be interesting but important to us. It should be relevant to our lives now or in the future.

Roger cleverly captures attention by purposefully starting with an unimaginative topic and using halting delivery that makes listeners wonder, "What's this really about?"

Roger establishes a common bond with his listeners by relating to them as fellow students who are often confronted with the same problem: how to select a topic for a speech.

Rather than just saying that we waste time and money when listening to speeches, Roger uses statistics specifically adapted to the audience to whom he is speaking; this is a good example of being audience-centered.

He clearly previews his major ideas and links them together by beginning each point with a word that begins with I.

Here, he uses a signpost by clearly noting he's moved to his second point.

The third *I* is to make the speech informative. Let's not waste our tuition money by not learning anything new in those 28 hours of class time. This is our opportunity to learn from each other's experiences and expertise.

Now, just picture yourself putting these ideas into practice. Imagine sitting in a classroom, listening to your classmates talk about issues or ideas that are important to them. They are so excited that you can't help but be excited about the topic with them. You're learning from their life experiences, experiences that you would not have had the opportunity to learn about if it had not been for their speech. Then, imagine being able to talk about the experiences and knowledge that are important to you. Sometimes you only have seven minutes to express what is most important to you. Besides that, it's to a captive audience that has no choice but to listen to you. There are few times in our lives when we can have an impact on someone else's life, and we have only a short amount of time to do it. But in our public speaking class, we can have that chance. Let's all think about how we use our time and energy in our public speaking class. I don't want to waste my time or have any unnecessary stress over [pause] tables. I would like all of us to use our opportunities wisely by choosing topics that are interesting, important, and informative.

Although Roger's primary purpose is to inform, he uses a hypothetical example to tell the audience how the information he has given them will help them solve a problem: how to find a good speech topic.

Roger provides closure to his message by making a reference to the example he used in his introduction.

Source: Student Speeches Video II, 1st ed. By Allyn & Bacon. Copyright © 2003 by Allyn & Bacon. Reprinted by permission of Pearson Education, Inc., Upper Saddle River, NJ.

Besides surprising your listeners, you can maintain their attention by creating mystery or suspense. As we have seen, stories are a great way to add drama and interest to a talk—especially a story that moves audience members to try to solve a riddle or problem. Another way to create a "mini-mystery" is to ask a rhetorical question. You don't necessarily expect an audible answer from audience members, but you do want them to have a mental response. For example, you might ask, "Would you know what to do if you were stranded, out of gas, at night, without your cell phone?" By getting listeners to ponder your question, you actively engage them in your message rather than relying on them to passively process your words.[14]

QUICK CHECK

Keeping the Audience Interested

- Tell them why they should want to listen.
- Tell them a good story.
- Tell them how it affects them.
- Tell them something that surprises them.

15.d Strategies to Enhance Audience Recall

Think of the best teacher you ever had. He or she was probably a good lecturer with a special talent for being not only clear and interesting but also memorable. The very fact that you can remember your teacher is a testament to his or her talent. Like teachers, some speakers are better than others at presenting information in a memorable way. In this final section, we review strategies that will help your audiences to remember you and your message.

Build in Redundancy

It is seldom necessary for writers to repeat themselves. If readers don't understand a passage, they can go back and read it again. When you speak, however, it is useful to repeat key points. Audience members generally cannot stop you if a point in your speech is unclear or if their minds wander.

How do you make your message redundant without insulting your listeners' intelligence?

- Provide a clear preview at the beginning of your talk and a summary statement in your conclusion.
- Include internal summaries—short summaries after key points during your speech.
- Use numeric signposts (numbering key ideas verbally by saying, "My first point is . . . , My second point is . . . , And now here's my third point: . . . .").
- Reinforce key ideas by displaying them in a visual aid.

If you really want to ensure that listeners come away from your speech with essential information, consider preparing a handout or an outline of key ideas. (When using a handout, make sure the audience is focusing on you, not on your handout.)

Make Your Key Ideas Short and Simple

When we say that you should make your messages simple, we don't mean that you need to give 30-second speeches. Rather, we mean that if you can distill your ideas down to brief and simple phrases, your audience will be more likely to remember what you say.[15]

Can you remember more than seven things? One classic research study concluded that people can hold only about seven pieces of information in their short-term memory (such as the numbers in a seven-digit phone number).[16] If you want your listeners to remember your message, don't bombard them with a lengthy list. With the advent of PowerPoint, some speakers may be tempted to spray listeners with a shower of bulleted information. Resist this temptation.

An important speech-preparation technique that we've suggested is to crystallize the central idea of your message into a one-sentence summary of your speech. To help your audience remember your central-idea statement, make it short enough to fit on a car bumper sticker. For example, rather than saying, "The specific words that people use and the way in which people express themselves are influenced by culture and

other socioeconomic forces," say, "Language shapes our culture, and culture shapes our language." The message not only is shorter, but also uses the technique of antithesis. Perhaps you've heard this advice as the KISS principle: *Keep It Simple, Sweetheart.* Make your message simple enough for anyone to grasp quickly. Here's this idea phrased as a bumper sticker: Make it short and simple.

Pace Your Information Flow

Organize your speech so that you present an even flow of information, rather than bunching up a number of significant details around one point. If you present too much new information too quickly, you may overwhelm your audience. Listeners' ability to understand may falter.[17]

You should be especially sensitive to the flow of information if your topic is new or unfamiliar to your listeners. Make sure that your audience has time to process any new information you present. Use supporting materials both to help clarify new information and to slow down the pace of your presentation.

Again, do not try to see how much detail and content you can cram into a speech. Your job is to present information so that the audience can grasp it, not to show off how much you know.

Reinforce Key Ideas

The last point is one of the most powerful techniques in the entire chapter: Reinforce key ideas verbally or nonverbally to make your idea memorable.

Reinforce Key Ideas Verbally You can verbally reinforce an idea by using such phrases as "This is the most important point" or "Be sure to remember this next point; it's the most compelling one." Suppose you have four suggestions for helping your listeners to avoid serious sunburn and your last suggestion is the most important. How can you make sure your audience knows that? Just tell them. "Of all the suggestions I've given you, this last tip is the most important one: The higher the SPF level on your sunscreen, the better." Be careful not to overuse this technique. If you claim that every other point is a key point, soon your audience will not believe you.

Reinforce Key Ideas Nonverbally How can you draw attention to key ideas nonverbally? Just the way you deliver an idea can give it special emphasis. Gestures serve the purpose of accenting or emphasizing key phrases.

A well-placed pause can provide emphasis to set off and reinforce a point. Pausing just before or just after making an important point will focus attention on your thought. Raising or lowering your voice can also reinforce a key idea.

Movement can help to emphasize major ideas. Moving from behind the lectern to tell a personal anecdote can signal that something special and more intimate is about to be said. As we discussed in Chapter 13, your movement and gestures should be meaningful and natural rather than seemingly arbitrary or forced. Your need to emphasize an idea can provide the motivation to make a meaningful movement.

Enhancing Audience Recall

- Build in redundancy. Say it again.
- Say it short and simple.
- Say it at a steady pace.
- Say why it's important.
- Don't just say it; reinforce ideas nonverbally.

15.e Developing an Audience-Centered Informative Speech

As Figure 15.1 shows, you can rely on the audience-centered speaking model we've been following throughout this book to guide you step by step through the process of preparing and presenting an informative speech.
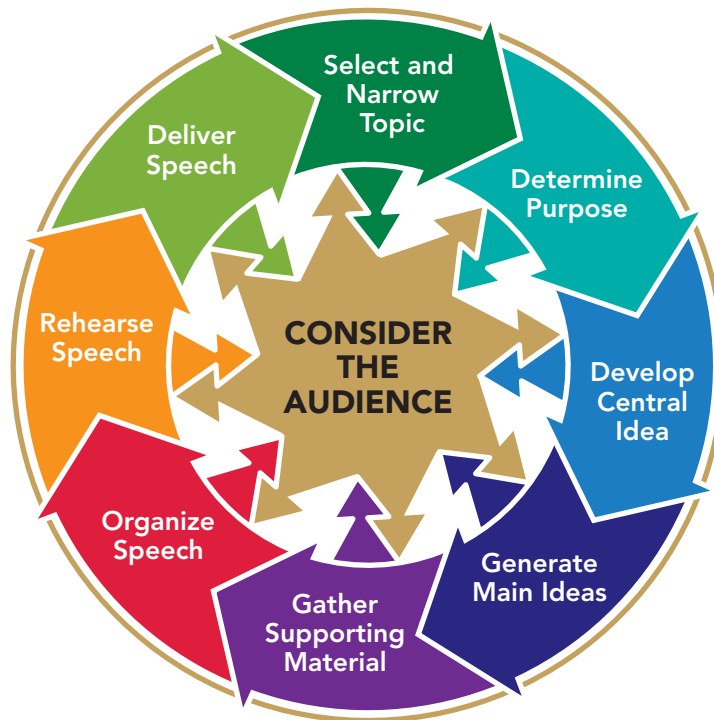
FIGURE 15.1 *You can follow the steps of the audience-centered model of public speaking to craft a successful informative speech.*

Consider Your Audience

As with any type of speech, an informative talk requires that you consider three general questions of audience analysis:

- To whom are you speaking?
- What are their interests, attitudes, beliefs, and values?
- What do they expect from you?

When your general purpose is to inform, you should focus on specific aspects of these three general questions:

- Part of considering who your audience is will include figuring out, as best you can, their preferred learning styles.
- Determining listeners' interests, attitudes, beliefs, and values can help you to balance your use of strategies to enhance understanding and recall with your need for strategies to maintain interest. You won't need to work as hard to maintain the interest of listeners who are already highly interested in your topic, for example.
- Careful consideration of the audience's expectations can also help you to maintain their interest, perhaps by surprising listeners with something they do not expect.

Select and Narrow Your Informational Topic

During the early stages of preparing your message, ask yourself, and answer, the question "What does my audience already know about my topic?" If you misjudge what an audience already knows about your topic, that misjudgment may hamper your development of an effective and precise specific-purpose statement.

You should also consider the question "How interested are they in my topic?" If your audience is both knowledgeable about and interested in your topic, you can provide greater detail and build on the information audience members already have. If they are likely to be uninterested or uninformed, then you'll need to establish, early in your message, a clear and engaging reason why they should tune you in.

Determine Your Informative Purpose

You already know that your general purpose is to inform. You also need to develop a specific behavioral purpose. That is, you need to identify what you would like the audience to be able to do when your finish your speech. "Wait a minute," you might think. "Shouldn't an informative speech be about what the audience should *learn* rather than *do*?" Yes, your purpose is focused on what you want the audience to learn, but we suggest that you phrase your learning goal in terms of behavior. The How To box gives some suggestions for formulating your specific-purpose statement.

Develop Your Central Idea

With a clear and precise specific-purpose sentence, you'll be better prepared to identify your central idea—a one-sentence summary of your message. Rather than a fuzzy

Formulate Your Informative Specific-Purpose Statement

- *Use behavioral verbs.* Say that what you want your audience members to *state, restate, describe, enumerate, identify, list, summarize,* or otherwise *do* to demonstrate their learning, rather than merely indicating that you want your audience to *know* or *appreciate* some general information.

- *Be precise.* Give numbers or other benchmarks to describe the behavior in your verb. A precise specific-purpose sentence will guide you as you develop your central idea and main ideas, and it is especially important when you organize your message. One precise and effective informative-purpose statement might be: *At the end of my speech, the audience should be able to state three reasons C.S. Lewis wrote the* Chronicles of Narnia.

- *Think of your specific-purpose sentence as a test question.* Imagine that you're writing a test for your audience. A test question that asks what you *know* about why the Narnia Chronicles were written is less specific than a question that asks you to *identify three reasons* why the stories were written. You might never actually ask your audience your "test question," but by thinking of your specific purpose as a test question, you'll have a clearer goal in mind, one that will help you in other areas of preparing your message.

central-idea sentence such as "C. S. Lewis wrote the Narnia stories for many reasons," your more specific central idea might be "Three reasons Lewis wrote the Narnia stories are to connect the 'pictures' he visualized in his head, to write an engaging story for children, and to make a larger point about Christianity." Your central-idea sentence is your speech in brief. Someone who heard only your central idea would understand the essence of your message.

Generate Your Main Ideas

If you have developed a specific-purpose sentence and have a well-crafted central-idea sentence, it should be easy to generate your main ideas. In our C. S. Lewis example, we identified in our central idea three reasons why Lewis wrote the stories. Those three reasons will become the main ideas of the speech.

The type of informative talk you are planning will influence your central and main ideas. A speech about an object may lend itself to certain main ideas such as history, features, and uses of the object, whereas a speech about a person might be more likely to have main ideas related to the person's accomplishments or relationship to you, the speaker.

Gather Your Supporting Materials

As you read and research, you look for examples, illustrations, stories, statistics, and other materials that help you to achieve your specific purpose. The type of informative speech you plan to make will often suggest ideas for supporting materials. Biographical details and stories will most likely support a speech about a person. Stories, examples, or statistics may help you to teach your audience about an event or idea.

Remember that supporting materials include presentation aids. As we noted earlier in this chapter, visual aids often make "how to" speeches about procedures more effective. Speeches about objects also often benefit from visual aids, especially when the actual object is appropriate to show. As you gather supporting material, continue to think about your audience, who will ultimately judge whether your supporting material is interesting and helpful.

Organize Your Speech

As you continue to keep your audience in mind, you now determine what the best sequence of your main points should be. Your topic and purpose can also help to guide you. As we discussed earlier in the chapter, different types of informative speeches lend themselves to different organizational patterns.

Rehearse Your Presentation

For informative speeches, it is especially helpful to rehearse in front of other people, especially people who are similar to your listeners, if possible. Seek their feedback about whether you are effectively teaching them about your topic. You might even wish to ask your sample audience the test question you developed as your specific-purpose statement, to determine whether your speech is meeting your learning objectives.

Deliver Your Speech

As we discussed in Chapter 13, effective speakers continually look for ways to adapt and modify their message as they speak. Such adaptation is especially important in informative speaking. As you speak, watch your audience closely for signs—such as puzzled facial expressions—that indicate that your listeners do not understand something. Be alert, too, for signs of wandering attention, such as fidgeting or lack of eye contact. Be prepared to adapt your message, using the strategies discussed earlier in this chapter for enhancing listeners' understanding and maintaining their attention.

QUICK CHECK

Audience-Centered Informative Speaking

- *Select and narrow your topic.* Consider the characteristics of the audience, their interests, and how much they already know.
- *Determine your purpose.* State specific audience actions that will show learning.
- *Formulate your central and main ideas.* Make the audience support your specific purpose.
- *Gather supporting material.* Choose material types to support your topic and keep audience attention.
- *Organize.* Match organization to topic and audience needs.
- *Rehearse.* Get sample audience feedback.
- *Deliver.* Adapt to ensure audience comprehension.

STUDY GUIDE

Remember These Main Ideas

- To inform is to teach someone something you know. Public speakers use specific goals, principles, and strategies to inform others.
- Informative speeches have three goals: to enhance understanding, to gain and maintain interest, and to be remembered.
- Speeches about objects discuss tangible things.
- Speeches about procedures explain a process or describe how something works.
- Speeches about people can be about either the famous or the little known.
- A speech about an event should describe the event in concrete, tangible terms to bring the experience to life for your audience.
- Speeches about ideas are often abstract and generally discuss principles, concepts, or theories.
- To enhance your listeners' understanding of a message, (1) speak with clarity, (2) use principles and techniques of adult learning, (3) clarify complex processes, and (4) use descriptions effectively.
- Combine spoken words, visuals, and kinesthetic opportunities to appeal to listeners with a variety of learning styles.
- To gain and maintain interest in your informative talk, establish a motive for your audience to listen to you. Present information that relates to your listeners' interest; in essence, be audience-centered.
- A well-told story almost always works to keep listeners focused on you and your message.
- Use the unexpected to add zest and interest to your speech.
- Help your listeners to remember what you told them by being redundant, making your key ideas short and simple, and pacing the flow of your information.
- Reinforcing your ideas verbally and nonverbally can also help your audience to remember important points.
- You can apply the principles of informative speaking as you follow the audience-centered model of speaking

Understand These Key Terms

andragogy (p. 319)

pedagogy (p. 318)

speech to inform (p. 310)

word picture (p. 320)

Think about These Questions

- To give your five-minute speech about nuclear energy, you must greatly simplify what is a very complex process. How can you avoid misrepresenting your topic? Should you let your audience know that you are oversimplifying the process?

- Hillary Webster, M.D., will be addressing a medical convention of other physicians to discuss the weight-loss technique she has recently used successfully with her patients. What advice would you give to help her present an effective informative talk?

- Ken's boss has given him the task of presenting a report to a group of potential investors about his company's recent productivity trends. The presentation includes many statistics. What suggestions would you offer to help Ken give an interesting and effective informative presentation?

- Before giving a speech to your class in which you share a story that includes personal information about one of your friends, should you ask permission from your friend?

Learn More Online

Here are two sites where you can learn more about adult learning and learning styles:

Ageless Learner This commercial site offers a good summary of adult learning principles as well as several self-quizzes.
http://www.agelesslearner.com/

Learning Styles Online This site gives a very thorough rundown of many possible learning styles and lets you take a free quiz to see which styles you prefer.
http://www.learning-styles-online.com/

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Understanding Principles of Persuasive Speaking

16

t probably happens to you more than 600 times a day. It appears as commercials on TV and radio, as advertisements in magazines and newspapers and on billboards, and as fund-raising letters from politicians and charities. It also occurs when you are asked to give money to a worthy cause or to donate blood. "It" is persuasion. Efforts to persuade you occur at an average rate of once every two and a half minutes each day.[1]

Because persuasion is such an ever-present part of your life, it is important for you to understand how it works. What are the principles of an activity that can shape your attitudes and behavior? What do car salespeople, advertising copywriters, and politicians know about how to influence your thinking and behavior that you don't know?

In this chapter, we discuss how persuasion works. Such information can sharpen your persuasive skills and can also help you to become a more informed receiver of persuasive messages. We will define persuasion and discuss the psychological principles underlying efforts to persuade others. We will also discuss tips for choosing a persuasive speech topic and how to develop arguments for your speeches. In Chapter 17, we will examine specific strategies for crafting a persuasive speech.

In Chapter 15, we discussed strategies for informative speaking—the oral presentation of new information to listeners so that they will understand and remember what is communicated. The purposes of informing and of persuading are closely related. We often provide information to give listeners new insights that may affect their attitudes and behavior. Information alone has the potential to convince others, but if information is coupled with strategies to persuade, the chances of success increase. Persuasive speakers try to influence the listeners' points of view or behavior. If you want your listeners to respond to your persuasive appeal, you will need to think carefully about the way in which you structure your message to achieve your specific purpose.

In a persuasive speech, the speaker asks the audience to make a choice rather than just informing them of the options. As a persuasive speaker, you will do more than teach; you will ask your listeners to respond to the information you share. Audience analysis is crucial to achieving your goal. To advocate a particular view or position successfully, you must understand your listener's attitudes, beliefs, values, and behavior.

16.a Persuasion Defined

Persuasion is the process of changing or reinforcing attitudes, beliefs, values, or behavior. Note that when trying to persuade someone, you might not necessarily try to change the person's point of view or behavior but, instead, aim to *reinforce* it. Your listeners might already like, believe, or value something, or they might sometimes already do what you would like them to do; in this situation, you are trying to strengthen their current perspective. Suppose, for example, that your persuasive purpose is to get people to use their recycling trash bins. The audience might already think that recycling is a good thing and even use their recycling bins at least some of the time. Your speaking goal is to reinforce their behavior so that they use the recycling bins all the time.

Changing or Reinforcing Audience Attitudes, Beliefs, and Values

Because the goal of persuasion is to change or reinforce attitudes, beliefs, values, or behavior, it's important to clarify how these elements differ.

- *Attitudes*. Our attitudes represent our likes and dislikes. Stated more technically, an **attitude** is a learned predisposition to respond favorably or unfavorably toward something.[2] In a persuasive speech, you might try to persuade your listeners to favor or oppose a new shopping mall, to like bats because of their ability to eat insects such as mosquitoes, or to dislike an increase in sales tax.

- *Beliefs*. A **belief** is what you understand to be true or false. If you believe in something, you are convinced that it exists or is true. You have structured your sense of what is real and what is unreal to account for the existence of whatever you believe. If you believe in God, you have structured your sense of what is real and unreal to recognize the existence of God. Beliefs are typically based on past experiences. If you believe the sun will rise in the east again tomorrow or that nuclear power is safe, you base these beliefs either on what you have directly experienced or on the experience of someone you find trustworthy. Beliefs are usually based on evidence, but we hold some beliefs based on faith—we haven't directly experienced something, but we believe anyway.

- *Values*. A **value** is an enduring concept of right or wrong, good or bad. If you value something, you classify it as good or desirable, and you tend to think of its opposite or its absence as bad or wrong. If you do not value something, you are indifferent to it. Values form the basis of your life goals and are the motivating force behind your behavior. Most Americans value honesty, trustworthiness, freedom, loyalty, marriage, family, and money. Understanding what your listeners value can help you to refine your analysis of them and adapt the content of your speech to those values.

Since the essence of persuasion is to change or reinforce these three kinds of predispositions, it is very useful to know exactly which one of them you are targeting. Of the three, audience values are the most stable. As Figure 16.1 shows, values are the most deeply ingrained of the three predispositions; they change least frequently. That's why values are at the core of the model. Most of us acquired our values when we were very young and have held on to them into adulthood. It is not impossible to change the values of your listeners, but it is much more difficult than trying to change a belief or an attitude. Political and religious points of view, which are usually based on long-held values, are especially difficult to modify.

A belief is more susceptible to change than a value is, but it is still difficult to alter. Beliefs are changed by evidence. Usually, it takes a great deal of evidence to change a belief and alter the way in which your audience members structure reality.

Attitudes (likes and dislikes) are easier to change than either beliefs or values. Today, we may approve of the President of the United States; tomorrow, we may disapprove of him because of an action he has taken. We may still *believe* that the country
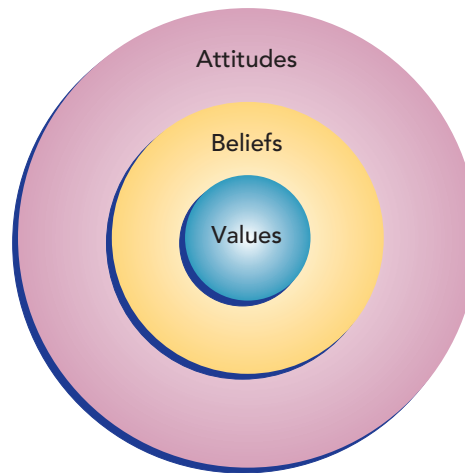
FIGURE 16.1 *Audience Attitudes, Beliefs, and Values*
The target of your speech affects its chances of successfully persuading your audience. Attitudes form the outer ring of this model because they are easier to change than beliefs or core values. Beliefs can be changed, though not as easily as attitudes. Values are at the core of the model because they are the most deeply ingrained and change the least frequently.

is financially stable because of the President's programs, and we may still *value* a democratic form of government, but our *attitude* toward the President has changed because of this policy decision.

We suggest that you think carefully about your purpose for making a persuasive speech. Know with certainty whether your objective is to change or to reinforce an attitude, a belief, or a value. Then determine what you have to do to achieve your objective.

Changing or Reinforcing Audience Behaviors

Persuasive messages often attempt to do more than change or reinforce attitudes, beliefs, or values—they may attempt to change or strengthen behaviors. Getting listeners to eat less, avoid smoking tobacco, and forgo driving after drinking are typical goals of persuasive messages that we hear. It seems logical that knowing someone's attitudes, beliefs, and values would let us predict precisely how that person will behave. But humans are complicated creatures, and our behavior is not always neatly predictable. Sometimes our attitudes, beliefs, and values might not appear consistent with how we act. For example, you might know that if you're on a low-carb diet, you should avoid that second helping of Dad's homemade chocolate cake; but sometimes you're going to cut off a slice and gobble it up anyway.

Defining Persuasion

Persuasion attempts to change or reinforce:

- Attitudes
- Beliefs
- Values
- Behavior

16.b   How Persuasion Works

Now that you know what persuasion is and how attitudes, beliefs, and values influence your behavior, you might still have questions about how persuasion actually works. Knowing how and why listeners change their minds and their behavior can help you to construct more effective persuasive messages.

Besides enabling you to persuade others, understanding how persuasion works can also help you to analyze why *you* are sometimes persuaded to think or behave in certain ways. Being conscious of why you respond to specific persuasive messages can help you to be a better, more discriminating listener to persuasive pitches.

Many theories and considerable research describe how persuasion works. We'll discuss two approaches here: first, a classic approach identified by Aristotle and, second, a more contemporary theory that builds on the classic approach.

Aristotle's Traditional Approach: Using Ethos, Logos, and Pathos to Persuade

Aristotle, a Greek philosopher and rhetorician who lived and wrote in the fourth century B.C.E., was the source of many ideas about communication in general and persuasion in particular. As we noted in Chapter 1, he defined *rhetoric* as the process of discovering in any particular case the available means of persuasion. When the goal is to persuade, the communicator selects symbols (words and nonverbal messages, including images and music) to change attitudes, beliefs, values, or behavior. Aristotle identified three general methods (or, using his language, "available means") to persuade: ethos, logos, and pathos.[3]

Ethos   To use **ethos** to persuade, an effective communicator presents information that is credible. Aristotle believed that to be credible, a public speaker should be ethical,

possess good character, have common sense, and be concerned for the well-being of the audience. When a friend wants to convince you to let him borrow your car, he might say, "Trust me. I promise not to do anything wacky with your car. I'm a responsible guy." He's appealing to his credibility as an ethical, trusted friend.

The more credible and ethical a speaker is perceived to be, the greater the chances are that a listener will believe in, trust, and positively respond to the persuasive message of the speaker. To persuade successfully, communicators must present information that can be trusted and therefore must be believable and trustworthy themselves. We'll discuss specific strategies to enhance your credibility, and thus your persuasiveness, in the next chapter.

Logos Another means of persuading others is to use **logos**. The word *logos* literally means "the word." Aristotle used this term to refer to the rational, logical arguments that a speaker uses to persuade someone. A skilled persuader not only reaches a logical conclusion but also supports the message with evidence and reasoning. The friend who wants to borrow your car might try using a logical, rational argument supported with evidence to get your car keys. He might say, "I borrowed your car last week, and I returned it without a scratch. I also borrowed it the week before that, and there were no problems—and I filled the tank with gas. So if you loan me your car today, I'll return it just like I did in the past." Your friend is appealing to your rational side by using evidence to support his conclusion that your car will be returned in good shape. In Chapter 17, we'll provide strategies for developing logical, rational arguments and supporting those arguments with solid evidence.

Pathos Aristotle used the term **pathos** to refer to the use of appeals to emotion. We sometimes hold attitudes, beliefs, and values that are not logical but simply make us feel positive. Likewise, we sometimes do things or buy things to make ourselves feel happy, powerful, or energized. The friend who wants to borrow your car might also use pathos—an emotional appeal—to get you to hand over your car. He might say, "Look, without transportation, I can't get to my doctor's appointment. Friends help friends, and I could use a good friend right now." Your buddy is tugging on your heartstrings to motivate you to loan him your car. He's hoping to convince you to behave in a way that makes you feel positive about yourself.

What are effective ways to appeal to listeners' emotions? Use emotion-arousing stories and examples as well as pictures and music. In the next chapter, we'll identify more ethical strategies to appeal to emotions when persuading others.

All three traditional means of persuasion—ethos (ethical credibility), logos (logic), and pathos (emotion)—are ways of motivating a listener to think or behave in certain ways. **Motivation** is the underlying internal force that drives people to achieve their goals. Our motives explain why we do things.[4] Several factors motivate people to respond to persuasive messages: the need to restore balance to their lives to avoid stress, the need to avoid pain, and the desire to increase pleasure have been documented as motives that influence attitudes, beliefs, values, and behavior.

ELM's Contemporary Approach: Using a Direct or Indirect Path to Persuade

A newer, research-based framework for understanding how persuasion works is called the **elaboration likelihood model (ELM) of persuasion**. This theory, despite its long name, is a simple idea that offers an explanation of how people are persuaded to do something or to think about something.[5] Rather than prescribing how to craft a persuasive message from the standpoint of the speaker, as Aristotle does, ELM theory describes how audience members *interpret* persuasive messages. It's an audience-centered theory about how people make sense out of persuasive communication.

To **elaborate** means to *think* about the information, ideas, and issues related to the content of the message you hear. When you elaborate on a message, you are critically evaluating what you hear by paying special attention to the arguments and evidence the speaker is using. The likelihood of whether or not you elaborate (hence the term *elaboration likelihood model*) on a message varies from person to person and depends on the topic of the message.

The theory suggests that there are two ways in which you can be persuaded: the **direct persuasion route**, which you follow when you elaborate on a message, and the **indirect persuasion route**, in which you don't elaborate and are instead influenced by the more peripheral factors of the message and the messenger.

The Direct Persuasion Route If you elaborate on a message, you will likely be directly persuaded by the logic, reasoning, arguments, and evidence that are presented to you. When you elaborate, you consider what Aristotle would call the underlying logos, or logic, of the message. You carefully consider the facts and then make a thoughtful decision as to whether to believe or do what the persuader wants. For example, you might buy a good data package for your smart phone because you are convinced you will benefit from constant access to the Internet; you've read the literature and have made a logical, rational decision. There may be times, however, when you think you are making a decision based on logic but instead you are being persuaded by less obvious strategies via an indirect path.

The Indirect Persuasion Route A second way in which you can be persuaded, according to ELM theory, is a more indirect, or peripheral, route. If you don't elaborate (that is, if you don't use critical thinking skills while listening), you simply draw on an overall impression of what the speaker says and how the speaker says it. The indirect route is a more intuitive process. You can be persuaded by such indirect factors as catchy music used in an advertisement or your positive reaction to the salesperson who wants to sell you a product. It's not an evaluation of the logic or content of the advertisement or the salesperson's words that persuades you; it's the overall feeling you have about the product or the salesperson that triggers your purchase. When hearing a speech, you may be persuaded by the appearance of the speaker (he looks nice; I trust him), by the sheer number of research studies in support of the speaker's proposal

(there are so many reasons to accept this speaker's proposal; she's convinced me); or by the speaker's use of an emotionally charged story (I can't let that little girl starve; I'll donate fifty cents to save her).

Combining Aristotle's Approach and the ELM

Aristotle's theory and the ELM both suggest that persuasion is a complex process. Not all of us are persuaded in the same way. Aristotle's theory emphasizes what a *speaker* should do to influence an audience. If the speaker discovers the proper application of a credible and ethical message (ethos), logic (logos), and emotion (pathos), then persuasion is likely to occur. ELM theory describes how *listeners* process the messages they hear. Listeners can be persuaded when they directly elaborate (or actively think about what they hear) and logically ponder how evidence and reasoning make sense. Or, if they do not elaborate, listeners may be persuaded indirectly, on the basis of peripheral factors that don't require as much thought to process, such as the personal appearance of the speaker or the speaker's delivery.

Both theories give insight into how you can persuade others and how others persuade you. Because you might not know whether your listeners are influenced directly or indirectly by your message (whether they are elaborating or not), you will want to use a balance of ethos, logos, and pathos as you think about how to persuade your listeners, However, it's your *audience members*, not you, that ultimately make sense out of what they hear. So in addition to the logical and well-reasoned arguments that you present, you need to be attuned to the indirect factors that can influence your listeners, such as your delivery, your appearance, and a general impression of how prepared you seem to be.

These two theories also help to explain how *you* are influenced by others. You are influenced by the ethical appeal, logical arguments, and emotions of a speaker. ELM theory suggests that you may be also directly affected by the logic and arguments of a speaker. You may be influenced, even when you're not aware of it, by such peripheral or indirect elements of the message as the speaker's appearance and delivery. Remaining aware of how you are being persuaded can make you a more effective receiver of the multitude of persuasive messages that come your way each day.

QUICK CHECK

Models of Persuasion

Aristotle's Classical Approach

- Ethos
- Logos
- Pathos

Elaboration Likelihood Model

- Direct route—via elaboration
- Indirect route—without elaboration

16.c How to Motivate Listeners

It's late at night, and you're watching your favorite talk show. The program is interrupted by a commercial extolling the virtues of a well-known brand of ice cream. Suddenly, you remember that you have some of the advertised flavor, Royal Rocky Road, in your own freezer. You hadn't realized how hungry you were for ice cream until the ad reminded you of the cool, creamy, smooth treat. Before you know it, you are at the freezer, helping yourself to a couple of scoops of ice cream.

If the maker of that commercial knew how effective it had been, he or she would be overjoyed. The ad was persuasive, and it changed your behavior because the message was tailor-made for you. What principles explain why you were motivated to go to the freezer at midnight for a carton of ice cream? At the heart of the persuasion process is the audience-centered process of motivating listeners to respond to a message. Persuasion works when listeners are motivated to respond. An audience is more likely to be persuaded if you help members to solve their problems or meet their needs. They can also be motivated if you convince them that good things will happen to them if they follow your advice or that bad things will happen if they don't. We will next discuss several ways to motivate listeners; these approaches are summarized in Table 16.1

TABLE 16.1 *How to Motivate Listeners to Respond to Your Persuasive Message*

	Description	Example of Message
Use Cognitive Dissonance	Telling listeners about existing problems or information that is inconsistent with their currently held beliefs or known information creates psychological discomfort.	Would you be able to support your family if you were injured and couldn't work? If you're worried about having enough money for food and rent, consider buying our disability insurance policy.
Use Listeners' Needs	People are motivated by unmet needs. The most basic needs are physiological, followed by safety needs, social needs, self-esteem needs, and finally, self-actualization needs.	You will be perceived as a person of high status in your community if you purchase this sleek new sports car.
Use Positive Motivation	People will be more likely to change their thinking or pursue a particular course of action if they are convinced that good things will happen to them if they support what the speaker advocates.	You should take a course in public speaking because it will increase your prospects of getting a good job.
Use Negative Motivation	People seek to avoid pain and discomfort. They will be motivated to support what a speaker advocates if they are convinced that bad things will happen to them unless they do.	You need to prepare for a big natural disaster by creating an emergency stockpile of water, food, and gas for your car, so you are not left hungry or unable to evacuate.

Use Cognitive Dissonance

Dissonance theory is based on the principle that people strive to solve problems and manage stress in a way that is consistent with their attitudes, beliefs, and values.[6] According to the theory, when you are presented with information that is inconsistent with your current attitudes, beliefs, values, or behavior, you become aware that you have a problem, and you experience a kind of discomfort called **cognitive dissonance**. The word *cognitive* relates to our thoughts. *Dissonance* means "lack of harmony or agreement." When you think of a dissonant chord in music, you probably think of a collection of sounds that are unpleasant or not in tune with the melody or other chords. Cognitive dissonance, then, means that you are experiencing a way of thinking that is inconsistent and uncomfortable. Most people seek to avoid feelings of dissonance. For example, if you smoke cigarettes and a speaker reminds you that smoking is unhealthy, this reminder creates dissonance. You can restore balance and solve the problem either by no longer smoking or by rejecting the message that smoking is harmful.

How to Use Cognitive Dissonance Creating dissonance in a persuasive speech, using the approach shown in the How To box, can be an effective way to change attitudes and behavior.

Use Cognitive Dissonance to Persuade

1. **Identify an existing problem or need.** For example, a speaker who is seeking to ban aerosol sprays could begin her speech by focusing on a need that we all share, such as the need to preserve the environment. A candidate for mayor might point out a city problem.
2. **Create dissonance.** In our first example, the speaker could then point out that the continued use of aerosol sprays depletes the ozone layer that protects us from the sun's harmful rays. Because she knows that people in her audience appreciate the convenience of aerosol sprays, their attitudes about protecting the environment will *conflict with* their feelings about getting housework done easily or styling their hair effectively. The mayoral candidate would blame the current mayor, aiming to create dissonance among listeners who support the current mayor but would like to solve the city problem.
3. **Offer a solution that can restore the audience's sense of balance and comfort.** The first speaker suggests that audience could resolve their conflict about aerosol sprays by changing their behavior to use nonaerosol sprays. The candidate promises to solve the city problem, offering citizens who vote for that candidate a way to reduce their dissonance.

In using dissonance theory to persuade, speakers have an ethical responsibility not to rely on false claims just to create dissonance. Claiming that a problem exists when it does not or creating dissonance about a problem that is unlikely to happen is unethical. When listening to a persuasive message, pay particular attention to the evidence that a speaker uses to convince you that a problem really does exist.

How Listeners Cope with Dissonance Effective persuasion requires more than simply creating dissonance and then suggesting a solution. When your listeners confront dissonant information, a number of options are available to them besides following your suggestions. You need to be aware of the various ways in which your audience may react before you can reduce their cognitive dissonance:[7]

- *Listeners may discredit the source*. Instead of believing everything you say, your listeners could choose to discredit you. Suppose you drive a Japanese-made car and you hear a speaker whose father owns a Chevrolet dealership advocate that all Americans should drive cars made in the United States. You could agree with him, or you could decide that the speaker is biased because of his father's occupation and ignore the suggestion to buy American automobiles. As a persuasive speaker, you need to ensure that your audience will perceive you as competent and trustworthy so that they will accept your message.

- *Listeners may reinterpret the message*. A second way in which your listeners may overcome cognitive dissonance and restore balance is to hear what they want to hear. They may choose to focus on the parts of your message that are consistent with what they already believe and ignore the unfamiliar or controversial parts. If you tell a customer looking at a new kind of computer software that it takes ten steps to get into the word-processing program but that the program is easy to use, the customer might focus on those first ten things and decide that the software is too hard to use. Your job as an effective public speaker is to make your message as clear as possible so that your audience will not reinterpret it. Choose your words carefully; use simple, vivid examples to keep listeners focused on what's most important.

- *Listeners may seek new information*. Your audience members may look for additional information to negate your position and to refute your well-created arguments. For example, as the owner of a minivan, you would experience dissonance if you heard a speaker describe the recent rash of safety problems with minivans. You might turn to a friend and whisper, "Is this true? Are minivans really dangerous? I've always thought they were safe." Looking for new information that validates their own views is another way in which listeners cope with cognitive dissonance.

- *Listeners may stop listening*. Most of us do not seek opportunities to hear or read messages that oppose our opinions. It is unlikely that a staunch Democrat would attend a fund-raiser for the state Republican Party, for example. The principle of *selective exposure* also suggests that we tend to pay attention to messages that are consistent with our points of view and to avoid those that are not. When we do find ourselves trapped in a situation in which we are forced to hear a message that doesn't support our attitudes, beliefs, or values, we tend to stop listening. Being aware of the existing attitudes, beliefs, and values of the audience can help you to ensure that they won't tune you out.

- *Listeners may change their attitudes, beliefs, values, or behavior*. A fifth way in which an audience may respond to dissonant information is to do as the speaker wants them to do: change their attitudes, beliefs, values, or behavior.

Coping with Cognitive Dissonance

To prepare for listeners who . . .	You need to . . .
try to discredit you.	be competent and trustworthy.
reinterpret your message.	make sure the message is clear.
seek other information.	make your information convincing.
stop listening.	make your message interesting.
are persuaded.	reinforce their decision.

Use Listener Needs

Need is one of the best motivators. The person who is looking at a new car because he or she needs one is more likely to buy a car than is the person who is just looking at the car while imagining how nice it would be to drive the latest model. The more you understand your listeners' needs, the greater are the chances that you can gain and hold their attention and ultimately get them to do what you want.

Abraham Maslow developed the classic theory that outlines basic human needs.[8] Maslow suggested that there is a hierarchy of needs that motivates everyone's behavior. Basic physiological needs (for food, water, and air) have to be satisfied before we can be motivated to respond to higher-level needs. Figure 16.2 illustrates Maslow's five levels of needs, with the most basic at the bottom. Although the hierarchical nature of Maslow's needs has not been consistently supported by research (we can be motivated by several needs at the same time), Maslow's hierarchy of needs provides a useful checklist of needs that can potentially motivate a listener. When attempting to persuade an audience, a public speaker tries to stimulate these needs in order to change or reinforce attitudes, beliefs, values, or behavior. Let's examine each of these needs.

Physiological Needs The most basic needs of all humans are physiological: We all need air, water, and food. According to Maslow's theory, unless those needs are met, it will be difficult to motivate a listener to satisfy other needs. If your listeners are hot, tired, hungry, and thirsty, it will be more difficult to persuade them to vote for your candidate, buy your insurance policy, or sign your petition in support of local pet-leash laws. Be sensitive to the basic physiological needs of your audience so that your appeals to higher-level needs will be heard.

Safety Needs We have a need to feel safe, secure, and protected, and we need to be able to predict that our own and our loved ones' needs for safety will be met. The classic presentation from insurance salespeople includes appeals to our need for safety and security. Many insurance sales efforts include photos of wrecked cars, anecdotes about people who were in ill health and could not pay their bills, or tales of the head of a household who passed away, leaving the basic needs of a family unmet. Appeals to use safety belts, stop smoking, start exercising, and use condoms all play to our need for safety and security.

FIGURE 16.2 *Maslow's Hierarchy of Needs*
Source: From Abraham Maslow, *Motivation and Personality.* (New York: HarperCollins Publishers, Inc., 1954).

In a speech titled "Emissions Tampering: Get the Lead Out," John appealed to his listeners' need for safety and security when he began his speech with these observations:

> A major American producer is currently dumping over 8,000 tons of lead into our air each year, which in turn adversely affects human health. The producers of this waste are tampering with pollution control devices in order to cut costs. This tampering escalates the amount of noxious gases you and I inhale by 300 to 800 percent. That producer is the American motorist.[9]

Social Needs We all need to feel loved and valued. We need contact with others and reassurance that people care about us. According to Maslow, these social needs translate into our need for a sense of belonging to a group (such as a fraternity, religious organization, family, or group of friends). Powerful persuasive appeals are based on our need for social contact. We are encouraged to buy a product or support a particular issue because other people are buying the product or supporting the issue. The message is that to be liked and respected by others, we must buy the same things they do or support the same causes they support.

Self-Esteem Needs The need for self-esteem reflects our desire to think well of ourselves. Civil rights activist Jesse Jackson is known for appealing often to the self-worth of his listeners by inviting them to chant, "I am somebody." This is a direct appeal to his listeners' need for self-esteem. Advertisers also appeal to our need for self-esteem when they encourage us to believe that we can be noticed by others or stand out in the crowd if we purchase their product. Commercials promoting luxury cars usually invite you to picture yourself in the driver's seat while you receive looks of envy from those you pass on the road.

Self-Actualization Needs At the top of Maslow's hierarchy is the need for **self-actualization**. This is the need to fully realize one's highest potential. For many years, the U.S. Army used the slogan "Be all that you can be" to tap into the need for self-actualization. Calls to be the best and the brightest are appeals to self-actualization. According to Maslow's assumption that our needs are organized into a hierarchy, needs at the other four need levels must be satisfied before we can be motivated to satisfy the highest-level need.

Use Positive Motivation

A Depression-era politician claimed that a vote for him would result in a return to prosperity: "A chicken in every pot" was his positive motivational appeal. Positive motivational appeals are statements suggesting that good things will happen if the speaker's advice is heeded. A key to using positive motivational appeals effectively is to know what your listeners value. Knowing what audience members view as desirable, good, and virtuous can help you to select the benefits of your persuasive proposal that best appeal to them.

Emphasize Positive Values What do most people value? A comfortable, prosperous life; stimulating, exciting activity; a sense of accomplishment; world, community, and personal peace; and happiness are some of the many things people value. How can you use these values in a persuasive speech? When identifying reasons for your audience to think, feel, or behave as you want them to, review those common values to determine what benefits would accrue to your listeners. If you advocate that your listeners enroll in a sign-language course, for example, what would the benefits be to the audience? You could stress the sense of accomplishment, contribution to society, or increased opportunities for friendship that would develop if they learned this new skill. A speech advocating that recording companies print the lyrics of all songs on the label of a recording could appeal to so-called family values.

Emphasize Benefits, Not Just Features A **benefit** is a good result or something that creates a positive feeling for the listener. A **feature** is simply a characteristic of whatever it is that you're talking about. A benefit creates a positive emotional sizzle that appeals to the heart. A feature elicits a rational, cognitive reaction—it appeals to the head. The heart usually trumps the head when persuading others.

Most salespeople know that it is not enough just to identify, in general terms, the features of their product. They must translate those features into an obvious benefit that enhances the customer's quality of life. It is not enough for the real-estate salesperson to say, "This floor is the new no-wax vinyl." It is more effective to add, "And this means that you will never have to get down on your hands and knees to scrub another floor." When using positive motivational appeals, be sure that your listeners know how the benefits of your proposal can improve their quality of life or the lives of their loved ones.

Use Negative Motivation

"If you don't stop that, I'm going to tell Mom!" Whether he or she realizes it or not, the sibling who threatens to tell mom is using a persuasive technique called *fear appeal*. One of the oldest methods of trying to change someone's attitude or behavior, the use of a threat is also one of the most effective. The How To box offers several principles for using fear appeals.

HOW TO

Use Fear Appeals to Persuade

A variety of research studies support the following principles for using fear appeals:[10]

- *Use an if-then approach.* Build an argument on the assertion that a need will not be met unless the desired behavior or attitude change occurs: *If you don't do* X, *then awful things will happen to you.*

- *Threaten listeners' loved ones.* A strong threat to a loved one tends to be more successful than a fear appeal directed at the audience members themselves. A speaker using this principle might say, "Unless you see to it that your children wear safety belts, they could easily be injured or killed in an auto accident."

- *Emphasize your credibility.* The more competent, trustworthy, or respected the speaker, the greater the likelihood that an appeal to fear will be successful. A speaker with less credibility will be more successful with moderate threats.

- *Make the threat real.* Fear appeals are more successful if you can convince your listeners that the threat is real and will probably occur unless they take the action you are advocating. For example, you could dramatically announce, "Last year, thousands of smokers developed lung cancer and died. Unless you stop smoking, there is a high probability that you could develop lung cancer, too."

  It is vital to provide evidence to back up your claims of a threat. The speaker who uses fear appeals has an ethical responsibility to be truthful and not exaggerate when trying to arouse listeners' fear

- *Make the threat scary.* In the past, some researchers and public-speaking textbooks reported that if a speaker creates an excessive amount of fear and anxiety in listeners, the listeners could find the appeal so strong and annoying that they would stop listening. More comprehensive research, however, has concluded that there is a direct link between the intensity or strength of the fear appeal and the likelihood that audience members will be persuaded. Fear appeals work. Strong fear appeals seem to work even better than mild ones.

- *Provide a solution to the fear-inducing problem.* You might think the solution is evident, but will your listeners think the same thing? The audience-centered principle again applies. View the solution from your listeners' point of view, and make sure that you tell them what they can do to reduce the threat.[11]

- *Empower your listeners to act.* Fear appeals are more successful if you can convince your listeners that they have the power to make a change that will reduce the fear-causing threat.[12] Don't stop at presenting a solution to the fear. Also point out how easy it is to take the action that you are suggesting.

The effectiveness of fear appeals is based on the theory of cognitive dissonance and Maslow's hierarchy of needs. The fear that is aroused creates cognitive dissonance, which can be reduced by following the recommendation of the persuader. Appeals to fear are also based on targeting an unmet need. Fear appeals depend on a convincing insistence that a need will go unmet unless a particular action or attitude change occurs.

Cognitive dissonance, needs, and appeals to the emotions, both positive and negative, can all persuade listeners to change their attitudes, beliefs, values, and behavior. Realize, however, that persuasion is not as simple as these approaches might lead you to believe. There is no precise formula for motivating and convincing an audience; attitude change occurs differently in each individual. Persuasion is an art that draws on science. Cultivating a sensitivity to listeners' emotions and needs and ethically using public-speaking strategies you have learned will help you to make your persuasive messages effective.

16.d How to Develop Your Persuasive Speech

Now that you understand what persuasion is and how it works, let's turn our attention to the task of preparing a persuasive speech. The process of developing a persuasive speech follows the same audience-centered path you would take to develop any speech but uses strategies that are intended to enhance its persuasive appeal to listeners.

Consider the Audience

As illustrated by the center of our now-familiar model of the speechmaking process in Figure 16.3, you consider your audience at every step when attempting to persuade listeners. Although being audience-centered is important in every speaking situation, it is vital when your objective is to persuade. It would be a challenge to persuade someone without knowing something about his or her interests, attitudes, beliefs, values, and behaviors.

Remember that while you are speaking, audience members will have a variety of thoughts running through their heads. Your job as a speaker is to anticipate, as best you can, what your audience may be thinking and feeling when they listen to you. You might want to review the elements of audience analysis and adaptation that we presented in Chapter 5 to help you think more concretely about who your listeners are and why they should listen to you.

Consider Audience Diversity One essential aspect of being audience-centered is being sensitive to the culturally diverse nature of most contemporary audiences. In our multicultural society, how persuasion works for one cultural group is different from how it works for others. North Americans, for example, tend to place considerable importance on direct observations and verifiable facts. Our court system places great stock
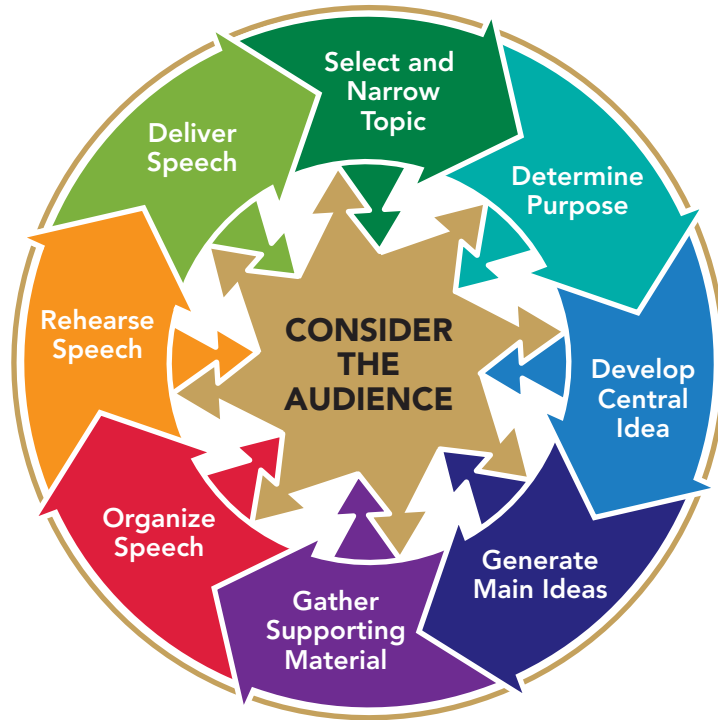
FIGURE 16.3 *Considering the audience is central to all speechmaking, especially persuasive speaking.*

in eyewitness testimony. People in some Chinese cultures, by contrast, consider such evidence unreliable because they believe that what people observe is always influenced by personal motives. Personal testimony is also often suspect in some African cultures; it is reasoned that if you speak up to defend someone, you have an ulterior motive and therefore your observation is discounted.[13] Although your audience might not include listeners from Africa or China, given the growing diversity of Americans, it is increasingly likely that it may. Or you might have listeners from other cultures with different perspectives. Our point: Don't design a persuasive message using strategies that would be effective only for those with your own cultural background. An effective communicator is especially sensitive to cultural differences between himself or herself and the audience while at the same time being careful not to make stereotypical assumptions about an audience based only on cultural factors.

Remember Your Ethical Responsibilities as a Persuader As you think about your audience and how to adapt your message to them, we remind you of your ethical responsibilities when persuading others. Fabricating evidence or trying to frighten your listeners with bogus information is unethical. Creating dissonance in the minds of your listeners based on information that you know to be untrue is also

unethical. Adapting to your listeners does not mean that you tell people only what they want to hear. It means developing an ethical message to which your audience will listen thoughtfully.

Select and Narrow Your Persuasive Topic

Deciding on a persuasive speech topic is a task that sometimes stumps beginning speakers. We present a few topic suggestions in Appendix B, to get you thinking about your own ideas, and the How To box offers more advice.

HOW TO

Pick a Persuasive Speech Topic

For a persuasive presentation, you can adapt our general advice for picking a speech topic:

- *Consider yourself.* What are you passionate about? What issues stir your heart and mind? You'll present a better speech if you have selected a topic about which you can speak with sincere conviction.

- *Consider your audience.* The ideal topic speaks to a need, concern, or issue of the audience as well as to your interests and zeal. Know which local, state, national, or international issues interest your listeners.

- *Consider the occasion.* Some speech occasions, such as political rallies, may have built-in topics. For others, interpret the term *occasion* broadly, to refer to the events currently happening around you. Here's how to use current events to find a topic:

  - *Look for controversies.* Controversial issues make excellent sources for persuasive topics. A controversial issue is a question about which people disagree: Should the university increase tuition so that faculty members can have a salary increase? Should public schools distribute condoms to students? Should the government provide health insurance to all citizens?
  - *Look for an important issue.* The best persuasive speech topics focus on important rather than frivolous issues.
  - *Look at the media.* Read an online newspaper or magazine, or subscribe to a newspaper or weekly news magazine to keep in touch with issues and topics of interest. Another interesting source of controversial issues is talk radio programs, both national and local. You might also monitor chat rooms, Web forums, or Facebook pages on the Internet or the Web sites of print and broadcast media for ideas.

Determine Your Persuasive Purpose

When you persuade others, you don't always have to strive for dramatic changes in their attitudes, beliefs, values, and behavior. People rarely make major life changes after hearing just one persuasive message. Your speaking goal may be to move listeners a bit closer to your ultimate persuasive objective.
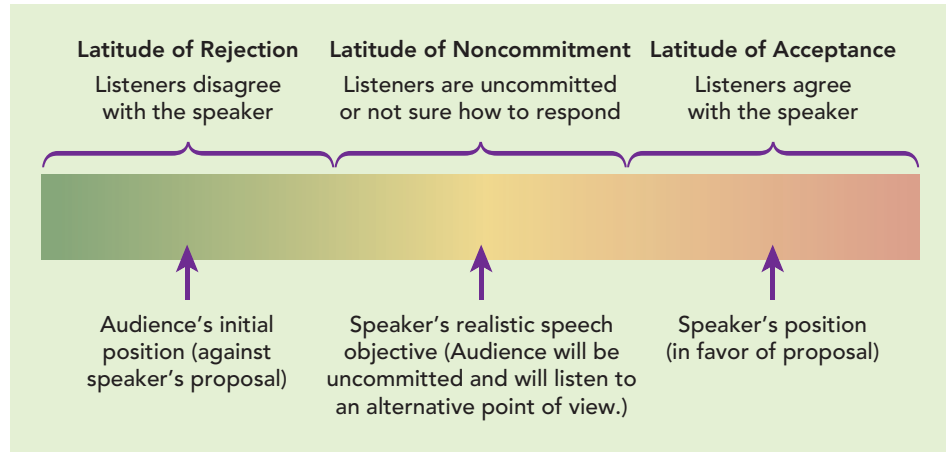
FIGURE 16.4 *A Model of Social Judgment Theory*
When developing your specific persuasive objective for one speech, be realistic. According to social judgment theory, your goal may be to nudge your audience along the continuum of acceptance toward the latitude of noncommitment rather than to propel them from one end to the other.

Social judgment theory suggests that when listeners are confronted with a persuasive message, their responses fall into one of three categories:[14]

- *A latitude of acceptance*, in which they generally agree with the speaker
- *A latitude of rejection*, in which they disagree with the speaker
- *A latitude of noncommitment*, in which they are not yet committed either to agree or disagree—they are not sure how to respond

It is important to know which latitude your listeners are in before you begin so that you can choose a realistic persuasive goal. If most of your listeners are in the latitude of rejection, it will be difficult to move them to the latitude of acceptance in a single ten-minute speech. As shown in Figure 16.4, perhaps the best you can do is to make them less certain about rejecting your idea by moving them to the latitude of noncommitment.

Develop Your Central Idea and Main Ideas

The overall structure of your speech flows from your central idea and the main ideas that support your central idea. Your central idea, as you recall, is a one-sentence summary of your speech. When persuading others, most speakers find it useful to state their central idea in the form of a proposition. A **proposition** is a statement with which you want your audience to agree. In the following list, note how each proposition is actually the central idea of the speech:

All students should be required to take a foreign language.

Organic gardening is better for the environment than gardening using chemicals.

The United States should not provide economic aid to other countries.

TABLE 16.2 *Persuasive Propositions: Developing Your Central Idea*

Type	Definition	Examples
Proposition of fact	A statement that focuses on whether something is true or false. Debatable propositions of fact can be good topics for persuasive speeches.	• Undebatable: The state legislature has raised tuition 10 percent during the last three years. • Debatable: More terrorist attacks are occurring in the world today than at any previous time in human history.
Proposition of value	A statement that either asserts that something is better than something else or presumes what is right or wrong or good or bad.	• The Electoral College is a better way to elect presidents than a direct popular vote would be. • It is better to keep your financial records on a personal computer than to make calculations by hand.
Proposition of policy	A statement that advocates a specific action—a change in policy, procedure, or behavior.	• Our community should adopt a curfew for all citizens under age 18. • All handguns should be abolished.

The three categories of propositions are: propositions of fact, propositions of value, and propositions of policy. These three types of propositions are summarized in Table 16.2. Determining which category your persuasive proposition fits into not only can help you clarify your central idea, but can also give you an idea of how to select specific persuasive strategies that will help you to achieve your specific purpose. Let's examine each type of proposition in more detail.

Proposition of Fact A **proposition of fact** focuses on whether something is true or false or on whether it did or did not happen. Some propositions of fact are undebatable: Al Gore received more votes nationwide than George W. Bush did in the 2000 presidential election. The San Francisco Giants won the 2010 World Series. Texas is bigger than Poland. Each of these statements is a proposition of fact that can be verified simply by consulting an appropriate source. For that reason, they do not make good topics for persuasive speeches.

Other propositions of fact will take more time and skill—perhaps an entire persuasive speech—to prove. Here are examples of debatable propositions of fact that would make good topics:

When women joined the military, the quality of the military improved.

Adults who were abused as children by their parents are more likely to abuse their own children.

Global climate change is not occurring in our atmosphere.

To prove each of these propositions, a speaker would need to provide specific supporting evidence. To persuade listeners to agree with a proposition of fact, the speaker must focus on changing or reinforcing their *beliefs*. Most persuasive speeches that focus on propositions of fact begin by identifying one or more reasons that the proposition is true.

The following persuasive speech outline on the topic of low-carb diets is based on a proposition of fact:

Topic:	Low-carbohydrate diets
General Purpose:	To persuade
Proposition:	Low-carbohydrate diets are safe and effective.
Specific Purpose:	At the end of my speech, audience members will agree that low-carb diets are safe and effective.

Main Ideas:

    I. Carbohydrates are a significant part of our diets.

       A. Many people eat a significant amount of fast food that is laden with carbohydrates.

       B. Lunches provided by the cafeterias in elementary schools include significant amounts of carbohydrates.

       C. Many people eat a significant amount of highly processed, carb-rich foods.

    II. Carbohydrates are making people fat and unhealthy.

       A. A diet rich in carbohydrates leads to obesity.

       B. A diet rich in carbohydrates leads to Type II diabetes.

    III. Low-carb diets are a safe and effective way to lose weight and maintain your health.

       A. The safety of such low-carb diets as the South Beach diet or the Atkins diet is documented by research.

       B. The effectiveness of such low-carb diets is documented by research.

Proposition of Value A **proposition of value** is a statement that calls for the listener to judge the worth or importance of something. Values, as you recall, are enduring concepts of good or bad, right or wrong. Value propositions are statements that something is either good or bad or that one thing or course of action is better than another. Consider these examples:

It is wrong to turn away immigrants who want to come to the United States.

Communication is a better major than home economics.

A private-school education is more valuable than a public-school education.

It is better for citizens to carry concealed weapons than to let criminals rule society.

Each of these propositions either directly states or implies that something is better than something else. Value propositions often compare two things directly and suggest that one of the options is better than another.

Manny designed his speech to convince an audience that reggae music is better than rock music.

Topic:	Reggae music
General Purpose:	To persuade
Proposition:	Reggae music is better than rock music for three reasons.
Specific Purpose:	After listening to my speech, the audience should listen to reggae music more often than they listen to rock music.
Main Ideas:	I. Reggae music communicates a message of equality for all people.
	II. Reggae music and its rhythms evoke a positive, uplifting mood.
	III. Reggae music draws on a variety of cultural and ethnic traditions.

Proposition of Policy The third type of proposition, a **proposition of policy**, advocates a specific action—changing a policy, procedure, or behavior. Note how all the following propositions of policy include the word *should*; this is a tip-off that the speaker is advocating a change in policy or procedure.

The Gifted and Talented Program in our school district should have a full-time coordinator.

Our community should set aside one day each month as "Community Cleanup Day."

Senior citizens should pay for more of their medical costs.

Paul organized his speech topically, identifying reasons academic tenure is no longer a sound policy for most colleges and universities. To support his proposition of policy, he used several propositions of fact. Note, too, that his specific purpose involved specific action on the part of his audience.

Topic:	Academic tenure
General Purpose:	To persuade
Proposition:	Our college, along with other colleges and universities, should abolish academic tenure.
Specific Purpose:	After listening to my speech, audience members should sign a petition calling for the abolition of academic tenure.
Main Ideas:	I. Academic tenure is outdated.
	II. Academic tenure is abused.
	III. Academic tenure contributes to ineffective education.

Here's another example of an organization scheme for a persuasive speech based on a proposition of policy. Again, note how the major ideas are propositions of fact used to support the proposition of policy.

Topic:	Computer education
General Purpose:	To persuade
Proposition:	Every person in our society should know how to use a personal computer.
Specific Purpose:	After listening to my speech, all audience members who have not had a computer course should sign up for one.
Main Ideas:	I. Most people who own a personal computer do not know how to use most of its features.
	II. Computer skills will help you with your academic studies.
	III. Computer skills will help you get a good job, regardless of your major or profession.

Gather Supporting Material

When gathering supporting material for your persuasive message, you look for the available means of persuasion to support the main ideas that you have developed to achieve your specific purpose. Recall from earlier in this chapter that Aristotle proposed three primary ways, or available means, of persuading listeners: (1) being a credible and ethical speaker, which includes using credible and ethical supporting material; (2) using effective logic and reasoning to support your main ideas; and (3) using appropriate emotional support. Because the supporting material that you develop and use is vital to the effectiveness of your persuasive goal, we devote a major portion of the next chapter to these three means of persuasion.

Organize Your Persuasive Speech

After identifying and gathering ethical, logical, and appropriate emotional support for your message, you will make final decisions about how to organize your message. As with any speech, you'll have the following:

- *An introduction* that should get the audience's attention, give the audience a reason to listen to your message, introduce the subject, establish your credibility, and preview your main ideas.
- *A body* with clearly identified major points, and appropriate transitions, signposts, and internal summaries to make sure your key ideas are understandable to your listeners.
- *A conclusion* that summarizes the essence of your message and provides closure to your speech.

When your goal is to persuade, it is especially important to consider your audience and your specific purpose as you begin your message, organize your ideas, and conclude

your talk. We'll discuss specific approaches and tips for organizing a persuasive speech in the next chapter.

Rehearse and Deliver Your Speech

To bring your ideas to life, the last two elements of the speechmaking process are to rehearse your message out loud and then, finally, to present your talk to your audience. When your goal is to persuade, you might want to make a special effort to rehearse your speech in front of another person or to run some of your ideas past other people to check the overall clarity and structure of your message.

It is through your delivery that you communicate your passion and enthusiasm for your ideas, so it would be worthwhile to review the suggestions and prescriptions we offered in Chapter 13 for how to ensure that your speech is well delivered.

Recall, too, that the elaboration likelihood model predicts that your delivery can, in itself, be persuasive to some of your listeners. No matter how well reasoned your message, at least some of your listeners are likely to fail to elaborate, or critically consider, the message. These listeners may instead be persuaded by an indirect route; one based on the emotional connection you make with them in the course of delivering your speech.

QUICK CHECK

Audience-Centered Persuasive Speaking

- Consider audience attitudes, beliefs, values.
- Consider audience diversity.
- Controversial issues make good topics.
- Use social judgment theory to determine purpose.
- State your central idea as a proposition.
- Find supporting materials that reinforce your credibility, logic, and emotional appeals.
- Keep the organization clear.
- Get feedback as you rehearse.
- Deliver with appropriate emotion.

STUDY GUIDE

Remember These Main Ideas

- Persuasion is the process of changing or reinforcing attitudes, beliefs, values, or behavior.
- Attitudes are learned predispositions to respond favorably or unfavorably toward something.
- A belief is a person's understanding of what is true and what is false.
- A value is an enduring concept of right or wrong, good or bad.
- Aristotle believed that ethos (ethical credibility), logos (logic), and pathos (emotion) are the key elements of persuasion.
- The elaboration likelihood model (ELM) of persuasion suggests that you can be persuaded by a direct, logical route, which you follow when you think critically about a message, or by an indirect, less rational route, whereby you are persuaded based on a general impression of what you're hearing.
- To motivate listeners, use the human tendency to try to resolve cognitive dissonance in our thoughts. When a persuasive message invites us to change our attitudes, beliefs, values, or behavior, we respond by trying to maintain cognitive consistency.
- Maslow identified a five-level hierarchy of needs—physiological, safety, social, self-esteem, and self-actualization—that can be stimulated to motivate an audience to respond to persuasion.
- Positive motivational appeals can help you by encouraging listeners to respond favorably to your message.
- Negative motivational appeals are often fear appeals. Fear can motivate us to follow the recommendation of a persuasive speaker in order to avoid pain or discomfort.
- You can prepare a persuasive speech by applying the same audience-centered approaches as you would for preparing any other kind of speech.

Understand These Key Terms

attitude (p. 337)

belief (p. 337)

benefit (p. 348)

cognitive dissonance (p. 344)

direct persuasion route (p. 341)

elaborate (p. 341)

elaboration likelihood model (ELM) of persuasion (p. 341)

ethos (p. 339)

feature (p. 348)

indirect persuasion route (p. 341)

logos (p. 340)

motivation (p. 340)

pathos (p. 340)

persuasion (p. 336)

proposition (p. 353)

proposition of fact (p. 354)

proposition of policy (p. 355)

proposition of value (p. 356)

self-actualization (p. 348)

social judgment theory (p. 353)

value (p. 337)

Think about These Questions

- If you were attempting to sell a new computer system to the administration of your school, what persuasive principles would you draw on to develop your message?

- Your local chamber of commerce has asked for your advice in developing a speakers' bureau that would address public-safety issues in your community. What suggestions would you offer to motivate citizens to behave in ways that would protect them from AIDS, traffic, and severe weather?

- Tom plans to begin his speech on driver safety by using a graphic photo of traffic-accident victims who were maimed or killed because they did not use safety belts, Would such a graphic use of fear appeals be ethical? Why or why not?

Learn More Online

Here's a sampling of sites that you can explore if you plan to make a speech regarding an issue pending in the U.S. Congress or with your state or local government:

U.S. Congress. Access the Congressional Record
www.gpoaccess.gov/crecord/index.html

U.S. Government Information Sources
www.etown.edu/vl/usgovt.html

State and Local Governments on the Net
www.statelocalgov.net/index.cfm

Using Persuasive Strategies 17

"Speech is power:
Speech is to persuade,
to convert, to compel."

—Ralph Waldo Emerson

" **P**ersuasion," said rhetoric scholar Donald C. Bryant, "is the process of adjusting ideas to people and people to ideas."[1] To be an audience-centered persuasive speaker is to use ethical and effective strategies to adjust your message so that listeners will respond thoughtfully to your presentation. But precisely what strategies are those?

In Chapter 16, we noted that Aristotle defined the term *rhetoric* as the process of discovering the available means of persuasion. In this chapter, we provide more specific strategies to help you prepare your persuasive speech. Specifically, we suggest how to gain credibility, how to develop well-reasoned arguments, and how to move your audience with emotion. We also discuss how to adapt your specific message to your audience, and we end with some suggestions for organizing your persuasive message.

17.a   Enhancing Your Credibility

If you were going to buy a new car, to whom would you turn for advice? Perhaps you would ask a trusted family member, or you might seek advice from *Consumer Reports*, a monthly publication that reports on studies of various products on the market, among them automobiles. In other words, you would probably turn to a source that you consider knowledgeable, competent, and trustworthy—a source that you think is credible.

You'll recall from Chapter 9 that *credibility* is the audience's perception of a speaker's competence, trustworthiness, knowledge, and dynamism. As a public speaker, especially one who wishes to persuade an audience, you hope that your listeners will have a favorable attitude toward you. Current research points clearly to a relationship between credibility and speech effectiveness: The more believable you are to your listener, the more effective you will be as a persuasive communicator.

The importance to a speaker of a positive public image has been recognized for centuries. As we noted in Chapter 16, Aristotle used the term *ethos* to refer to a speaker's credibility. He thought that to be credible, a public speaker should be ethical, possess good character, have common sense, and be concerned for the well-being of the audience. Quintilian, a Roman teacher of public speaking, also believed that an effective public speaker should be a person of good character. Quintilian's advice was that a speaker should be "a good person speaking well." But don't get the idea that credibility is something that a speaker literally possesses or lacks. Credibility is based on the listeners' mindset regarding the speaker. Your listeners, not you, determine whether you have credibility or lack it.

Elements of Your Credibility

Credibility is not just a single factor or a single view of you on the part of your audience. Your credibility is made up of several elements. Modern experimental studies have generally supported Aristotle's speculations as to the factors that influence a speaker's credibility.

Competence To be a **competent** speaker is to be considered informed, skilled, or knowledgeable about one's subject. If a used-car salesman sings the virtues of a car on his lot, you want to know what qualifies him to give believable information about the car.

Do competent speakers always get positive results? Although there are no absolutes, one comprehensive study found that the candidates for U.S. President who emphasized policy proposals more than their own character in their campaign speeches were more likely to win elections.[2] Although audiences are certainly swayed by a variety of issues, they seem to highly value solid ideas that enhance competence.

When you give a speech, you will be more persuasive if you convince your listeners that you are knowledgeable about your topic. For example, if you say that it would be a good idea for everyone to have a medical checkup each year, your listeners might mentally ask, "Why? What are your qualifications to make such a proposal?" But if you support your conclusion with medical statistics showing how having a physical exam each year leads to a dramatically prolonged life, you enhance the credibility of your suggestion. Thus, one way to enhance your competence is to cite credible evidence to support your point.

Trustworthiness You trust people whom you believe to be honest. While delivering your speech, you have to convey honesty and sincerity. Your audience will be looking for evidence that they can believe you, that you are **trustworthy**.

Earning an audience's trust is not something that you can do simply by saying, "Trust me." You earn trust by demonstrating that you have had experience dealing with the issues you talk about. Your listeners would be more likely to trust your advice about how to travel around Europe on $50 a day if you had been there than if you took your information from a travel guide. Your trustworthiness may be suspect if you advocate something that will result in a direct benefit to you. That's why salespeople and politicians are often stereotyped as being untrustworthy; if you do what they say, they will clearly benefit, receiving a sales commission if you buy a product or gaining power and position if you give them your vote.

Dynamism **Dynamism**, or energy, is often projected through delivery. **Charisma** is a form of dynamism. A charismatic person possesses charm, talent, magnetism, and other qualities that make the person attractive and energetic. Many people considered Presidents Franklin Roosevelt and Ronald Reagan charismatic speakers.

Phases of Your Credibility

Your credibility in the minds of your listeners evolves over time. Speakers typically establish their credibility in three phases: initial credibility, derived credibility, and terminal credibility.

Initial Credibility **Initial credibility** is the impression of your credibility that your listeners have even before you speak. Giving careful thought to your appearance and establishing eye contact before you begin your talk will enhance both your confidence and your initial credibility. It is also wise to prepare a brief description of your

credentials and accomplishments so that the person who introduces you can use it in his or her introductory remarks. Even if you are not asked for a statement beforehand, be prepared with one.

Derived Credibility

Derived credibility is the perception the audience develops about you after they meet you and as they see you present yourself and your message. Most of this book presents principles and skills that help to establish your credibility as a speaker. Several specific research-supported skills for enhancing your credibility as you speak include establishing common ground with your audience, supporting your key arguments with evidence, and presenting a well-organized and well-delivered message.

- *Common ground.* You establish common ground by indicating in your opening remarks that you share the values and concerns of your audience. To begin to persuade an audience that she understands why budget cuts upset parents, a politician might speak of her own children. If you are a student persuading classmates to enroll in an economics class, you could stress that understanding economic issues will be useful as they face the process of interviewing for a job. Of course, you have an ethical responsibility to be truthful when outlining the common goals that you and your audience share.

- *Evidence.* Having evidence to support your persuasive conclusions strengthens your credibility.[3] Margo was baffled as to why her plea for donations for the homeless fell flat. No one offered any financial support for her cause when she concluded her speech. Why? She had offered no proof that there really were any homeless people in the community. If she had provided well-documented evidence that there was a problem and that the organization she supported could solve the problem effectively, she would have been more likely to gain support for her position.

- *Organization.* Presenting a well-organized message also enhances your credibility as a competent and rational advocate.[4] Rambling, emotional requests rarely change or reinforce listeners' opinions or behavior. Regardless of the organizational pattern you use, it is crucial to ensure that your message is logically structured and uses appropriate internal summaries, signposts, and enumeration of key ideas.

- *Delivery.* For most North Americans, frequent eye contact, varied vocal inflection, and appropriate attire have positive influences on your ability to persuade listeners to respond to your message.[5] Why does delivery affect how persuasive you are? Researchers suggest that if your listeners expect you to be a good speaker and you aren't, they are less likely to do what you ask them to do.[6] So don't violate their expectations by presenting a poorly delivered speech.

Effective delivery also enhances your ability to persuade, because it helps to gain and maintain listener attention and affects whether listeners will like you.[7] If you can arouse listeners' attention and if they like you, you'll be more persuasive than you'll be if you don't gain their attention and they don't like you.

Do speakers who use humor enhance their credibility? There is some evidence that although using humor may contribute to making listeners like you, humor does not have a major impact on ultimately persuading listeners to support your message.[8]

Terminal Credibility The last phase of credibility, called **terminal credibility**, or final credibility, is the perception of your credibility that your listeners have when you finish your speech. The lasting impression you make on your audience is influenced by how you were first perceived (initial credibility) and what you did as you presented your message (derived credibility). It is also influenced by your behavior as, and immediately after, you conclude your speech. For example, maintain eye contact with your audience as you deliver your speech conclusion. Also, don't start to leave the lectern or the speaking area until you have finished your closing sentence. Even if there is no planned question-and-answer period following your speech, be ready to respond to questions from interested listeners.

17.b Using Logic and Evidence to Persuade

Aristotle said that any persuasive speech has two parts: First, you state your case. Second, you prove your case. In essence, he was saying that you must present evidence and then use appropriate reasoning and logic to lead your listeners to the conclusion you advocate. *Evidence* consists of the facts, examples, statistics, and expert opinions that you use to support the points you wish to make. *Reasoning* is the process of drawing a conclusion from evidence. *Logic* is a formal system of rules for making inferences. Because wise audience members will be listening, persuasive speakers need to give careful attention to the way in which they use logic to reach a conclusion.

Aristotle called logic *logos*, which literally means "the word." Using words as well as statistical information to develop logical arguments can make your persuasive efforts more convincing. It can also clarify your own thinking and help to make your points clear to your listeners. Logic is central to all persuasive speeches.

When you are advancing an argument, it is your task to prove your point. Proof consists of the evidence you offer plus the conclusion you draw from it. Let's consider the two key elements of proof in greater detail.

Understanding Types of Reasoning

Developing well-reasoned arguments for persuasive messages has been important since antiquity. If your arguments are structured in a rational way, you have a greater chance of persuading your listeners. There are three major ways to structure an argument to reach a logical conclusion: inductively, deductively, and causally. These three structures are summarized in Table 17.1. Let's examine each in detail.

TABLE 17.1 *Comparing Types of Reasoning*

	Inductive Reasoning	Deductive Reasoning	Causal Reasoning
Reasoning begins with . . .	Specific examples	A general statement	Something known
Reasoning ends with . . .	A general conclusion	A specific conclusion	A speculation about something unknown occurring, based on what is known
Conclusion of reasoning is that something is . . .	Probable or improbable	True or false	Likely or not likely
Goal of reasoning is . . .	To reach a general conclusion or discover something new	To reach a specific conclusion by applying what is known	To link something known with something unknown
Example	When tougher drug laws went into effect in Kansas City and St. Louis, drug traffic was reduced. The United States should therefore institute tougher drug laws because they will decrease drug use nationwide.	Instituting tough drug laws in medium-sized communities results in diminished drug-related crime. San Marcos, Texas, is a medium-sized community. San Marcos should institute tough drug laws in order to reduce drug-related crimes.	Since the 70-mile-per-hour speed limit was reinstated, traffic deaths have increased. The increased highway speed has caused an increase in highway deaths.

Inductive Reasoning Reasoning that arrives at a general conclusion from specific instances or examples is known as **inductive reasoning**. Using this classical approach, you reach a general conclusion based on specific examples, facts, statistics, and opinions. You might not know for certain that the specific instances prove that the conclusion is true, but you decide that in all *probability*, the specific instances support the general conclusion. According to contemporary logicians, you reason inductively when you claim that an outcome is probably true because of specific evidence.

For example, if you were giving a speech attempting to convince your audience that foreign cars are unreliable, you might use inductive reasoning to make your point. You could announce that you recently bought a foreign car that gave you trouble. Your cousin also bought a foreign car that kept stalling on the freeway. Finally, your English professor told you that her foreign car has broken down several times in the past few weeks. On the basis of these specific examples, you ask your audience to agree with your general conclusion: Foreign cars are unreliable.

As a persuasive speaker, your job is to construct a sound argument. That means basing your generalization on evidence. When you listen to a persuasive message, notice how the speaker tries to support his or her conclusion.

The How To box shows three questions you can use to judge the validity of an inductively reasoned **generalization**. When the logic in the example of the problematic foreign cars is tested on the basis of quantity, typicality, and recency, it proves not particularly sound. The speaker would need considerably more evidence to prove his or her point.

HOW TO

Test the Validity of Inductive Reasoning

Ask these three questions:

- *Are there enough specific instances to support the conclusion?* Are three examples of problems with foreign cars enough to prove your point that all foreign cars are unreliable? Of the several million foreign cars that have been manufactured, three cars, especially if they are of different makes, are not a large sample. If those examples were supported by additional statistical evidence that more than 50 percent of foreign-car owners complained of serious engine malfunctions, the evidence would be more convincing.

- *Are the specific instances typical?* Are the three examples you cite representative of all foreign cars manufactured? How do you know? What are the data on the performance of foreign cars? Also, are you, your cousin, and your professor typical of most car owners? The three of you might be careless about routine maintenance of your autos.

- *Are the instances recent?* If the foreign cars that you are using as examples of poor reliability are more than three years old, you cannot reasonably conclude that today's foreign cars are unreliable products. Age alone could explain the poor performance of your sample.

Reasoning by Analogy Reasoning by analogy is a special type of inductive reasoning. An *analogy* is a comparison. This form of reasoning compares one thing, person, or process with another, to predict how something will perform and respond.

In previous chapters we've suggested that using an analogy is an effective way to clarify ideas and enhance message interest.

When you observe that two things have a number of characteristics in common and that a certain fact about one is likely to be true of the other, you have drawn an analogy, reasoning from one example to reach a conclusion about the other. If you try to convince an audience that mandatory safety-belt laws in Texas and Florida have reduced highway deaths and therefore should be instituted in Kansas, you are reasoning by analogy. But as with reasoning by generalization, there are questions that you should ask to check the validity of your conclusions:

- *Do the ways in which the two things are alike outweigh the ways in which they are different?* Could other factors besides the safety-belt laws in Texas and Florida account for the lower automobile accident death rate? Maybe differences in the speed limit or in the types of roads in those states can account for the difference.

- *Is the assertion true?* Is it really true that mandatory safety-belt laws in Texas and Florida have reduced auto highway deaths? You will need to give reasons the comparison you are making is valid and evidence that will prove your conclusion true.

Deductive Reasoning According to a centuries-old perspective, reasoning from a general statement or principle to reach a specific conclusion is called **deductive reasoning**. This is just the opposite of inductive reasoning. Contemporary logic specialists add that when the conclusion is certain rather than probable, you are reasoning deductively. The certainty of your conclusion is based on the validity or truth in the general statement that forms the basis of your argument.

Deductive reasoning can be structured in the form of a syllogism. A **syllogism** is a way of organizing an argument into three elements: a major premise, a minor premise, and a conclusion:

- *Major premise.* To reach a conclusion deductively, you start with a general statement that serves as the **major premise**. In a speech attempting to convince your audience that the communication professor teaching your public-speaking class is a top-notch teacher, you might use a deductive reasoning process. Your major premise is "All communication professors have excellent teaching skills." The certainty of your conclusion hinges on the soundness of your major premise.

- *Minor premise.* The **minor premise** is a more specific statement about an example that is linked to the major premise. The minor premise in the argument you are advancing is "John Smith, our teacher, is a communication professor."

- *Conclusion.* The **conclusion** is based on the major premise and the more specific minor premise. In reasoning deductively, you need to ensure that both the major premise and the minor premise are true and can be supported with evidence. The conclusion to our syllogism is "John Smith has excellent teaching skills."

The persuasive power of deductive reasoning derives from the fact that the conclusion cannot be questioned if the premises are accepted as true.

Here's another example you might hear in a speech: Ann was trying to convince the city council to refuse a building permit to Mega-Low-Mart, a large chain discount

store that wants to move into her town. She believed that the new store would threaten her downtown clothing boutique. Here's the deductive structure of the argument she advanced:

Major premise:	Every time a large discount store moves into a small community, the merchants in the downtown area lose business, and the town loses tax revenue from downtown merchants.
Minor premise:	Mega-Low-Mart is a large discount chain that wants to build a store in our town.
Conclusion:	If Mega-Low-Mart is permitted to open a store in our town, the merchants in the downtown area will lose business, and the city will lose tax revenue.

The strength of Ann's argument rests on the validity of her major premise. Her argument is sound if she can prove that the presence of large discount chain stores does, in fact, result in a loss of business for and tax revenue from merchants in nearby towns. (Also note Ann's efforts to be audience-centered; addressing the city council, she argues that not only will she lose money but the city will lose tax revenue as well—something in which city council members are deeply interested.) In constructing arguments for your persuasive messages, assess the soundness of the major premise on which you build your argument.

Likewise, when listening to a persuasive pitch from someone using a deductive argument, critically evaluate the accuracy of the major premise, using the questions in the How To box.

HOW TO

Test the Truth of a Deductive Argument

- *Is the major premise (general statement) true?* The power of deductive reasoning hinges in part on whether your generalization is true. In our example about communication professors, is it really true that *all* communication professors have excellent teaching skills? What evidence do you have to support this statement?

- *Is the minor premise (the particular statement) also true?* A syllogism can also collapse if your minor premise is false. In our example, it is easy enough to verify that John Smith is a communication professor. But not all minor premises can be verified as easily. For example, it would be difficult to prove the minor premise in this example:

  All gods are immortal.
  Zeus is a god.
  Therefore, Zeus is immortal.

We can accept the major premise as true because immortality is part of the definition of a god. But proving that Zeus is a god would be very difficult. In this case, the truth of the conclusion hinges on the truth of the minor premise.

Causal Reasoning A third type of reasoning is called **causal reasoning**. When you reason by cause, you relate two or more events in such a way as to conclude that one or more of the events caused the others. For example, you might argue that having unprotected sex causes the spread of AIDS. There are two ways to structure a causal argument:

1. *From cause to effect.* One approach is to move from a known fact to a predicted result. You know, for example, that interest rates have increased in the past week. Therefore, you might argue that because the rates are increasing, the Dow Jones Industrial Average will decrease. In this case, you move from something that has occurred (rising interest rates) to something that has not yet occurred (decrease in the Dow). Weather forecasters use the same method of reasoning when they predict the weather. They base a conclusion about tomorrow's weather on what they know about today's meteorological conditions and the weather when there were similar conditions in the past.

2. *From effect to cause.* A second way to frame a causal argument is to reason backward, from known effect to unknown cause. You know, for example, that a major earthquake has occurred (known effect). To explain this event, you propose that the cause of the earthquake was a shift in a fault line (unknown cause). You cannot be sure of the cause, but you are certain of the effect. A candidate for President of the United States might claim that the cause of current high unemployment (known effect) is mismanagement by the present administration (unknown cause). The candidate would then construct an argument to prove that his assertion is accurate. To prove his case, he needs to have evidence that the present administration mismanaged the economy.

The key to developing strong causal arguments is in the use of evidence to link something known with something unknown. An understanding of the appropriate use of evidence can enhance inductive, deductive, and causal reasoning.

Persuading the Culturally Diverse Audience

Effective strategies for developing your persuasive objective will vary depending on your listeners' backgrounds and cultural expectations. If a good portion of your audience has a cultural background that is different from your own, it's wise not to assume that they will have the same assumptions about what is logical and reasonable that you have. Cultural differences may require that you modify your reasoning and evidence, your appeal to your listeners to take a specific action (whether you should make a direct or indirect appeal), your overall message structure, and/or the general style that you assume when persuading.

Use Appropriate Reasoning Most of the logical, rational methods of reasoning discussed in this chapter evolved from Greek and Roman traditions of argument. Rhetoricians from the United States typically use a straightforward, factual-inductive method of supporting ideas and reaching conclusions.[9] First, they identify facts and

link them to support a specific proposition or conclusion. For example, in a speech to prove that the government spends more money than it receives, a speaker could cite year-by-year statistics on income and expenditures to document the point. North Americans also like debates that involve a direct clash of ideas and opinions. Our low-context culture encourages people to be more direct and forthright in dealing with issues and disagreement than do high-context cultures.

Not all cultures assume a direct, linear, methodical approach to supporting ideas and proving a point.[10] People from high-context cultures, for example, may expect that participants in debates will establish a personal relationship before debating issues. Some cultures use a deductive pattern of reasoning rather than an inductive pattern. Speakers in these cultures begin with a general premise and then link it to a specific situation when they attempt to persuade listeners. During several recent trips to Russia, the authors noticed that to argue that Communism was ineffective, many Russians started with a general assumption: Communism didn't work. Then they used this assumption to explain specific current problems in areas such as transportation and education.

People from Middle Eastern cultures usually do not use standard inductive or deductive structures. They are more likely to use narrative methods to persuade an audience. They tell stories that evoke feelings and emotions and use extended analogies, examples, and illustrations, allowing their listeners to draw their own conclusions by inductive association.[11]

Although this book stresses the kind of inductive reasoning that will be persuasive to most North Americans, you might need to use alternative strategies if your audience is from another cultural tradition. Consider the following general principles to help you construct arguments that a culturally diverse audience will find persuasive.

Use Appropriate Evidence According to intercultural communication scholars Myron Lustig and Jolene Koester, "There are no universally accepted standards about what constitutes evidence."[12] They suggest that for some Muslim and Christian audiences, parables or stories are a dramatically effective way to make a point. A story is told, and a principle is derived from the lesson of the story. For most North Americans and Europeans, a superior form of evidence is an observed fact. A study by two communication scholars reported that both African Americans and Hispanic Americans found statistical evidence more persuasive than stories alone.[13] Statistics, said the respondents, are more believable and verifiable; stories can more easily be modified. In some African cultures, eyewitness testimony is often not perceived as credible; it's believed that if you speak up to report what you saw, you may have a particular slant on the event, and therefore, what you have to say might not be believable.[14]

What may be convincing evidence to you might not be such an obvious piece of evidence for others. If you are uncertain whether your listeners will perceive your evidence as valid and reliable, you could test your evidence on a small group of people who will be in your audience before you address the entire group.

Use Appropriate Appeals to Action In some high-context cultures, such as in Japan and China, the conclusion to your message can be stated indirectly. Rather than spelling out the precise action explicitly, you can imply what you would like

your listeners to do. In a low-context culture such as the United States, listeners may generally expect you to state more directly the action you would like your audience members to take.

Use Appropriate Message Structure   North Americans tend to like a well-organized message with a clear, explicit link between the evidence used and the conclusion drawn. North Americans also are comfortable with a structure that focuses on a problem and then offers a solution or a message in which causes are identified and effects are specified. Audiences in the Middle East, by contrast, would expect less formal structure and greater use of a narrative style of message development. Either the audience infers the point or the speaker may conclude by making the point clear. Being indirect or implicit can sometimes be the best persuasive strategy.

Use Appropriate Delivery Style   We have placed considerable emphasis on logos by emphasizing logical structure and the use of evidence. But another cultural factor that influences how receptive listeners are to a message is the speaker's presentation. A speaker's overall style includes the use of emotional appeals, delivery style, language choice, and rhythmic quality of the words and gestures used. Some Latin American listeners, for example, expect speakers to express more emotion and passion when speaking than North American listeners are accustomed to. If you focus only on analyzing and adapting to the audience's expectations about logic and reasoning without also considering the overall impression you make on your audience, you could present compelling arguments but still not achieve your overall goal.

The best way to assess the preferred speaking style of an audience with which you're not familiar is to observe other successful speakers addressing the audience you will face. Or talk with audience members before you speak to identify expectations and communication-style preferences.

QUICK CHECK

Adapting to Culturally Diverse Audiences

Ethically adapt your message according to cultural preferences for

- Method of reasoning
- Acceptable evidence
- Obvious appeals to action
- Linear or narrative organization
- Delivery style

Supporting Your Reasoning with Evidence

You cannot persuade by simply stating a conclusion without proving it. *Evidence* helps you to prove your conclusions.

Types of Evidence Evidence in persuasive speeches consists of facts, examples, statistics, and expert opinions. (In Chapter 7, we discussed using these types of supporting materials in speeches.)

- *Facts.* When using facts to persuade, make sure your fact is really a fact. A **fact** is something that has been directly observed to be true or can be proved to be true. Without direct observation or measurement, we can only make an inference. An **inference** is a conclusion based on available evidence, or partial information. It's a *fact* that sales of foreign-made cars are increasing in the United States. It's an *inference* that foreign-made cars are always the highest-quality cars.

- *Example.* **Examples** are illustrations that are used to dramatize or clarify a fact. For example, one speaker, in an effort to document the increased violence in children's television programs, told her audience, "Last Saturday morning as I watched cartoons with my daughter, I was shocked by the countless times we saw examples of beatings and even the death of the cartoon characters in one half-hour program." The conclusion she wanted her audience to reach: Put an end to senseless violence in children's television programs.

  Only valid, true examples can be used to help prove a point. A *hypothetical example*, one that is fabricated to illustrate or clarify a point, should not be used to reach a conclusion. A speaker trying to motivate an audience to help clean up a river might try to motivate listeners by asking them to imagine what they would see if they brought their children to the river ten years from now. The imaginary picture obviously is not a true, current image of the river. As a hypothetical example, it cannot prove how the river will look in ten years.

- *Opinions.* Opinions can serve as evidence if they are expressed by an expert, someone who can add credibility to your conclusion. The best opinions to use in support of a persuasive argument are those expressed by someone who is known to be unbiased, fair, and accurate. If the U.S. Surgeon General has expressed an opinion regarding drug testing, his or her opinion would be helpful evidence. Even so, opinions are usually most persuasive if they are combined with other evidence, such as facts or statistics that support the expert's position.

- *Statistics.* A statistic is a number that is used to summarize several facts or samples. In an award-winning speech, Jeffrey Jamison used statistics effectively to document the serious problem of alkaline batteries polluting the environment. He cited evidence from The *New York Times* that documents how "each year we are adding 150 tons of mercury, 130 tons of lead, and 170 tons of cadmium to the environment."[15] Without these statistics, Jeffrey's claim that alkaline batteries are detrimental to the environment would not have been as potent.

Does the type of evidence you use make a difference in whether your listeners will support your ideas? One research study found that examples and illustrations go a long way in helping to persuade listeners.[16] Additional research documents the clear power of statistical evidence to persuade.[17] Yet another research study concluded that using both statistics and specific examples is especially effective in persuading listeners.[18] Poignant examples may touch listeners' hearts, but statistical evidence appeals to their

intellect. Because we believe that messages should be audience-centered rather than source-centered, we suggest that you consider your listeners to determine the kind of evidence that will be the most convincing to them.

Evidence and Reasoning In attempting to persuade listeners, it is useful to make sure that your evidence logically supports the inductive, deductive, or causal reasoning you are using to reach your conclusion.

- *Inductive reasoning strategy.* If you are reasoning from specific examples to a general conclusion, you need to make sure you have enough facts, examples, statistics, and credible opinions to support your conclusion.

- *Deductive reasoning strategy.* If you are reasoning from a generalization to a specific conclusion, then you need to use your evidence to document the truth of your initial generalization.

- *Causal reasoning strategy.* In developing an argument using causal reasoning, evidence is also vital as you attempt to establish that one or more events caused something to happen.

Using Evidence Effectively

We have identified what evidence is and why it's important to use evidence to support your conclusions. But what are strategies for using evidence effectively? The How To box offers a few suggestions.[19]

HOW TO

Use Evidence Effectively

- *Use credible evidence.* Remember, it's the listener, not you, who determines whether the evidence is credible. Your listeners are more likely to respond when you use evidence from a trustworthy, knowledgeable, and unbiased source.

  One type of evidence that is especially powerful is **reluctant testimony**—a statement by someone who has reversed his or her position on a given issue or a statement that is not in the speaker's best interest. Reluctant testimony is especially effective with a skeptical audience; it demonstrates how another person has changed his or her mind and implicitly suggests that listeners should do the same.[20]

- *Use new evidence.* By "new," we don't just mean recent, although contemporary evidence is often perceived to be more credible than is evidence that's out of date. But besides seeking up-to-date evidence, try to find evidence that the listener hasn't heard before—evidence that is new to the listener. You don't want the listener to think, "Oh, I've heard all of that before."

- *Use specific evidence.* "Many people will be hurt if we don't do something now to stop global climate change," said Julia. How many people will be hurt? What precisely will happen? Julia would make her point more effectively if she cited specific evidence that, for example, identified how many homes would be lost as a result of rising ocean levels rather than just saying "many people."

- *Use evidence to tell a story.* Facts, examples, statistics, and opinions may be credible, new, and specific, but your evidence will be even more powerful and less abstract to your audience if it fits together to tell a story to make your point.[21] Julia could personalize her climate-change evidence by telling a story about how the rising ocean levels will hurt individual families.

Avoiding Faulty Reasoning

Not all people who try to persuade you will use sound arguments to get you to vote for them, buy their product, or donate money to their cause. Many persuaders use inappropriate techniques called fallacies. A **fallacy** is false reasoning that occurs when someone attempts to persuade without adequate evidence or with arguments that are irrelevant or inappropriate. You will be both a better and more ethical speaker and a better listener if you are aware of the following fallacies.

Causal Fallacy The Latin term for the causal fallacy is *post hoc, ergo propter hoc*, which translates as "after this, therefore because of this." The **causal fallacy** involves making a faulty causal connection. Simply because one event follows another does not mean that the two are related. If you declared that your school's football team won this time because you sang your school song before the game, you would be guilty of a causal fallacy. There are undoubtedly other factors that explain why your team won, such as good preparation or facing a weaker opposing team. For something to be a cause, it has to have the power to bring about a result. "That howling storm last night knocked down the tree in our backyard" is a logical causal explanation for the noise that disturbed your sleep and the mess you found in the morning.

Bandwagon Fallacy Someone who argues that "everybody thinks it's a good idea, so you should too" is using the **bandwagon fallacy**. Simply because "everyone" is "jumping on the bandwagon," or supporting a particular point of view, does not make the point of view correct. Sometimes speakers use the bandwagon fallacy in more subtle ways in their efforts to persuade:

Everybody knows that talk radio is our primary link to a free and democratic society.

Most people agree that we spend too much time worrying about the future of Medicare.

Beware of sweeping statements that include you and others without offering any evidence that the speaker has solicited opinions.

Either/Or Fallacy Someone who argues that there are only two approaches to a problem is trying to oversimplify the issue by using the **either/or fallacy**. "It's either vote for higher property taxes or close the library," asserts Daryl at a public hearing on tax increases. Such a statement ignores a variety of other solutions to a complex

problem. Rarely is any issue as simple as a choice between two alternatives. The following are examples of inappropriate either/or simplistic reasoning:

> Either we make sure that television violence is reduced or we will have an increase in child and spouse abuse.

> Either more people start volunteering their time to work for their community or your taxes will increase.

Hasty Generalization A person who reaches a conclusion from too little evidence or nonexistent evidence is making a **hasty generalization**. For example, simply because one person became ill after eating the meat loaf in the cafeteria does not mean that everyone eating in the cafeteria will develop food poisoning. Here are some additional hasty generalizations:

> It's clear that our schools can't educate children well, because my niece went to school for six years and she still can't read at her grade level.

> The city does a terrible job of taking care of the elderly. My grandmother lives in a city-owned nursing home, and the floors there are always filthy.

Ad Hominem Also known as attacking the person, an **ad hominem** (Latin for "to the man") approach involves attacking irrelevant personal characteristics about the person who is proposing an idea rather than attacking the idea itself. A statement such as "We know Janice's idea won't work because she has never had a good idea yet" does not really deal with this particular idea, which may be perfectly valid. Another example of an ad hominem attack is "He was educated in a foreign country and could not possibly have good ideas for improving education in our community." Don't dismiss an idea solely because you have been turned against the person who presented it.

Red Herring The **red herring** fallacy is used when someone attacks an issue by using irrelevant facts or arguments as distractions. This fallacy gets its name from an old trick of dragging a red herring (a particularly pungent dried fish) across a trail to divert any dogs that may be following. Speakers use a red herring when they want to distract an audience from the real issues. For example, a politician who had been accused of taking bribes while in office calls a press conference. During the press conference, he talks about the evils of child pornography rather than addressing the charge against him. He is using the red herring technique to divert attention from the real issue: Did he or did he not take the bribe? Or consider another example of a fallacious argument using the red herring method, from a speech against gun control: "The real problem is not eliminating handguns; the real problem is that pawnshops that sell guns are controlled by the Mafia."

Appeal to Misplaced Authority When advertisers use baseball players to endorse automobiles and TV stars to sell political candidates or an airline or hotel, we are faced with a fallacious **appeal to misplaced authority**. Although we may have great respect for these people in their own fields, they are no more expert than we are in the

areas they are advertising. As both a public speaker and a listener, you must recognize what is valid expert testimony and what is not. For example, a physicist who speaks on the laws of nature or the structure of matter could reasonably be accepted as an expert. But if the physicist speaks on politics, the opinion expressed is not that of an expert and is no more significant than your own.

Non Sequitur If you argue that a new parking garage should not be built on campus because the grass has not been mowed on the football field for three weeks, you are guilty of a **non sequitur** (Latin for "it does not follow"). Grass growing on the football field has nothing to do with the parking problem. Your conclusion simply does not follow from your statement. The following are examples of non sequitur conclusions:

> We should not give students condoms, because TV has such a pervasive influence on our youth today.

> You should endorse me for Congress, because I have three children.

17.c Using Emotion to Persuade

Roger Ailes, a political communication consultant, has nominated several memorable moments as outstanding illustrations of speakers using emotional messages powerfully and effectively.

> Martin Luther King, announcing his vision of brotherhood and equality at the Lincoln Memorial in 1963, extolled, "I have a dream!"
>
> General Douglas MacArthur, in announcing his retirement before a joint session of Congress, April 19, 1951, closed his speech with "Old soldiers never die; they just fade away. And like the old soldier of that ballad, I now close my military career and just fade away."
>
> President Ronald Reagan, in his 1986 speech to help a grieving nation cope with the death of the space shuttle Challenger crew, said, "The crew of the space shuttle Challenger honored us by the manner in which they lived their lives. We will never forget them, nor the last time we saw them, this morning as they prepared for their journey and waved goodbye and "slipped the surly bonds of earth to touch the face of God."[22]

Emotion is a powerful way to move an audience and support your persuasive purpose. An appeal to emotion (or what Aristotle called *pathos*) can be an effective way to achieve a desired response from an audience. Whereas logical arguments may appeal to our reason, emotional arguments generally appeal to nonrational sentiments. Often we make decisions based not on logic, but on emotion.

Emotional response theory suggests that emotional responses can be classified along three dimensions: pleasure, arousal, and dominance.[23] On each dimension, you might have feelings that range anywhere along a continuum:

- *From pleasure to displeasure*. Pleasurable stimuli consist of such things as images of smiling, healthy babies or daydreams about winning millions in a sweepstakes.

Stimuli that cause displeasure may be TV news stories of child abuse or dreadful images of terrorism.

- *From arousal to nonarousal.* You become aroused emotionally by seeing a snake in your driveway, or you may be lulled into a state of nonarousal by a boring lecture.
- *From dominance to powerlessness.* When thinking about the destructive force of nuclear weapons or the omnipotence of God, you may feel insignificant and powerless. Or perhaps you feel a sense of power when you imagine yourself conducting a symphony or winning an election.

These three dimensions—pleasure, arousal, and dominance—are believed to form the bases of all emotional responses. The theory predicts that if listeners feel pleasure and are also aroused by something, such as a political candidate or a product, they will tend to form a favorable view of the candidate or product. A listener's feeling of being dominant has to do with being in control and having permission to behave as he or she wishes. A listener who feels dominant is more likely to respond to the message.

When you are a public speaker trying to sway your listeners to your viewpoint, your job is to use emotional appeals to achieve your goal. If you wanted to persuade your listeners that capital punishment should be banned, you would try to arouse feelings of displeasure and turn them against capital punishment. Advertisers selling soft drinks typically strive to arouse feelings of pleasure in those who think of their product. Smiling people, upbeat music, and good times are usually part of the formula for selling soda pop.

Tips for Using Emotion to Persuade

Although the underlying theory of emotions may help you to understand how emotions work, your key concern as a public speaker is "How can I ethically use emotional appeals to achieve my persuasive purpose?" Let's consider several methods.

Use Concrete Examples That Help Your Listeners to Visualize What You Describe
Describing what the town of Saragosa, Texas, was like after a tornado destroyed it can evoke strong emotions. The images that are used to evoke the emotions can also help communicate the power of nature and the value of taking proper precautions when a storm warning is sounded.

> The town is no more. No homes in the western Texas town remain standing. The church where twenty-one people perished looks like a heap of twisted metal and mortar. A child's doll can be seen in the street. The owner, four-year-old Maria, will no longer play with her favorite toy; she was killed along with five of her playmates when the twister roared through the elementary school.

Use Emotion-Arousing Words
Words and phrases can trigger emotional responses in your listeners. *Mother, flag, freedom,* and *slavery* are among a large number of emotionally loaded words. Patriotic slogans, such as "Remember Pearl Harbor" or "Remember 9/11," can produce strong emotional responses.[24]

Use Nonverbal Behavior to Communicate Your Emotional Response The great Roman orator Cicero believed that if you want your listeners to experience a certain emotion, you should first model that emotion for them. If you want an audience to feel anger at a particular law or event, you must display anger and indignation in your voice, movement, and gesture. As we have already noted, delivery plays the key role in communicating your emotional responses. If you want your audience to become excited about and interested in your message, you must communicate that excitement and interest through your delivery.

Use Visual Images to Evoke Emotions In addition to nonverbal expressions, you can use pictures or images of emotion-arousing scenes to amplify your speech. An image of a lonely homeowner looking out over his waterlogged house following a ravaging flood in Houston, Texas, can communicate his sense of despair. In contrast, a photo of a refugee mother and child reunited after an enforced separation can communicate the true meaning of joy.

Remember, however, that when you use visual images, you have the same ethical responsibilities that you do when you use verbal forms of support: Make sure that your image is from a credible source and that it has not been altered or taken out of context.

Use Appropriate Metaphors and Similes A metaphor is an implied comparison between two things. The person who says, "Our lives are quilts upon which we stitch the patterns of our character. If you don't pay attention to the ethical dimension of the decisions you make, you will be more likely to make a hideous pattern in your life quilt," is using a metaphor.

A simile makes a direct comparison between two things using the word *like* or *as*. Here's an example of a simile: "Not visiting your academic counselor regularly is like being a gambler in a high-stakes poker game; you're taking a big chance that you're taking the right courses."

Several research studies have found that speakers who use appropriate and interesting metaphors and similes are more persuasive than those who don't use such stylistic devices.[25] Metaphors and similes can create a fresh, emotional perspective on a persuasive point; they can both enhance your credibility and develop an emotional image in a way that nonmetaphorical language can't.[26]

Use Appropriate Fear Appeals The threat that harm will come to your listeners unless they follow your advice is an appeal to fear. As we discussed in Chapter 16, listeners can be motivated to change their behavior if appeals to fear are used appropriately. Research suggests that high fear arousal ("You will be killed in an auto accident unless you wear a safety belt") is more effective than are moderate or low appeals if you are a highly credible speaker.[27]

Consider Using Appeals to Several Emotions Appealing to the fears and anxieties of your listeners is one of the most common types of emotional appeals used to persuade, but you could also elicit several other emotions to help achieve your persuasive goal.

- *Hope.* Listeners could be motivated to respond to the prospect of a brighter tomorrow. When Franklin Roosevelt said, "The only thing we have to fear is fear itself," he was invoking hope for the future, as was President Obama in his upbeat campaign phrase, "Yes, we can!"

- *Pride.* When a politician says, "It's time to restore our nation's legacy as a beacon of freedom for all people," she is appealing to national pride. The appeal to pride is to invoke feelings of pleasure and satisfaction based on accomplishing something important. A persuasive appeal to achieve a goal based on pride in oneself or one's country, state, or community can be very powerful.

- *Courage.* Challenging your audience to take a bold stand or to step away from the crowd can emotionally charge your listeners to take action. Referring to courageous men and women as role models can help to motivate your listeners to take similar actions. Patrick Henry's famous "Give me liberty, or give me death!" speech appealed to his audience to take a courageous stand on the issues before them.

- *Reverence.* Supporting your persuasive message by referring to sacred traditions, revered institutions, or cherished and celebrated individuals can inspire your audience to change or reinforce attitudes, beliefs, values, or behavior. The late Mother Teresa, holy writings, and the Congress of the United States are examples of people, things, and institutions that your listeners may perceive as sacred. As an audience-centered speaker, however, you need to remember that what may be sacred to one individual or audience may not be sacred to another.

Tap Audience Members' Beliefs in Shared Myths Often people talk about a "myth" as something that is factually untrue. The Easter Bunny, the Tooth Fairy, and Santa Claus are often labeled myths. But in a rhetorical sense, a **myth** is a belief held in common by a group of people and based on their values, cultural heritage, and faith. A myth may, in fact, be factual—or it may be based on a partial truth. It is a belief that a group of people share and that provides emotional support for the way they view the world.

Myths are the "big stories" that give meaning and coherence to a group of people or a culture. In the United States, the myth of the "Old West" is that the pioneers of yesteryear were strong, adventurous people who sacrificed their lives in search of a better tomorrow. In trying to convince his listeners to vote, Ron argued, "We can't let down those who fought for our freedom. We must vote to honor those who died for the privilege of voting that we enjoy today." He was drawing on the powerful myth that people have died for our freedoms.

As a public speaker, you can draw on the myths that you and your audience members share to provide emotional and motivational support for your message. Referring to a shared myth is a way to identify with your listeners and help them see how your ideas support their ideas; it can help you develop a common bond with audience members. Politicians use myth when they show pictures of themselves surrounded by their families. The underlying myth is "I cherish what you cherish: to live in a country that supports and nurtures the family values we hold dear." To gain parents' support for a new high school, Cynthia said, "Our grandparents and great-grandparents lived through the Great Depression and the world wars of the past century so that we

can send our children to the best public schools in the world. Vote for the new high school." She was appealing to the myth that the previous generation sacrificed, so we also have a responsibility to sacrifice for our children.

Again, we emphasize that myth does not mean "false" or "made up"—people really *did* die for our freedom, and our grandparents and great-grandparents *did* live through the Depression and tragic world wars. Some myths are powerful because the audience knows that particular events did occur.

Appealing directly or indirectly to the commonly held myths of an audience is a powerful way to evoke emotional support for your message. But as with any form of support, especially emotional support, you have an ethical responsibility to use this strategy wisely and not to exploit your listeners.

Using Emotional Appeals: Ethical Issues

Regardless of which emotions you use to motivate your audience, you have an obligation to be ethical and forthright. Making false claims, misusing evidence to arouse emotions, or relying only on emotions without any evidence to support a conclusion violates ethical standards of effective public speaking.

A **demagogue** is a speaker who attempts to gain power or control over others by using unethical emotional pleas and appealing to listeners' prejudices. The word *demagogue* comes from the Greek word *demagogos*, meaning "popular leader." Speakers who become popular by substituting emotion and fallacies for well-supported reasoning are guilty of demagoguery. During the early 1950s, Wisconsin Senator Joseph McCarthy sought to convince the nation that Communists had infiltrated government, education, and the entertainment industry. This was at the height of the Cold War, and anything or anyone remotely connected to Communism elicited an immediate negative emotional response. For a time, McCarthy was successful in his effort to expose the unpatriotic Communists among us. His evidence was scanty, however, and he relied primarily on scaring his listeners about the potential evil of alleged Communists. His trumped-up evidence and unethical use of fear appeals eventually undermined his credibility and earned him a reputation as a demagogue. You have an ethical responsibility not to misuse emotional appeals when persuading others.

QUICK CHECK

Using Emotion to Persuade

- Use concrete examples.
- Use emotion-arousing words.
- Use nonverbal behavior and visual images.
- Use appropriate metaphors and similes.
- Use appropriate fear appeals.
- Appeal to a variety of emotions.
- Tap into shared myths.
- Use emotional appeals ethically.

17.d Strategies for Adapting Ideas to People and People to Ideas

We opened this chapter with Donald C. Bryant's pithy definition of rhetoric as "the process of adjusting ideas to people and people to ideas."[28] His description of the rhetorical process gets at the heart of what an effective persuader does: He or she ethically adapts the message and delivery to create agreement.

Credibility, reasoning, and emotional appeals are the chief ways to persuade an audience. Your use of these persuasive strategies depends on the composition of your audience. As we have observed several times before, an early task in the public-speaking process is to analyze your audience.

Audience members may hold differing views of you and your subject. Your task is to find out whether there is a prevailing viewpoint held by a majority of your listeners. If they are generally friendly toward you and your ideas, you need to design your speech differently from the way you would if your listeners were neutral, apathetic, or hostile. Research studies as well as seasoned public speakers can offer some useful suggestions to help you adapt your approach to your audience. We will discuss three general responses your audience may have: receptive, neutral, and unreceptive.

Persuading the Receptive Audience

It is always a pleasure to face an audience that already supports you and your message. In speaking to a receptive group, you can explore your ideas in greater depth than otherwise. Here are some suggestions that can help you to make the most of your speaking opportunity.

Identify with Your Audience To establish common ground with her audience of fellow students, Rita told them, "Just like most of you, I struggle to pay my way through college. That's why I support expanding the campus work-study program." Like Rita, if you are a college student speaking to other college students with similar backgrounds and pressures, point to your similar backgrounds and struggles. Emphasize the similarities between you and your audience. What other common interests do you have? The introductory portion of your speech is a good place to mention your common interests and background.

Clearly State Your Speaking Objective When speaking to a group of her campaign workers, mayoral candidate Maria Hernandez stated early in her speech, "My reason for coming here today is to ask each of you to volunteer three hours a week to help me become the next mayor of our city." We have stressed several times how important it is to provide an overview of your major point or purpose. This is particularly true when speaking to a group who will support your point of view.[29]

Tell Your Audience Exactly What You Want Them to Do Besides telling your listeners what your speaking objective is, you can also tell them how you expect them to respond to your message. Be explicit in directing your listeners' behavior.

Ask Listeners for an Immediate Show of Support Asking for an immediate show of support helps to cement the positive response you have developed during your speech. For example, Christian evangelists usually speak to receptive audiences. Evangelist Billy Graham, who spoke to more people in live public-speaking situations than anyone else in the twentieth century, always asked those who supported his Christian message to come forward at the end of his sermon.

Use Emotional Appeals Effectively When the audience already supports your position, you need not spend a great deal of time on long, detailed explanations or factual information. You can usually assume that your listeners already know much of that material. You are more likely to move a receptive audience to action by issuing a strong emotional appeal while simply reminding them of the evidence that supports your conclusion.

Make It Easy for Your Listeners to Act It is a good idea not only to tell your listeners precisely what you want them to do and ask for an immediate response, but also to make sure that what you're asking them to do is clear and easy. If you're asking them to write or e-mail someone, hand out postcards that are already addressed to the recipient, or distribute a card with the e-mail address printed on it for handy reference. If you want listeners to call someone, make sure each person has the phone number—a toll-free number, if possible.

Persuading the Neutral Audience

How many lectures do you go to with an attitude of indifference? Probably quite a few. Many audiences will fall somewhere between wildly enthusiastic and unreceptive; they will simply be neutral or indifferent. They may be neutral because they don't know much about your topic or because they just can't make up their minds whether to support your point of view. They may also be indifferent because they don't see how the topic or issue affects them. Regardless of the reason for your listeners' indifference, your challenge is to make them interested in your message. Let's look at some approaches to gaining their attention and keeping their interest.

Capture Your Listeners' Attention Early in Your Speech "Bill Farmer died last year, but he's about to fulfill his lifelong dream of going into space."[30] In a speech about the high cost of funerals, Karmen's provocative opening statement effectively captures the attention of her listeners.

Refer to Beliefs That Many Listeners Share When speaking to a neutral audience, identify common concerns and values that you plan to address. Martin Luther

King Jr.'s "I Have a Dream" speech, reprinted in Appendix C, includes references to his listeners' common beliefs.

Relate Your Topic Not Only to Your Listeners, but also to Their Families, Friends, and Loved Ones
You can capture your listeners' interest by appealing to the needs of people they care about. Parents will be interested in ideas and policies that affect their children. People are generally interested in matters that may affect their friends, neighbors, and others with whom they identify, such as members of their own religion or economic or social class.

Be Realistic about What You Can Accomplish
Don't overestimate the response you may receive from a neutral audience. People who start with an attitude of indifference are probably not going to become as enthusiastic as you are after hearing just one speech. Persuasion does not occur all at once or on a first hearing of arguments.

Persuading the Unreceptive Audience

One of the biggest challenges in public speaking is to persuade audience members who are against you or your message. If they are hostile toward you personally, your job is to seek ways to enhance your credibility and persuade them to listen to you. If they are unreceptive to your point of view, there are several approaches that you can use to encourage them to listen to you.

Don't Immediately Announce That You Plan to Change Their Minds
Paul wondered why his opening sales pitch ("Good morning. I plan to convince you to purchase this fine set of knives at a cost to you of only $250") was not greeted enthusiastically. Immediately and bluntly telling your listeners that you plan to change their opinions can make them defensive. It is usually better to take a more subtle approach when announcing your persuasive intent.[31]

Begin Your Speech by Noting Areas of Agreement before You Discuss Areas of Disagreement
In addressing the school board, one community member began his persuasive effort to convince board members they should not raise taxes by stating, "I think each of us here can agree on one common goal: We want the best education for our children." Once you help your audience understand that there are issues on which you agree (even if only that the topic you will discuss is controversial), your listeners may be more attentive when you explain your position.

Don't Expect a Major Shift in Attitude from a Hostile Audience
Set a realistic limit on what you can achieve. A realistic goal might be to have your listeners hear you out and at least consider some of your points.

Acknowledge the Opposing Points of View That Members of Your Audience May Hold
Summarize the reasons why individuals may oppose your point of view. Doing this communicates that you at least understand the issues.[32] Your

audience members will be more likely to listen to you if they know that you understand their viewpoint. Of course, after you acknowledge the opposing point of view, you will need to cite evidence and use arguments to refute the opposition and support your conclusion. Early in his speech to a neighborhood group about the possibility of building a new airport near their homes, City Manager Anderson acknowledged, "I am aware that a new airport brings unwanted changes to a neighborhood. Noise and increased traffic are not the type of challenges you want near your homes." He went on to identify the actions the city would take to minimize the problems a new airport would cause.

Establish Your Credibility Being thought credible is always an important goal of a public speaker, and it is especially important in talking to an unreceptive audience. Let your audience know about the experience, interest, knowledge, and skill that give you special insight into the issues at hand.

Consider Making Understanding Rather Than Advocacy Your Goal Sometimes your audience disagrees with you because its members just don't understand your point. Or they may harbor a misconception about you and your message. For example, if your listeners think that AIDS is transferred through kissing or other casual contact rather than through unprotected sexual contact, you will first have to acknowledge their beliefs and then construct a sound argument to show how inaccurate their assumptions are. To change misconceptions and enhance accurate understanding, experienced speakers use the four-part strategy described in the How To box.[33]

HOW TO

Correct an Audience's Misconceptions

Step	Example
1. Summarize the common misconceptions.	Many people think that AIDS can be transmitted through casual contact such as kissing.
2. Acknowledge that misconceptions may seem reasonable. Tell your listeners why it is logical for them to hold that view, or identify "facts" they may have heard that would lead them to their current conclusion.	Since AIDS is such a highly contagious disease, it may seem reasonable to think it can be transmitted through such casual contact.
3. Dismiss the misconceptions. Provide sound, credible evidence to support your point.	In fact, countless medical studies have shown that it is virtually impossible to be infected with the AIDS virus unless you have unprotected sexual contact or use unsterilized hypodermic needles that have also been used by someone who has AIDS.
4. State the accurate information that you want your audience to remember.	According to recent research, the most common factor contributing to the spread of AIDS is unprotected sex.

17.e   Strategies for Organizing Persuasive Messages

Is there one best way to organize a persuasive speech? The answer is no. Specific approaches to organizing speeches depend on audience, message, and desired objective. But how you organize your speech does have a major effect on your listeners' response to your message.

Research suggests that there are some general principles to keep in mind when preparing your persuasive message:[34]

- *For unreceptive audiences, use your strongest arguments first.* If you save your best argument for last, your audience might have already stopped listening.
- *Do not bury key arguments and evidence in the middle of your message.* Your listeners are more likely to remember the information that is presented first and last.[35]
- *Wait until the end of your speech to tell listeners what you want them to do.* Issuing a call for action in the middle of your speech won't have the same power as including it in your conclusion.
- *Acknowledge and refute counterarguments*. It might be wise to compare the proposal you are making with an alternative proposal, perhaps one offered by someone else, and then refute the counterproposal with evidence and logic. By comparing and contrasting your solution with another recommendation, you can show how your proposal is better.[36]

There are special ways to organize persuasive speeches. Here, we present four organizational patterns: problem–solution, refutation, cause and effect, and the motivated sequence. These four patterns are summarized in Table 17.2.

Problem–Solution

The most basic organizational pattern for a persuasive speech is to make the audience aware of a problem and then present a solution that clearly solves it. Almost any problem can be phrased in terms of something you want more of or less of. The problem–solution pattern works best when a clearly evident problem can be documented and a solution can be proposed to deal with the evils of the well-documented problem.

If you are speaking to an apathetic audience, or when listeners are not aware that a problem exists, a problem–solution pattern works nicely. Your challenge will be to provide ample evidence to document that your perception of the problem is accurate. You'll also need to convince your listeners that the solution that you advocate is the most appropriate one to resolve the problem.

Many political candidates use a problem–solution approach. *Problem:* The government wastes your tax dollars. *Solution:* Vote for me, and I'll see to it that government waste is eliminated. *Problem:* We need more and better jobs. *Solution:* Vote for me, and I'll institute a program to put people back to work.

TABLE 17.2 *Organizational Patterns for Persuasive Messages*

Pattern	Definition	Example
Problem–solution	Present the problem; then present the solution	I. The national debt is too high. II. We need to raise taxes to lower the debt.
Refutation	Anticipate your listeners' key objections to your proposal and then address them.	I. Even though you may think we pay too much tax, we are really undertaxed. II. Even though you may think the national debt will not go down, tax revenue will lower the deficit.
Cause and effect	First present the cause of the problem; then note how the problem affects the listeners. OR identify a known effect; then document what causes the effect.	I. The high national debt is caused by too little tax revenue and too much government spending. II. The high national debt will increase both inflation and unemployment.
Motivated sequence	A five-step pattern of organizing a speech; its steps are attention, need, satisfaction, visualization, and action.	I. *Attention:* Imagine a pile of $1,000 bills 67 miles high. That's our national debt. II. *Need:* The increasing national debt will cause hardships for our children and grandchildren. III. *Satisfaction:* We need higher taxes to reduce our debt. IV. *Visualization:* Imagine our country in the year 2050; it could have low inflation and full employment or be stuck with a debt ten times our debt today. V. *Action:* If you want to lower the debt by increasing tax revenue, sign my petition that I will send to our senators.

Note in the following outline of Jason Fruit's speech "The Dangers of Electromagnetic Fields" how he plans to first document a clear problem and then recommend strategies for managing the problem.

PROBLEM: Power lines and power stations around the country emit radiation and are now being shown to increase the risk of cancer.

    I. Childhood leukemia rates are higher in children who live near large power lines.

   II. The International Cancer Research Institute in Lyon, France, published a report linking electromagnetic fields and childhood cancer.

SOLUTION: Steps can be taken to minimize our risk of health hazards caused by electromagnetic energy.

    I. The federal government should establish enforceable safety standards for exposure to electromagnetic energy.

II. Contact your local power company to make sure its lines are operated safely.

III. Stop using electric blankets.

IV. Use protective screens for computer-display terminals.

The problem–solution arrangement of ideas applies what you learned about cognitive dissonance in Chapter 16: It identifies and documents a concern that calls for change and then suggests specific behaviors that can restore cognitive balance.

Refutation

Another way to persuade an audience to support your point of view is to prove that the arguments against your position are false—that is, to refute them. To use refutation as a strategy for persuasion, you first identify objections to your position that your listeners might raise and then refute or overcome those objections with arguments and evidence.

In her speech to promote organ donation, Tasha used the refutation strategy by identifying several myth that, if believed, would keep people from becoming organ donors. She identified each myth and then explained why the myth is false.*

I. Myth number 1: *If doctors know I'm an organ donor, they won't work as hard to save me.*

Refutation: Doctors pledge, as art of their Hippocratic oath, that saving your life is paramount. Furthermore, a patient must be declared brain dead before their organs may be taken.

II. Myth number 2: *If I donate my organs, my family will be charged for the surgical costs.*

Refutation: If you donate your organs, there will be no charge to your family.

III. Myth number 3: *I can't have an open casket funeral if I'm an organ donor.*

Refutation: The donor's body is clothed for burial, so there are no visible signs of donation.

IV. Myth number 4: *I can't donate my organs because I am too old.*

Refutation: There is not specific age cut-off for organ donation. The final decision is based on overall organ health, not age.

Tasha could have used the refutation strategy to organize her entire speech, or the refutation technique could be used as a portion of a larger organizational strategy such as problem–solution.

You would be most likely to use refutation as your organizational strategy if your position were being attacked. Or if you know what your listeners' chief objections are to your persuasive proposal, you could organize your speech around the arguments that your listeners might make.

* Tasha Carlson, "License to Save." From *Winning Orations 2009*, Mankato, MN: Interstate Oratorical Association, 2009. Reprinted with permission.

Research suggests that in most cases, it is better to present both sides of an issue rather than presenting just the advantages of the position you advocate. Even if you don't acknowledge arguments that your listeners have heard, they will probably think about these arguments anyway.

If, after you make a persuasive presentation using a refutation strategy, there is a question-and-answer forum, you should be prepared to answer questions. Credible evidence, facts, and data will be more effective than will emotional arguments alone when you are attempting to persuade an audience that you know is not in favor of your persuasive objective. In your postspeech session, you can use your refutation skills to maintain a favorable audience response to your message in the face of criticism or attacks on the soundness of your logic.

Cause and Effect

Like the problem–solution pattern, to which it is closely related, the cause-and-effect approach is a useful organizational strategy. You can use two basic approaches to this strategy:

- *From effect to cause.* One way to use the cause–and-effect method is to begin with an effect, or problem, and then identify the causes of the problem in an effort to convince your listeners that the problem is significant. A speech on the growing problem of gangs might focus on poverty, drugs, and a financially crippled school system.

- *From cause to effect.* You could also organize a message by noting the problem and then spelling out the effects of the problem. If you identify the problem as too many unsupervised teenagers roaming your community's streets after 11 P.M., you could organize a speech around the effects this problem is having on your fellow citizens.

The goal of using cause-and-effect organization for a persuasive speech is to convince your listeners that one event caused another. As we noted earlier in this chapter, you argue that something known caused something else to happen. For example, you may try to reason that students in your state have low standardized test scores because they had poor teachers. Of course, you must prove that there are no other factors responsible for the low test scores. It might not be the teachers who caused the low test scores; perhaps it was the lack of parental involvement or one or more of a number of other factors.

The challenge in using a cause-and-effect organizational strategy is to *prove* that one event caused something else to occur. Simply because two events occurred at the same time or in close succession does not prove that there is a cause-and-effect relationship. Earlier, we noted the causal fallacy ("after this, therefore because of this," or *post hoc, ergo propter hoc*). As an example of the challenge in documenting a cause-and-effect relationship, consider a study that found that many people who spend several hours a day on the Internet are also psychologically depressed. This finding does not necessarily prove that Internet use causes depression—other factors could have caused the depression. Perhaps people who are depressed are more likely to use the Internet, or perhaps psychologically depressed people find comfort and security in using technology.

Here's an example of how a persuasive speech could be organized using a cause-and-effect strategy:

I. There is high uncertainty about whether interest rates will increase or decrease. *(cause)*

II. Money markets are unstable in Asia, Eastern Europe, and Latin America. *(cause)*

III. There has been a rise in unemployment. *(cause)*

IV. In the late 1920s in the United States, these three conditions were followed by a stock-market crash. Therefore, because of today's similar economic uncertainty, you should decrease the amount of money you have invested in stocks; if you don't, you will lose money. *(effect)*

Another example of a speech using a cause and effect strategy is the speech "Prosecution Deferred Is Justice Denied," which appears here. This well-researched speech by Hope Stallings from Berry College won first place in the 2009 Interstate Oratorical Association national competition.

SAMPLE PERSUASIVE SPEECH

PROSECUTION DEFERRED IS JUSTICE DENIED

by Hope Stallings, Berry College

What do Morgan Stanley, Wachovia, Fannie Mae, Merrill Lynch, and AIG all have in common? You might say that they all contributed to the credit crisis in September, and according to the *Washington Post* of March 25, 2009, the ensuing $787 billion government bailout of big business. And you'd be right—partially. You see, these corporations have something else in common. In the past five years, each has been indicted on criminal charges like fraud. Never heard about the trial or verdict? That's because in spite of their fraudulent behavior, these corporations never went to court. They avoided media spotlight, investor scrutiny, and public outrage by entering into deferred prosecution agreements. The *Record* of July 21, 2008, explains that deferred prosecution agreements allow corporations to avoid criminal convictions by paying a small fine out of court. In other words, these companies paid our government to ensure that we remain ignorant, and we have, right up to the collapse of our economy and our personal financial security.

In their current form deferred prosecution agreements, or DPAs, are unethical, unjust, and flat out wrong. In this new day, we must work together with our new administration and new Congress to reform madness and reclaim justice. To become a part of this reformation of DPAs, we first need to understand the details of deferred prosecution agreements; we'll then consider causes, and finally formulate solutions.

Hope begins her speech with a rhetorical question to get her listeners' attention.

Because Hope's audience is likely supportive of her persuasive goal, she explicitly provides an overview of her message signaling that she will identify causes of the problem and then present solutions.

According to the *Mondaq News Alert* of April 22, 2008, a deferred prosecution agreement occurs when a prosecutor files an indictment for a company that has committed a crime, and that indictment is put on hold in exchange for a commitment by that company to reform and pay a fine. If the company meets the obligations listed in the agreement, the prosecutor, also called a corporate monitor, asks the judge to dismiss the indictment, and the company gets away without a criminal conviction. In a DPA, the government collects fines and then appoints a corporate monitor to impose internal changes with little to no Department of Justice guidelines. *American Banker* of December 12, 2008, reports that DPAs are becoming unfortunately more common, as our now frail banking system means that banks and corporations that formerly might have been a target of criminal charges may now face the lighter load of a DPA. And the numbers agree. The *Corporate Crime Reporter* revealed on January 29, 2009, that between 2003 and 2009, there were 112 reported corporate DPAs, compared to only 11 between 1992 and 2001.

One hundred twelve might not seem like many, but consider the devastating impact that just one of these ineffective DPAs can have on our economy. The *Wall Street Journal* of March 27, 2009, reports that in 2004, insurance giant AIG avoided criminal charges for fraud by entering into a deferred prosecution agreement. AIG paid a $126 million fine and was appointed a corporate monitor, but in 2008, found itself under another federal investigation for the same thing; the *Wall Street Journal* says that this time, AIG's fraud contributed to its downfall in September's credit crisis. And AIG is not alone. Even household names such as American Express, Monster.com, Chevron, AmSouth Bank, KPMG, and Countrywide Financial have all avoided criminal convictions by entering into DPAs. Or consider the case of Powers Fasteners, which entered into a DPA to avoid a manslaughter charge after the Boston Big Dig tunnel collapse. According to the *Washington Post* of December 18, 2008, Powers Fasteners agreed to pay $16 million and recall the faulty epoxy that caused the collapse. But that's cold consolation to the family of Milena DeValle, who was killed after being crushed by 26 tons of ceiling panels as a result of the epoxy. DPAs are allowing corporations to get away with murder. Literally.

Deferred prosecution agreements clearly run counter to our ideals of justice and fairness. We therefore need to understand why they occur, namely corporate corruption, government collusion, and public delusion.

The first cause of this problem is that corporations have abandoned ethical behavior in search of profit. The *Associated Press* reported on March 10, 2008, that though deferred prosecution agreements were originally designed to allow individuals such as juveniles and first-time drug offenders to reform without the stigma of a conviction, corporations started entering into DPAs about fifteen years ago for the same reasons:

Here, Hope provides statistics to support her argument that the problem has recently gotten worse.

Hope provides a clear transition from her description of the problem to her listing of the causes of the problem.

to avoid the scandal and revenue decrease associated with criminal charges. And if the corporation's executives pull the right strings, it will even get to choose its own corporate monitor in the DPA. According to the previously cited *Mondaq News Alert*, the corporate monitor is either appointed by the U.S. Department of Justice or selected by the corporation itself. Because this monitor acts as a prosecutor, judge, and jury for the corporation with few guidelines, choosing a former employee, friend, or political ally for a corporate monitor often results in no internal changes and the indictment still being dropped.

The second cause is that the government is in collusion with Corporate America. The October 2008 issue of the *Metropolitan Corporate Counsel* reported that the post-indictment collapse of Arthur Andersen prompted U.S. Attorney General Larry Thompson to release the Thompson Memorandum, which made it easier for corporations to enter into DPAs. By encouraging corporations to enter into DPAs, the Department of Justice sought to save the economy from the results of another fraud scandal while cleaning out the court docket and staying friendly with big business. *Time* Magazine of March 30, 2009, states that Washington simply looked the other way in regards to corporate crime, allowing corporations to break rules without serious repercussions in order to make friends.

> Hope uses clear signposts to enumerate the number of specific causes of the problem that she is presenting.

The final cause is public delusion. Since the collapse of Enron, we've been deluded into thinking that we've got it all covered. The events of the last few months have made it tragically and abundantly clear that we do not. According to the *Associated Press* of April 7, 2009, deferred prosecution agreements didn't draw any attention until 2008 after it was disclosed that John Ashcroft had been secretly selected as a corporate monitor. With the Ashcroft assignment, DPAs finally made the news. But because it's difficult to explain deferred prosecution agreements without using legal or financial jargon, DPAs have not been widely discussed by the mainstream media that seeks to write on a fourth-grade reading level. Additionally, the U.S. House of Representatives documents revealed on May 22, 2008, that some DPAs are never made public at all, and even Congress and the Department of Justice have difficulties counting just how many have occurred covertly in recent years.

Now that we understand the catastrophic impact of DPAs on our economy and personal economic well-being, we should be sufficiently angry to do something about it. I wish I could say that solutions come on three levels: corporate, governmental, and individual, but I can't. The fact is, we've hoped for too long that corporations could monitor themselves, and we've all felt the results of their failure to do so. Now is the time for the government to step in with the support of the people and change the current state of DPAs.

> Here, Hope uses transition phrases to summarize her analysis and then point her audience toward the solutions she will suggest.

Though banishing corporate deferred prosecution agreements completely is a long-term solution, it is more practical for Congress to

pass legislation altering DPAs and mandating that they be made public. Representatives Bill Pascrell and Steve Cohen are attempting to do just that through the Accountability in Deferred Prosecution Act. The *States News Service* of April 2, 2009, reveals that the Accountability in Deferred Prosecution Act of 2009 will regulate corporate deferred prosecution agreements in federal criminal cases. The bill will set guidelines ensuring an open and public process, and will prevent corporations from choosing their own corporate monitor, which brings us to personal solutions.

We must become active in this fight for justice, through political activism and encouraging awareness. Contact your congressional representatives in support of the Accountability in Deferred Prosecution Act of 2009. Without encouragement from us, the bill may not gain enough votes to pass the House and Senate. Second, though it sounds cliché, we must spread awareness of this issue. Because the cause of public delusion can only be solved by awareness, and as long as we're apathetic about awareness of DPAs, the problems will continue. I challenge you to take two minutes—just two minutes—today to talk to someone else at this tournament about DPAs. Mention it to your friends or coworkers back home; contact your local media. I have compiled a fact sheet to help you do just that; please take one after the round. Also visit my Web site www.dangersofdpas.org, on which you can find the latest news about DPAs, examples of real-life DPAs, and links to contact your representatives in support of the Accountability in Deferred Prosecution Act. By taking small steps toward awareness now, we can ignite change.

> Hope encourages her listeners to take a specific action step to address the problem she has documented.

So today, by understanding the problems, causes and solutions of corporate deferred prosecution agreements, we've learned how to become a part of the reformation. We cannot let these corporate wrongdoings continue. AIG, Fannie Mae, and Merrill Lynch are institutions that we've trusted with our financial investments, and until the trust between institution and individual can be reestablished, we must invest in reforms that will end this shameful, unethical, and unjust practice of corporate deferred prosecution agreements once and for all.

> In her conclusion, Hope provides a brief summary statement of the problem and offers a final motivational message to encourage her listeners to join her in taking action to solve the problem.

Source: From *Winning Orations, 2009*, Mankato, MN: Interstate Oratorical Association, 2009. Reprinted by permission.

The Motivated Sequence

The motivated sequence is a five-step organizational plan that has proved successful for several decades. Developed by Alan Monroe, this simple yet effective strategy for organizing speeches incorporates principles that have been confirmed by research and practical experience.[37] Based on the problem–solution pattern, it also uses the cognitive-dissonance approach that we discussed in Chapter 16: First, disturb your listeners.

Then point them toward the specific change you want them to adopt. The five steps are attention, need, satisfaction, visualization, and action.

1. *Attention*. Your first goal is to get your listeners' attention. In Chapter 9, we discussed specific attention-catching methods of beginning a speech. Remember the particular benefits of using a personal or hypothetical example, a startling statement, an unusual statistic, a rhetorical question, or a well-worded analogy. The attention step is, in essence, the introduction to your speech.

    Heather caught listeners' attention at the start of her award-winning speech "End the Use of Child Soldiers"* with this riveting introduction:

    > When 12-year-old Ishmael Beah left his village in Sierra Leone to perform in a talent show in a town just a few miles away, he had no idea that in a matter of only a few days he would lose everything—his family, his friends, and even his childhood. He returned to find that a rebel army had killed his entire family, and decimated his town.

2. *Need*. Having gotten the attention of your audience, you need to establish why your topic, problem, or issue should concern your listeners. Arouse dissonance. Tell your audience why the current program, politician, or whatever you're attempting to change is not working. Convince them that there is a need for a change. You must also convince your listeners that this need for a change affects them directly. During the need step, you should develop logical arguments backed by ample evidence to support your position.

    To document the significance of the problem of children being used as soldiers and the need to do something to address the problem, Heather provided specific evidence:

    > According to the United Nations Web site, last accessed April 2, 2009, at any one time, 300,000 children under the age of 18 are forced to fight in military conflicts. As Peter Warren Singer, director of the 21st Century Defense Initiative at the Brookings Institute, states, child warfare is not only a human right travesty, but also a great threat to global and national security.

3. *Satisfaction*. After you present the problem or need for concern, you next identify how your plan will satisfy the need. What is your solution to the problem? At this point in the speech, you need not go into great detail. Present enough information that your listeners have a general understanding of how the problem may be solved.

    Heather suggested that the solution to the problem of children serving as soldiers included using the United Nations to take legal action to enforce existing treaties and to bring this issue to the attention of government leaders throughout the world. At this point in her speech, she kept her solution (to involve government leaders) general. She waited until the end of her speech to provide specific action

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*Heather Zupanic, "End the Use of Child Soldiers." Speech excerpts on pages 394 through 395 from *Winning Orations 2009*, Mankato, MN: Interstate Oratorical Association, 2009. Reprinted with permission.

that the audience members could take to implement her solution. Heather also reinforced the urgency of the need for the audience to act by stating, "Clearly, the time has come to take a stand against the atrocities that child soldiers face."

4. *Visualization*. Now you need to give your audience a sense of what it would be like if your solution were or were not adopted. You could take a *positive-visualization* approach: Paint a picture with words to communicate how wonderful the future will be if your solution is adopted. You could take a *negative-visualization* approach: Tell your listeners how awful things will be if your solution is not adopted. If they think things are bad now, just wait; things will get worse. Or you could present both a positive and a negative visualization of the future: The problem will be solved if your solution is adopted, and the world will be a much worse place if your solution is not adopted.

Heather wanted her listeners to visualize the significant negative results that were likely to occur if the problem of child soldiers went unsolved. She painted a negative picture by using a specific emotional example in which she described what would happen to children if no action were taken:

> Ten-year-old Jacques from the Congo described how the Mayi-Mayi militia would often starve him and beat him severely. He says, "I would see others die in front of me."

Heather only used a negative visualization approach. She could have made her visualization step even stronger by combining negative and positive visualization. For example, Heather might have helped her listeners visualize the virtues of taking action by describing poignant scenes of children being reunited with their families. Using both a positive and a negative visualization approach demonstrates how the solution you present in the satisfaction step directly addresses the problem you described in the need step.

Martin Luther King Jr. drew on visualization as a rhetorical strategy in his moving "I Have a Dream" speech, presented in Appendix C.

5. *Action*. This last step forms the basis of your conclusion. You tell your audience the specific action they can take to implement your solution. Identify exactly what you want your listeners to do. Give them simple, clear, easy-to-follow steps to achieve your goal. For example, you could give them a phone number to call for more information, provide an address so that they can write a letter of support, hand them a petition to sign at the end of your speech, or tell them for whom to vote. Outline the specific action you want them to take.

Heather offered specific actions that her listeners could take to address the problem of children serving as soldiers: "The first step we can take is to petition the members of the United Nations to enforce the treaties they have signed, and we can do this by joining the Red Hand Campaign." She made her action step simple and easy when she further explained to her audience:

> You can join this campaign by simply signing your name to a pre-written letter and tracing your hand on a red piece of construction paper after this [speech]. I will then cut and paste your handprint to your letter and forward them on to the UN.

The best action step spells out precisely the action your audience should take. Here, Heather tells her listeners what to do and what will happen next.

You can modify the motivated sequence to suit the needs of your topic and audience:

- *For a receptive audience*, you do not have to spend a great deal of time on the need step. Your listeners already agree that the need is serious. However, they might want to learn about some specific actions that they can take to implement a solution to the problem. Therefore, you would be wise to emphasize the satisfaction and action steps.

- *For a hostile audience,* you should spend considerable time on the need step. Convince your listeners that the problem is significant and that they should be concerned about the problem. You would probably not propose a lengthy, detailed action.

- *For a neutral or indifferent audience,* spend time getting your listeners' attention and inviting their interest in the problem. The attention and need steps should be emphasized.

The motivated sequence is a guide, not an absolute formula. Use it and the other suggestions about speech organization to help you achieve your specific objective. Be audience-centered; adapt your message to your listeners.

STUDY GUIDE

Remember These Main Ideas

- Credibility is a listener's view of a speaker. The three factors that contribute to credibility are competence, trustworthiness, and dynamism.
- Initial credibility is the impression that your audience has of your credibility before you speak. Derived credibility is the perception that your listeners form while you speak. Terminal credibility is the perception that the listeners have of your credibility when you finish your speech.
- The effectiveness of logical arguments hinges on the proof that you employ. Proof consists of evidence plus the reasoning that you use to draw conclusions from the evidence.
- Three types of reasoning are inductive, deductive, and causal reasoning.
- Inductive reasoning moves from specific instances or examples to reach a general, probable conclusion.
- Deductive reasoning moves from a general statement to reach a specific, more certain conclusion.
- Causal reasoning relates two or more events so as to conclude that one or more of the events caused the others.
- You can use four types of evidence: facts, examples, expert opinions, and statistics.
- You have an ethical responsibility to construct arguments that are well supported with logical reasoning and sound evidence. Many persuaders use inappropriate techniques called fallacies.
- Commonly used fallacies include the causal fallacy, the bandwagon fallacy, the either/or fallacy, hasty generalizations, ad hominem attacks, red herrings, appeals to misplaced authority and non sequiturs.
- Emotional response theory has identified three dimensions of an audience's emotional response to your message: pleasure–displeasure, arousal–nonarousal, and dominance–powerlessness.
- Appeal to audience emotions with concrete examples, emotion-arousing words, nonverbal behavior, visual images, appropriate metaphors and similes, selected appeals to fear, and appeals to positive emotions.
- To persuade skillfully, you need to adapt your message to receptive, neutral, and unreceptive audiences.
- Four patterns for organizing a persuasive speech are problem–solution, refutation, cause and effect, and the motivated sequence.
- The five steps of the motivated sequence are attention, need, satisfaction, visualization, and action. Adapt the motivated sequence to your specific audience and persuasive objective.

Understand These Key Terms

ad hominem (p. 376)

appeal to misplaced authority (p. 376)

bandwagon fallacy (p. 375)

causal fallacy (p. 375)

causal reasoning (p. 370)

charisma (p. 363)

competence (p. 363)

conclusion (p. 368)

deductive reasoning (p. 368)

demagogue (p. 381)

derived credibility (p. 364)

dynamism (p. 363)

either/or fallacy (p. 375)

emotional response theory (p. 377)

example (p. 373)

fact (p. 373)

fallacy (p. 375)

generalization (p. 367)

hasty generalization (p. 376)

inductive reasoning (p. 367)

inference (p. 373)

initial credibility (p. 363)

major premise (p. 368)

minor premise (p. 368)

myth (p. 386)

non sequitur (p. 377)

red herring (p. 376)

reluctant testimony (p. 374)

syllogism (p. 368)

terminal credibility (p. 365)

trustworthiness (p. 363)

Think about These Questions

- What specific strategies can you implement to enhance your initial, derived, and final credibility as a public speaker in the minds of your classmates?
- Josh is attempting to persuade his neighbors to organize a crime-watch program. What logical and emotional strategies would help him to ethically achieve his objective?
- Martika wants to convince her classmates, a captive audience, that they should join her in a twenty-four-hour sit-in at the university president's office to protest the recent increase in tuition and fees. The president has made it clear that any attempt to occupy his office after normal office hours will result in arrests. Is it appropriate for Martika to use a classroom speech to encourage her classmates to participate in the sit-in? Why or why not?
- Janice's persuasive speech has the purpose "After my speech, should be able to support the establishment of a wellness program for our company." Using this purpose, draft main ideas for a speech organized according to each of the following patterns: problem–solution, refutation, cause-and-effect, and the motivated sequence.

Learn More Online

Learn more about fallacies from these sites:

The Nizkor Project
www.nizkor.org/features/fallacies/

University of North Carolina
www.unc.edu/depts/wcweb/handouts/fallacies.html

Fallacy Files
www.fallacyfiles.org

Speaking for Special Occasions and Purposes

18

"Historians agree that the greatest banquet speech in history was the one by the ancient Greek philosopher Socrates moments after he drank hemlock. "Gack," he said, falling face-first into his chicken. The other Greeks applauded like crazy."

—Dave Barry

There is money in public speaking. Many of the politicians, athletes, management gurus, and entertainment personalities who speak professionally earn six- or even seven-figure fees for a single talk.

- Broadcaster Katie Couric earned $110,000 for delivering a commencement speech at the University of Oklahoma.[1]
- Former Vice President Al Gore's fee for speaking on global climate change reached $125,000 after the release of his Oscar-winning film *An Inconvenient Truth*.[2]
- Former president George W. Bush has charged about $150,000 per speech since leaving the presidency.[3]
- Former British prime minister Tony Blair has made as much as $360,000 for a single speech.[4]
- Former president Bill Clinton made nearly $40 million in speaking fees in the six years after he left the White House.[5]

But the record speaking fee might still be the $2 million for two twenty-minute speeches given by former President Ronald Reagan to a Japanese company in 1989.[6]

Although most of us will never be rewarded so lavishly for our public-speaking efforts, it is likely that we will at some time be asked to make a business or professional presentation or to speak on some occasion that calls for celebration, commemoration, inspiration, or entertainment. Special occasions are important enough and frequent enough to merit study, regardless of the likelihood of their resulting in wealth or fame for the speaker.

In this chapter, we first discuss two speaking situations that are likely to occur in the workplace. Then we will turn our attention to several types of ceremonial speeches and the after-dinner speech.

18.a Public Speaking in the Workplace

Nearly every job requires some public-speaking skills. In many careers and professions, public speaking is a daily part of the job. Workplace audiences may range from a group of three managers to a huge auditorium filled with company employees. Presentations may take the form of routine meeting management, reports to company executives, training seminars within the company, or public-relations speeches to people outside the company. The occasions and opportunities are many, and chances are good that you will be asked or expected to do some on-the-job public speaking in the course of your career.

Group Presentations

After a group has reached a decision, solved a problem, or uncovered new information, group members often present their findings to others. The audience-centered principles of preparing an effective speech apply to group members who are designing a group oral presentation just as they do to individual speakers.
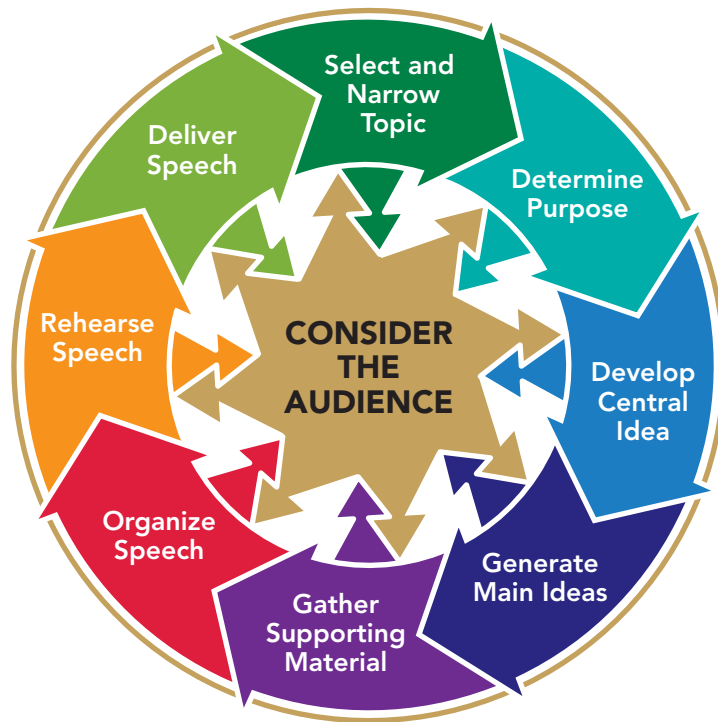
FIGURE 18.1 *Use the audience-centered model of public speaking to help your group plan a group presentation.*

As our familiar model in Figure 18.1 suggests, the central and most important step is to analyze the audience who will listen to the presentation. Who are these listeners? What are their interests and backgrounds? And what do they need to know? One business consultant suggests the following:

> Tune your audience into radio station WIIFM—What's In It For Me. Tell your listeners where the benefits are for them, and they'll listen to everything you have to say.[7]

As you do when developing an individual speech, make sure you have a clear purpose and a central idea divided into logical main ideas. This is a group effort, so you need to make sure *each* group member can articulate the purpose, the central idea, main ideas, key supporting material, and the overall outline for the presentation.

Selecting a Presentation Format Unless a format for your group presentation has been specified, your group will need to determine how to deliver the presentation. Three primary formats for sharing reports and recommendations with an audience are the symposium presentation, the forum presentation, and the panel discussion.

- A **symposium** is a public discussion during which the members of a group share responsibility for presenting information to an audience. Usually, a moderator and the group members are seated in front of the audience, and each group member is prepared to deliver a brief report. Each speaker should know what the other speakers will present so that the same ground is not covered twice. At the end of the speeches, the moderator may summarize the key points. The audience can then participate in a question-and-answer session or a forum presentation.

- In a **forum** presentation, audience members direct questions and comments to a group, and group members respond with short impromptu speeches. In ancient Rome, the forum was a marketplace where citizens went to shop and discuss the hot issues of the day. It later became a public meeting place where political speeches were often delivered.

  A forum often follows a more structured presentation, such as a symposium or a prepared speech by one group member. Forum presentations work best when all group members know the issues and are prepared to respond unhesitatingly to questioners.

- A **panel discussion** is an informative group presentation. Individuals on the panel may use notes on key facts or statistics, but they do not present formal speeches. Usually, a panel discussion is organized and led by an appointed chairperson or moderator.

  An effective moderator gets all the panelists to participate, summarizes their statements, and serves as a gatekeeper to make sure that no member of the panel dominates the discussion. A panel discussion is often followed by a question-and-answer period or forum.

Planning a Group Presentation Working in groups takes a coordinated team effort. If you are used to developing reports and speeches on your own, it may be a challenge to work with others on a group assignment. The How To box offers suggestions to enhance teamwork.

HOW TO

Prepare a Team Presentation

- *Make sure each group member understands the task or assignment.* Take a few moments to verbalize the goals and objectives of the assignment. Don't immediately plunge in and try to start dividing up the work just so that you can hurry off to your next class or responsibility.

- *Work together to identify a topic.* If your group assignment is to solve a problem or to inform the audience about a specific issue, try brainstorming to develop a topic or question (see Chapter 6.

- *Consider the audience.* Assess your audience's interests as well as group members' interests and talents to help you choose among your ideas.

- *Give group members individual assignments.* After you decide on your group's topic, divide up the tasks involved in investigating the issues.

- *Keep in touch.* Devise a plan for checking in with one another frequently to share information and ideas.
- *Develop a group outline and decide on an approach.* After group members have researched key issues, begin drafting an outline of your group presentation.
- *Choose your presentation approach.* Will you use a symposium, forum, or panel presentation or some combination of these approaches?
- *Assign speaking responsibilities.* Make decisions about who will present which portions of your outline. Your presentation should have an introduction and a conclusion that reflect your group's work as an integrated problem-solving team.
- *Rehearse the presentation,* just as you would an individual speech. If you are using visual aids, be sure to incorporate them in your rehearsal. Also, be sure to time your presentation when you rehearse.
- *Deliver an audience-centered presentation.* Remember to adapt to your listeners as you speak.

Making a Group Presentation By now, it should be clear that the skills that are needed for giving a group presentation mirror those that we've presented throughout the book. But because a group presentation creates the additional challenge of coordinating your communication efforts with other group or team members, keep the following tips in mind as you offer conclusions or recommendations:

- *Clarify your purpose.* Just as with an individual speech, it's important for listeners to know what your speaking goal is and to understand why you are presenting the information to them; it's also important for each group member to be reminded of the overarching goal of the presentation. It would be helpful if the first speaker could ensure that the audience has a good understanding of the group's purpose. If your group is responding to a specific discussion question, it can be useful to write the question or purpose of the presentation on a chalkboard, whiteboard, flipchart, or overhead transparency.

- *Use presentation aids effectively.* You can use presentation aids not only to clarify your purpose, but also to summarize key findings and recommendations. Visual aids can serve the important function of unifying your group presentation. If your group is using PowerPoint™ visuals, consider having each group member use the same template and typefaces to add to the coordinated look and feel of your presentation.

- *Choose someone to serve as coordinator or moderator.* Groups need a balance between structure and interaction. Without adequate structure, conversation can bounce from person to person, and the presentation will lack a clear focus. A moderator can help to provide needed structure to a group presentation by introducing both the topic and the group members. A moderator can also help to keep track of time and ensure that no one either dominates the discussion or speaks too little.

- *Be ready to answer questions.* Group presentations often include a question-and-answer session (a forum format) following the presentation. Besides being informed about your topic, you should have thoroughly read any written report the group has distributed.

In Chapter 13, we presented strategies for responding to questions, including tips for responding to hostile questions. If someone asks a question that has just been asked and answered or asks an irrelevant or poorly worded question, don't criticize the questioner. Be polite, tactful, and gracious. Rather than saying, "That's a dumb question" or "Someone just asked that," calmly provide an answer and move on. If you don't understand a question, just ask for more clarification. Also, don't let a questioner start making a speech. If it looks as though a questioner is using the question-and-answer period to give an oration, gently ask, "And what is your question?" or "How can we help you?" Such questions should result in a question that you can then address and return the communication process back to the control of the group.

Public-Relations Speeches

People who work for professional associations, government agencies, universities, churches, or charitable institutions, as well as commercial enterprises, are often called on to speak to audiences about what their organization does or about a special project that the organization has taken on. These speeches are **public-relations speeches**. They are designed to inform and improve relations with the public—either in general or because a particular program or situation has raised some questions.

Discuss the Need or Problem A public-relations speaker first discusses the need or problem that has prompted the speech. Then he or she explains how the company or organization is working to meet the need or solve the problem or why it believes that there is no problem.

Anticipate Criticism It is important in public-relations speaking to anticipate criticism. The speaker may acknowledge and counter potential problems or objections, especially if past presentations have encountered opposition to the policy or program. The speaker should emphasize the positive aspects of the policy or program and take care not to become defensive. He or she wants to leave the impression that the company or organization has carefully worked through potential pitfalls and drawbacks.

It should be noted that not all public-relations speeches make policy recommendations. Many simply summarize information for those who need to know. For example, local developer Jack Brooks is very aware that many people at the city council meeting are opposed to his developing an area of land within the popular Smythson Creek greenbelt. Rather than ignoring the objections, he deliberately and carefully addresses them:

> Many of you here tonight played in the Smythson Creek greenbelt as children. It was there that you learned to swim and that you hiked with your friends. I, too, share memories of those experiences.

I want to assure you that my proposed development will actually help to preserve the greenbelt. We will dedicate in perpetuity an acre of unspoiled greenbelt for each acre we develop. Further, we will actively seek to preserve that unspoiled land by hiring an environmental specialist to oversee its protection.

As things stand now, we risk losing the entire greenbelt to pollution and unmanaged use. I can promise a desirable residential development, plus the preservation of at least half the natural environment.

Workplace Speaking

Adapt the audience-centered model for two common speaking opportunities:

- *Group presentations.* Use group processes to choose a format, and manage all members' participation.
- *Public-relations speeches.* State the purpose early, and prepare for criticism.

18.b Ceremonial Speaking

Kairos is the Greek term that rhetoricians use to describe the circumstances surrounding or the occasion for a speech. If the occasion is one that brings people together to celebrate, thank or praise someone else, or mourn, a speech given on that occasion is known as a **ceremonial speech** or **epideictic speech.**

We will explore nine types of ceremonial speeches: speeches of introduction, toasts, award presentations, nominations, acceptances, keynote addresses, commencement addresses, commemorative addresses and tributes, and eulogies.

Speeches of Introduction

A **speech of introduction** is much like an informative speech. The speaker who is delivering the introduction provides information about the main speaker to the audience. The ultimate purpose of an introduction, however, is to arouse interest in the main speaker and his or her topic.

When you are asked to give a speech of introduction for a featured speaker or an honored guest, your purposes are similar to those of a good opening to a speech: to get the attention of the audience, build the speaker's credibility, and introduce the speaker's general subject. You also need to make the speaker feel welcome while revealing some of his or her personal qualities to the audience so that they can feel they know the speaker more intimately.

There are two cardinal rules of introductory speeches: Be brief and be accurate.

- *Be brief.* The audience has come to hear the main speaker or to honor the guest, not to listen to you.

- *Be accurate.* Nothing so disturbs a speaker as having to begin by correcting the introducer. If you are going to introduce someone at a meeting or dinner, ask that person to supply you with relevant biographical data beforehand. If someone else provides you with the speaker's background, make sure the information is accurate. Be certain that you know how to pronounce the speaker's name and any other names or terms you will need to use.

This short speech of introduction adheres to the two criteria we have just suggested: It's brief and it's accurate.

> This evening, friends, we have the opportunity to hear one of the most innovative mayors in the history of our community. Mary Norris's experience in running her own real-estate business gave her an opportunity to pilot a new approach to attracting new businesses to our community, even before she was elected mayor in last year's landslide victory. She was recently recognized as the most successful mayor in our state by the Good Government League. Not only is she a skilled manager and spokesperson for our city, but she is also a warm and caring person. I am pleased to introduce my friend, Mary Norris.

Finally, keep the needs of your audience in mind at all times. If the person you are introducing truly needs no introduction to the group, do not give one! Just welcome the speaker and step aside. Note that the President of the United States is always introduced simply: "Ladies and gentlemen, the President of the United States."

Toasts

Most people are asked at some time or another to provide a **toast** on some momentous occasion—a wedding, a celebration, the birth of a baby, a reunion of friends, or a successful business venture. A toast is a brief salute to such an occasion, usually accompanied by a round of drinks and immediately followed by the raising or clinking together of glasses. The custom is said to have taken its name from the old custom of tossing a bit of bread or a crouton into a beverage for flavoring.[8] "Drinking the toast" was somewhat like enjoying a dunked doughnut.

The modern toast is usually quite short—only a few sentences at most. Some toasts are very personal, as, for example, one given by a wedding guest who is a close friend of both the bride and the groom:

> I would like to say a few words about this couple. You see, I knew Rachel and Ben before they were a couple—when they were friends. I first met Rachel when we were freshmen in high school. Her sarcastic sense of humor has kept me laughing ever since.[9]

In contrast, a toast made by someone who does not know the primary celebrants as intimately may be more generic. Here is an example of such a generic wedding toast:

> When the roaring flames of your love have burned down to embers, may you find that you've married your best friend.[10]

If you are asked to make an impromptu toast, let your audience and the occasion dictate what you say. Sincerity is more important than wit. At a dinner the authors attended in Russia a few years ago, all the guests were asked to stand at some point during the meal and offer a toast. Although this Russian custom took us by surprise, one of our friends gave a heartfelt and well-received toast that went something like this:

> We have spent the past week enjoying both the natural beauty and the man-made marvels of your country. We have visited the exquisite palaces of the czars and stood in amazement before some of the world's great art treasures. But we have also discovered that the most important national resource of Russia is the warmth of her people. Here's to new and lasting friendships.

Our Russian hosts were most appreciative. The rest of us were impressed. Mary's toast was a resounding success because she spoke sincerely about her audience and the occasion.

Award Presentations

Presenting an award is somewhat like introducing a speaker or a guest: Remember that the audience did not come to hear you, but to see and hear the winner of the award. Nevertheless, delivering a **presentation speech** is an important responsibility, one that has three distinct components, described in the How To box.

HOW TO

Present an Award

1. **First, refer to the occasion.** Awards are often given to mark the anniversary of a special event, the completion of a long-range task, the accomplishments of a lifetime, or high achievement in some field.

2. **Next, talk about the history and significance of the award.** This section of the speech may be fairly long if the audience knows little about the award; it will be brief if the audience is already familiar with the history and purpose of the award. Whatever the award, a discussion of its significance will add to its meaning for the person who receives it.

3. **Name the person.** The final section of the award presentation will be naming the person to whom it has been given.

   - *Tell why the person won.* The longest part of this segment is the description of the achievements that elicited the award. That description should be given in glowing terms. Hyperbole is appropriate here.

   - *Decide when to reveal the name.* If the name of the person getting the award has already been made public, you may refer to him or her by name throughout your description. If you are going to announce the individual's name for the first time, you will probably want to recite the achievements first and save the drama of the actual announcement until the last moment.

Nominations

Nomination speeches are similar to award presentations. They too involve noting the occasion and describing the purpose and significance of, in this case, the office to be filled. The person who is making the nomination should explain clearly why the nominee's skills, talents, and past achievements serve as qualifications for the position. The actual nomination should come at the end of the speech. When Senate Minority Leader Everett Dirksen nominated Barry Goldwater for the Republican presidential candidacy in 1964, he emphasized those personal qualities of the admittedly controversial candidate that he thought would appeal to the audience:

> Whether in commerce or finance, in business or industry, in private or public service, there is such a thing as Competence. . . . Barry Goldwater has demonstrated it over and over in his every activity. As Chief of Staff of his state National Guard, he brought about its desegregation shortly after World War II and long before civil rights became a burning issue. He brought integration to his own retail enterprises. For his own employees he established the five-day week and a health and life insurance plan. All this was done without fanfare or the marching of bands.[11]

And Dirksen ended his speech with the nomination itself:

> I nominate my friend and colleague, Barry Goldwater of Arizona, to be the Republican candidate for President of the United States.

Acceptances

Anyone who receives an award or nomination usually responds with a brief **acceptance speech**. Acceptance speeches have received something of a bad name because of the lengthy, emotional, rambling, and generally boring speeches delivered annually on prime-time TV by the winners of the film industry's Oscars. As the late humorist Erma Bombeck once wryly noted,

> People exchange wedding vows in under thirty seconds. . . . You only get thirty seconds to come up with the final "Jeopardy" answer. My kids can demolish a pizza in thirty seconds. So how long does it take to say, "Thank you?"[12]

The same audience that may resent a lengthy oration will readily appreciate a brief, heartfelt expression of thanks. In fact, brief acceptance speeches can actually be quite insightful, even inspiring, and can leave the audience feeling no doubt that the right person won the award. Two months before he died in 1979, John Wayne accepted an honorary Oscar with these touching words:

> Thank you, ladies and gentlemen. Your applause is just about the only medicine a fella would ever need. I'm mighty pleased I can amble here tonight. Oscar and I have something in common. Oscar first came on the Hollywood scene in 1928. So did I. We're both a little weatherbeaten, but we're still here and plan to be around a whole lot longer.[13]

If you ever have to give an acceptance speech, it may be impromptu, because you might not know that you have won until the award is presented. The fairly simple formula in the How To box should help you to compose a good acceptance speech on the spur of the moment.

Accept an Award

1. **Thank the presenter.** First, you should thank the person making the presentation and the organization that he or she represents.
2. **Thank your supporters.** It is also gracious to thank a few people who have contributed greatly to your success—but resist thanking a long list of everyone you have ever known, down to the family dog.
3. **Talk about the award.** Next, you should comment on the meaning or significance of the award to you. You may also wish to reflect on the larger significance of the award to the people and ideals it honors.
4. **Consider your audience.** Finally, try to find some meaning the award may have for your audience—people who respect your accomplishments and who may themselves aspire to similar achievements.

Keynote Addresses

A **keynote address** is usually presented at or near the beginning of a meeting or conference. The keynote emphasizes the importance of the topic or the purpose of the meeting, motivates the audience to learn more or work harder, and sets the theme and tone for other speakers and events.

The hardest task the keynote speaker faces is being specific enough to arouse interest and inspire the audience. One way in which a keynote speaker can succeed in his or her task is to incorporate examples and illustrations to which the audience can relate. The late Texas congresswoman Barbara Jordan delivered two Democratic National Convention keynote addresses, one in 1976 and the other in 1992. Note how she used specific examples in this excerpt from the 1992 keynote:

> The American dream . . . is slipping away from too many. It is slipping away from too many black and brown mothers and their children; from the homeless of every color and sex; from the immigrants living in communities without water and sewer systems. The American dream is slipping away from the workers whose jobs are no longer there because we are better at building war equipment that sits in warehouses than we are at building decent housing.[14]

Commencement Addresses

Cartoonist Garry Trudeau has said that **commencement addresses**, speeches given at graduations, "were invented largely in the belief that outgoing college students should never be released into the world until they have been properly sedated."[15] Unfortunately, most commencement speeches deserve Trudeau's assessment. The speakers are often oblivious to the audience on an occasion that demands and deserves audience-centeredness. To be audience-centered, a commencement speaker must fulfill two important functions: Praise the graduating class, and turn them toward the future.

1. *Praise the graduating class.* Because the audience includes the families and friends of the graduates, the commencement speaker can gain their goodwill (as well as that of the graduates themselves) by pointing out the significance of the graduates' accomplishments. Political commentator Rachel Maddow congratulated 2010 graduates of Smith College with these words:

    > You are graduating from Smith College. You are well-prepared. you are poised. You're well-connected. You are wicked smart. You are already accomplished.[16]

2. *Turn the attention of graduates toward the future.* A commencement address is not the proper forum in which to bemoan the world's inevitable destruction or the certain gloomy economic future of today's graduates. Rather, commencement speakers should suggest bright new goals and try to inspire the graduates to reach for them, as President Obama told the 2010 graduates of Hampton University:

    > And it now falls to you, the Class of 2010, to write the next great chapter in America's story; to meet the tests of your own time; and to take up the ongoing work of fulfilling our founding promise.[17]

Commencement speakers who want to be audience-centered can learn from former Hewlett Packard CEO Carly S. Fiorina, who consulted by e-mail with the graduating class of the Massachusetts Institute of Technology, whom she was scheduled to address. She discovered that students wanted a speech based on life experience, not theory, and advice on how to make the decisions needed to live life. And, Fiorina adds, "On one point there was complete unanimity: Please don't run over your time."[18]

Commemorative Addresses and Tributes

Commemorative addresses—those that are delivered during special ceremonies held to celebrate some past event—are often combined with tributes to the person or people involved. For example, a speech given on the Fourth of July both commemorates the signing of the Declaration of Independence and pays tribute to the people who signed it.

The speaker who commemorates or pays tribute is, in part, an informative speaker. He or she needs to present some facts about the event and/or people being celebrated. Then the speaker builds on those facts, urging the audience members to let past accomplishments inspire them to achieve new goals. Speaking at Pointe du Hoc, France, in June 1994 during ceremonies to commemorate the fifty-year anniversary of D-Day, President Bill Clinton paid tribute to the assembled veterans:

> We are the children of your sacrifice. We are the sons and daughters you saved from tyranny's reach. We grew up behind the shield of the strong alliances you forged in blood upon these beaches, on the shores of the Pacific and in the skies above us. We flourished in the nation you came home to build. The most difficult days of your lives bought us fifty years of freedom.[19]

His tribute completed, Clinton added this challenge:

> Let us carry on the work you began here. You completed your mission here, but the mission of freedom goes on; the battle continues.

Eulogies

A **eulogy**—a speech tribute delivered when someone has died—can be one of the most significant and memorable and also one of the most challenging forms of commemorative address. As the editor of a recent collection of eulogies notes,

> A good eulogy can be . . . a bridge between the living and the dead, between us and them, memory and eternity. The more specific and real the remembrances spoken, the stronger the bridge."[20]

When you deliver a eulogy, you should mention—indeed, linger on—the unique achievements of the person to whom you are paying tribute and, of course, express a sense of loss. It is also proper in a eulogy to include personal and even humorous recollections of the person who has died. In his eulogy for his beloved Aunt Betty, John T. Masterson, Jr. related this humorous story:

> Whereas other relatives sent books, clothing, or sensible toys for Christmas and birthdays, Aunt Betty tended toward the offbeat . . . there was the year she (or the mail order house) got the order number wrong and sent me reflective driveway markers for Christmas. The thing about Aunt Betty was that if you received a gift like that, you didn't recognize it as a mistake; instead, my family and I sat around the Christmas tree trying to figure out the joke![21]

Finally, turn to the living, and encourage them to transcend their sorrow and sense of loss and feel instead gratitude that the dead person had once been alive among them. In her eulogy for Rosa Parks, Oprah Winfrey shared her own gratitude for Parks's actions:

> The day that you refused to give up your seat on the bus, you, Sister Rosa, changed the trajectory of my life and the lives of so many other people in the world. I would not be standing here today nor standing where I stand every day had she not chosen to sit down.[22]

QUICK CHECK

Types of Ceremonial Speeches

- Speeches of introduction
- Toasts
- Award presentations
- Nominations
- Acceptances
- Keynote addresses
- Commencement addresses
- Commemorative addresses and tributes
- Eulogies

18.c After-Dinner Speaking: Using Humor Effectively

> If you are a human being or even a reasonably alert shrub, chances are that sooner or later a club or organization will ask you to give a speech. The United States is infested with clubs and organizations, constantly engaging in a variety of worthwhile group activities such as (1) eating lunch; (2) eating dinner, (3) eating breakfast, and of course, (4) holding banquets. The result is that there is a constant demand for post-meal speakers, because otherwise all you'd hear would be the sounds of digestion.[23]

With typically irreverent wit, columnist Dave Barry thus begins his observations on the activity known as after-dinner speaking. He is certainly right about one thing: the popularity of mealtime meetings and banquets among business and professional organizations and service clubs. And with such meetings inevitably comes the requirement for an **after-dinner speech**.

Interestingly, not only is the after-dinner speech not always after *dinner* (as Barry points out, the meal is just as likely to be breakfast or lunch), but it is also not always *after* anything. Regardless of these variations, the after-dinner speech is something of an institution—one with which a public speaker should be prepared to cope.

After-dinner speeches may present information or persuade, but their primary purpose is to entertain—arguably the most inherently audience-centered of the three general purposes for speaking. We summarize several strategies for entertaining audiences with humor in Table 18.1 and discuss them in detail next.

Humorous Topics

Because humor is listener-centered, the central question for the after-dinner speaker seeking a topic must be this: What do audiences find funny?

TABLE 18.1 *Strategies for Achieving Humor in After-Dinner Speeches*

Humorous Topics	Inherently funny subjects or humorous treatments of serious subjects
Humorous Stories	Funny anecdotes
Humorous Verbal Strategies	
Play on words	An intentional error such as a pun, spoonerism, or malapropism
Hyperbole	Exaggeration
Understatement	Downplaying a fact or event
Verbal irony	Saying just the opposite of what one means
Wit	An unexpected turn at the end of a fact or incident
Humorous Nonverbal Strategies	Physical or vocal elements such as posture, gesture, pauses, and intonation

The Comedy Gym in Austin, Texas, a school for aspiring stand-up comedians, advocates that speakers start with "themselves, their lives, what make them laugh."[24] Audiences almost always enjoy hearing a speaker poke fun at himself or herself. Comedy writer Jon Macks points out that self-deprecating humor is "an instant way to establish a rapport with an audience."[25]

Even serious subjects can lend themselves to humorous presentations. One speechwriter notes that humor can help a speaker achieve rapport with the audience and can help the audience to remember the speaker's message:

> If you can find a way to make a point with humor, you've improved the odds of making your message stick. For example, say you're expecting a tax increase, and you want to let your audience know. You might say, "Well, Congress has finally decided how to divide up the pie; trouble is, we're the pie."[26]

Just as increased taxes, not an inherently humorous topic, can still be treated humorously, so can other serious topics. Earlier in this chapter, we discussed the use of humor in eulogies. Gun control and the U.S. health care industry, two subjects that Michael Moore tackled in the films *Bowling for Columbine* and *Sicko*, respectively, are additional examples of serious topics made more palatable to listeners by the use of humor. Although Moore's medium is film rather than speech, the same principle applies: Many serious subjects can be treated with humor.

Are any subjects inappropriate for an after-dinner speech? A few years ago, comedian Robin Williams appeared on *The Tonight Show* with Jay Leno to talk about his film *License to Wed*, in which Williams plays a Protestant minister. Spinning off from that character, Williams launched into a comic treatment of pedophilia among Catholic priests, provoking outrage from Catholic organizations.

While Williams is known for pushing boundaries of propriety and taste in his comic routines, audience-centered public speakers should exercise greater restraint. Because it is the audience that "gives attempts at humor their success or failure,"[27] topics that might create a great deal of emotional noise (such as grief or anger) for particular audiences are not suitable subjects of humorous speeches to those groups. A humorous treatment of childhood cancer would most likely only distress an audience of parents who had lost children to that disease.

Humorous Stories

As the How To box explains, there are three main ways to tell a funny story successfully.

HOW TO

Tell Jokes and Funny Stories

- *Keep it simple.* Complicated stories and jokes are rarely perceived by audiences as funny. Jay Leno claims that "jokes work best when they're easy to understand."[28]
- *Keep only the best jokes.* Successful after-dinner speakers need a broad repertoire. Collect a lot of jokes and stories. One successful after-dinner speaker says that she tries "to get about

25 to 30 jokes, anecdotes or one-liners before I write the speech. This will be reduced to the best and most appropriate 6 or 7, but one needs as much material as possible to begin with."[29]

- *Keep it in your mind.* Finally, it is important to know your anecdotes very well. Nothing deflates a humorous story more than getting halfway through and then saying, "Oh, and I forgot to tell you. . . ." Rehearse your jokes. Only if you know the material can you hope to deliver it with the intonation and timing that will make it funny.

Humorous Verbal Strategies

Either a humorous anecdote or a shorter "one-liner" may rely on one of the following verbal strategies for humorous effect.

Plays on Words Most of us are familiar with the use of such verbal devices as **puns**, which rely on double meanings to create humor. For example, consider the old joke in which an exasperated speaker's attempt to explain the meaning of "hide" by shouting "Hide! Hide! A cow's outside!" provokes the response "I'm not afraid of cows." The joke relies on two meanings of *hide*: to conceal oneself and the skin (*outside*) of an animal.

Another play on words is the **spoonerism**, named for William Spooner, a professor at Oxford University in the 1930s, who frequently used it (inadvertently, in his case). A spoonerism occurs when someone switches the initial sounds of words in a single phrase: "sublic peaking" instead of "public speaking," for example. In one joke that relies on a spoonerism, the Chattanooga Choo-choo becomes the "cat who chewed the new shoes." Many parodies and satires employ spoonerisms to avoid charges of libel or copyright infringement; a spoonerism might be employed to name a boy wizard "Perry Hotter."

A third play on words is the **malapropism**, named for the unfortunate Mrs. Malaprop in Richard Brinsley Sheridan's eighteenth-century play *The School for Scandal*. A malapropism is the mistaken use of a word that sounds much like the intended word: "destruction" for "instruction," for example.

Hyperbole **Hyperbole**, or exaggeration, is often funny. In an after-dinner speech on "The Alphabet and Simplified Spelling," Mark Twain claimed,

> Simplified spelling brought about sun-spots, the San Francisco earthquake, and the recent business depression, which we would never have had if spelling had been left all alone.[30]

Of course, spelling could not have caused such catastrophes, but by using hyperbole, Twain makes his point in a humorous way.

Understatement The opposite of hyperbole, **understatement** involves downplaying a fact or event. Microsoft founder and Harvard dropout Bill Gates downplayed his meteoric success by telling the Harvard class of 2007,

> I did the best of everyone who failed.[31]

Verbal Irony A speaker who employs **verbal irony** says just the opposite of what he or she really means. Student Chris O'Keefe opens his speech on reading Shakespeare with the following statement:

> At a certain point in my life, I came to the realization that I wanted to spend my life's effort to become a great playwright.[32]

Chris reveals the verbal irony of the statement when he continues,

> It has been about an hour and a half now and the feeling is still going strong.

Wit One of the most frequently used verbal strategies for achieving humor is the use of **wit**: relating an incident that takes an unexpected turn at the end. Research suggests that witty humor may enhance a speaker's credibility.[33] Accepting the 2007 Oscar for Best Actress, Helen Mirren paid tribute to the monarch she had portrayed on screen in *The Queen*:

> For 50 years and more, Elizabeth Windsor has maintained her dignity, her sense of duty, and her hairstyle.[34]

The wit occurs in the final phrase *her hairstyle*, which catches the audience, anticipating another majestic attribute, off guard.

Humorous Nonverbal Strategies

After-dinner speakers often create humor through such nonverbal cues as posture, gesture, and voice. Well-timed pauses are especially crucial delivery cues for after-dinner speakers to master. One experienced after-dinner speaker advocates "a slight pause before the punch line, then pause while the audience is laughing."[35]

It is true that some people seem to be naturally funny. If you are not one of them—if you struggle to get a laugh from even the funniest joke, for example—you may still be able to use the strategies outlined above to prepare and deliver an after-dinner speech that is lighthearted and clever, if not uproariously funny. Such a speech can still be a success.

STUDY GUIDE

Remember These Main Ideas

- Chances are that at some time, you will be called on to speak in a business or professional setting or on some occasion that calls for celebration, commemoration, inspiration, or entertainment.

- Most jobs require some public speaking.

- When making a group presentation, clarify your purpose, use presentation aids effectively, choose someone to serve as coordinator or moderator, incorporate principles and skills of audience-centered speaking, use a well-planned outline, and be ready to answer questions.

- When making public-relations speeches, explain your purpose clearly and be prepared for criticism.

- Special-occasion speeches are critical-thinking activities that require the speaker to synthesize and apply his or her speaking skills to unique situations.

- *Kairos* describes the circumstances surrounding or the occasion for a speech. If the occasion is one that brings people together to celebrate, to thank or praise someone else, or to mourn, a speech given on that occasion is known as a ceremonial, or epideictic, speech.

- In an introductory speech, the speaker provides information about the main speaker and arouses interest in the main speaker and his or her topic. Be brief and accurate.

- A toast is a brief salute to a momentous occasion, usually accompanied by a round of drinks and immediately followed by the raising or clinking together of glasses. Be sincere and consider your audience.

- Award presentations refer to the occasion, talk about the history and significance of the award, and name the person who is to receive the award.

- Nomination speeches involve noting the occasion and describing the purpose and significance of the office to be filled.

- Acceptance speeches are given by anyone who receives an award or nomination. Be brief, state what the award means to you, and try to find meaning in the award for audience members.

- Keynote addresses emphasize the importance of the topic or the purpose of the meeting, motivate the audience to learn more or work harder, and set the theme and tone for other speakers and events.

- Commencement addresses must praise the graduating class and turn graduates toward the future.

- Commemorative addresses and tributes are delivered during special ceremonies held to celebrate some past event and are often combined with tributes to the person or persons involved.

- Eulogies are delivered when someone has died. Linger on the unique achievements of the person to whom you are paying tribute and express a sense of loss.
- After-dinner speaking is an established institution in which speakers entertain through the use of humorous stories and humorous verbal and nonverbal strategies.
- Tell humorous stories. The humorous stories should be simple and well-rehearsed.
- Use humorous verbal strategies such as puns, spoonerisms, malapropisms, hyperbole, understatement, verbal irony, or wit.
- Create humor using such nonverbal cues as posture, gesture, and voice.

Understand These Key Terms

acceptance speech (p. 409)

after-dinner speech (p. 412)

ceremonial speech (p. 405)

commemorative address (p. 410)

commencement address (p. 409)

epideictic speech (p. 405)

eulogy (p. 411)

forum (p. 402)

hyperbole (p. 414)

kairos (p. 405)

keynote address (p. 409)

malapropism (p. 414)

nomination speech (p. 408)

panel discussion (p. 402)

presentation speech (p. 407)

public-relations speech (p. 404)

pun (p. 414)

speech of introduction (p. 405)

spoonerism (p. 414)

symposium (p. 402)

toast (p. 406)

understatement (p. 414)

verbal irony (p. 415)

wit (p. 415)

Think about These Questions

- A friend asks your advice about how to prepare for her first speech to her colleagues in a new job. Explain how she can apply some of the principles and skills you have learned in public-speaking class as she presents her report.
- You have been asked to introduce at your school a Pulitzer Prize–winning poet who will be reading from her work. What will you do to ensure that you follow the two cardinal rules of introductory speeches?
- You were a member of the jury during a highly publicized and controversial murder trial. After the verdict has been delivered, you find yourself in great demand as a keynote speaker for meetings of local organizations. Several of the organizations offer to pay you well. Is it ethical to cash in on your experience this way? Why or why not?

Learn More Online

These Internet sites offer tips for making toasts:

How to Make a Toast E-How offers a step-by-step guide.
http://www.ehow.com/how_2161714_make-a-toast.html

The Toast of the Evening Mark Twain's classic after-dinner speeches and toasts.
http://etext.virginia.edu/railton/onstage/speeches.html Offers examples of
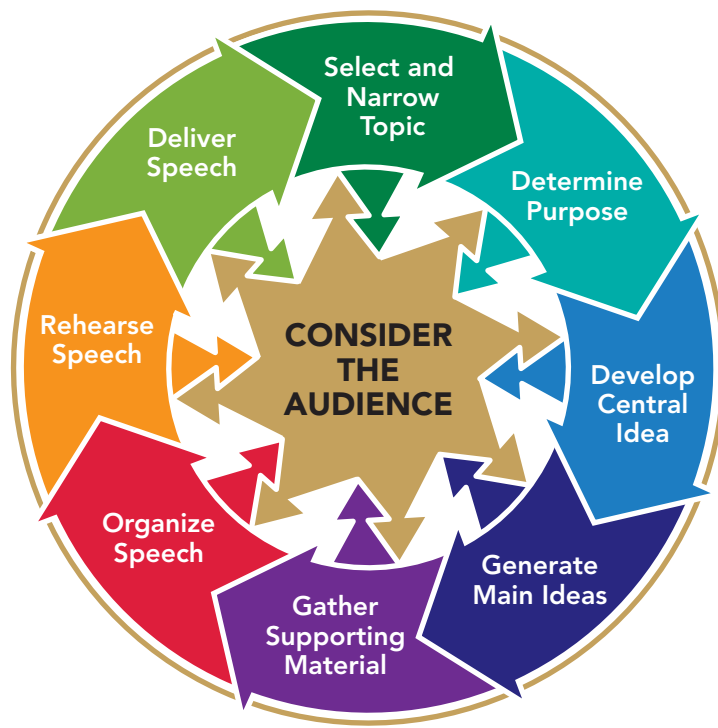
Appendixes

7

A Speaking in Small Groups

B Suggested Speech Topics

C Speeches for Analysis and Discussion

Questions to Guide You Through This Section:

A Speaking in Small Groups

B Suggested Speech Topics

C Speeches for Analysis and Discussion

7 Appendixes
A, B, C

Speaking in Small Groups   A

Groups are an integral part of our lives. Work groups, family groups, therapy groups, committees, and class-project groups are just a few of the groups in which we may participate at one time or another. Chances are that you have had considerable experience in communicating in small groups.

Why learn about group communication in a public-speaking class? Aristotle identified the link between public speaking and group discussion over two thousand years ago when he wrote, "Rhetoric is the counterpart of dialectic." He meant that our efforts to persuade are closely linked to our group efforts to search for truth.

In Aristotle's time, people gathered to discuss and decide public issues in a democratic manner. Today, we still turn to a committee, jury, or task force to get facts and make recommendations. We still "search for truth" in groups. And as in ancient Athens, once we believe we have found the truth, we present the message to others in speeches and lectures.

In this appendix, you will learn key communication principles and skills to help you work as a productive member of a small group. Specifically, you will discover what small group communication is, learn ways to improve group problem solving, enhance your leadership skills, and become an effective group participant or group leader.[1]

Understanding Small Group Communication

Small group communication is interaction among three to twelve people who share a common purpose, feel a sense of belonging to the group, and influence one another. Communication in groups larger than twelve people usually resembles public speaking more than small group communication.

Working in groups has several advantages compared to working on projects alone. Groups typically make better-quality decisions than do individuals for several reasons:[2]

- Groups usually have more information available.
- Groups are often more creative; the very presence of other people can spark innovation.

- When you work in groups, you're more likely to remember what you discussed, because you're actively involved in processing information.
- Group participation usually results in group members being more satisfied with their results than if someone simply told them what to do.

Although we have characterized working in groups as a positive experience, you know that working in groups can also be challenging. Here are potential disadvantages of working in groups:[3]

- Group members may use excessive pressure to get others to conform to their point of view.
- One person may dominate the discussion.
- Group members may rely too much on others and not do their part.
- Group work is more time-consuming (many people consider this the biggest disadvantage).

The goal of this appendix is to help decrease the disadvantages and increase the advantages of working with others.

Is there a difference between a group and a team? Yes. A team is a coordinated small group of people that has been organized to work together, with clearly defined roles and responsibilities, explicitly stated rules for operation, and well-defined goals.[4] A **team** is a special kind of group that, as our definition suggests, coordinates its efforts through a clearly defined structure of who does what. All teams are groups, but not all groups are teams. Think of a sports team in which members play by rules, have assigned roles, and have a clear objective: to win the game. Work teams too have well-defined procedures for accomplishing tasks. Teams are formed for a variety of reasons, such as to sell products, elect a political candidate, or build an international space station.

Solving Problems in Groups and Teams

A central purpose of many groups and teams is solving problems. Problem solving is a means of finding ways of overcoming obstacles to achieve a desired goal: How can we raise money for the new library? What should be done to improve the local economy? How can we make higher education affordable for everyone in our state? Each of these questions implies that there is an obstacle (lack of money) blocking the achievement of a desired goal (new library, more local income, affordable education).

Imagine that you have been asked to suggest ways to make a college education more affordable. The problem: The high cost of higher education keeps many people from their goal of attending college. How would you begin to organize a group to solve this problem?

In 1910, John Dewey, a philosopher and educator, identified a method of problem solving that he called **reflective thinking**.[5] Many groups have adapted his multistep method as a way to organize the process of solving problems. Here are his suggestions: (1) Identify and define the problem, (2) analyze the problem, (3) generate possible solutions, (4) select the best solution, and (5) test and implement the solution. Although

not every problem-solving discussion has to follow these steps, reflective thinking does provide a helpful blueprint that can relieve some of the uncertainty that exists when groups try to solve problems.

1. Identify and Define the Problem

Groups work best when they define their problem clearly and early in their problem-solving process. To reach a clear definition, the group should consider the following questions:

- What is the specific problem that concerns us?
- What terms, concepts, or ideas do we need to understand in order to solve the problem?
- Who is harmed by the problem?
- When do the harmful effects occur?

Policy questions can help to define a problem and identify the course of action that should be taken to solve it. As you recall from Chapter 16, policy questions often begin with a phrase such as "What should be done about . . ." or "What could be done to improve. . . ." Here are some examples:

- What should be done to improve security at U.S. airports?
- What should be done to increase employment in our state?
- What steps can be taken to improve the U.S. trade balance with other countries?

If your group were investigating the high cost of pursuing a college education, for example, after defining key terms such as *higher education* and *college* and gathering statistics about the magnitude of the problem, you could phrase your policy question this way: "What could be done to reduce the high cost of attending college?"

2. Analyze the Problem

Ray Kroc, founder of McDonald's, said, "Nothing is particularly hard if you divide it into small jobs." Once the group understands the problem and has a well-worded question, the next step is to analyze the problem. **Analysis** is a process of examining the causes, effects, symptoms, history, and other background information that will help a group to eventually reach a solution. When analyzing a problem, a group should consider the following questions:

- What is the history of the problem?
- How extensive is the problem?
- What are the causes, effects, and symptoms of the problem?
- Can the problem be subdivided for further definition and analysis?
- What methods do we already have for solving the problem, and what are their limitations?
- What obstacles might keep us from reaching a solution?

To analyze the problem of the high cost of attending college, your discussion group will have to research the history of the problem and existing methods of solving it. (See Chapter 7 for research advice.)

Included in the process of analyzing the problem is identifying criteria. **Criteria** are standards for identifying an acceptable solution. They help you to recognize a good solution when you discover one; criteria also help the group to stay focused on its goal. Typical criteria for an acceptable solution specify that the solution should (1) be implemented on schedule, (2) be agreed to by all group members, (3) be achieved within a given budget, and (4) remove the obstacles causing the problem.

3. Generate Possible Solutions

When your group has identified, defined, and analyzed the problem, you will be ready to generate possible solutions using group brainstorming. Use the following guidelines:

- *Set aside judgment and criticism.* Criticism and faultfinding stifle creativity. If group members find it difficult to withhold judgment, have individual members write suggestions on paper first and then share the ideas with the group.

- *Think of as many possible solutions to the problem as you can.* All ideas are acceptable at this stage, even wild and crazy ones. Piggyback off one another's ideas. All members must come up with at least one idea.

- *Have a member of the group record all the ideas that are mentioned.* Use a flipchart or chalkboard, if possible, so that all group members can see and respond to all the ideas.

- *After a set time has elapsed, evaluate the ideas, using criteria the group has established.* Approach the solutions positively. Do not be quick to dismiss an idea, but do voice any concerns or questions you might have. The group can brainstorm again later if it needs more creative ideas.

Some groups have found it useful to use technology to help them generate options and possible solutions.[6] For example, group members can brainstorm possible solutions to a problem individually, then e-mail their list of ideas to each other. Or the group's leader could collect all of the ideas, eliminate duplicate suggestions, and then share them with the group. Research suggests that groups can generate more ideas if group members first generate ideas individually and then collaborate.[7]

4. Select the Best Solution

Next, the group needs to select the solution that best meets the criteria and solves the problem. At this point, the group might need to modify its criteria or even its definition of the problem.

Research suggests that after narrowing the list of possible solutions, the most effective groups carefully consider the pros and the cons of each proposed solution.[8] Groups that don't do this tend to make poor decisions because they haven't carefully evaluated

the implications of their solution. To help in evaluating the solution, consider the following questions:

- Which of the suggested solutions deals best with the obstacles?
- Does the suggestion solve the problem in both the short term and the long term?
- What are the advantages and disadvantages of the suggested solution?
- Does the solution meet the established criteria?
- Should the group revise its criteria?
- What is required to implement the solution?
- When can the group implement the solution?
- What result will indicate success?

If the group is to reach agreement on a solution, some group members will need to abandon their attachment to their individual ideas for the overall good of the group. Experts who have studied how to achieve **consensus**—support for the final decision by all members—suggest that it helps to summarize frequently and keep the group oriented toward its goal. Emphasizing where group members agree, clarifying misunderstandings, writing down known facts for all members to see, and keeping the discussion focused on issues rather than on emotions are other strategies that facilitate group consensus.[9]

5. Test and Implement the Solution

The group's work is not finished when it has identified a solution. The questions "How can we put the solution into practice?" and "How can we evaluate the quality of the solution?" have yet to be addressed. The group might want to develop a step-by-step plan that describes the process for implementing the solution, a time frame for implementation, and a list of individuals who will be responsible for carrying out specific tasks.

Participating in Small Groups

To be an effective group participant, you have to understand how to manage the problem-solving process. But knowing the steps is not enough; you also need to prepare for meetings, evaluate evidence, effectively summarize the group's progress, listen courteously, and be sensitive to conflict.

Come Prepared for Group Discussions

To contribute to group meetings, you need to be informed about the issues. Prepare for group discussions by researching the issues. If the issue before your group is the use of asbestos in school buildings, for example, research the most recent scientific findings about the risks of this hazardous material. Chapter 7 described how to use the library

and the Internet to gather information for speeches. Use those research techniques to prepare for group deliberations as well. Bring your research notes to the group; don't just rely on your memory or your personal opinion to carry you through the discussion. Without research, you will not be able to analyze the problem adequately.

Do Not Suggest Solutions before Analyzing the Problem

Research suggests that you should analyze a problem thoroughly before trying to zero in on a solution.[10] Resist the temptation to settle quickly on one solution. First, your group should systematically examine the causes, effects, history, and symptoms of a problem.

Evaluate Evidence

One study found that a key difference between groups that make successful decisions and those that don't lies in the ability of the group members to examine and evaluate evidence.[11] Ineffective groups are more likely to reach decisions quickly without considering the validity of evidence (or sometimes without any evidence at all). Such groups usually reach flawed conclusions.

Help to Summarize the Group's Progress

Because it is easy for groups to get off the subject, group members need to summarize frequently what has been achieved and to point the group toward the goal or task at hand. One research study suggests that periodic overviews of the discussion's progress can help the group stay on target.[12] Ask questions about the discussion process rather than about the topic under consideration: "Where are we now?" "Could someone summarize what we have accomplished?" and "Aren't we getting off the subject?"

Listen and Respond Courteously to Others

The suggestions for improving listening skills that were offered earlier in the book are useful when you work in groups, but understanding what others say is not enough. You also need to respect their points of view. Even if you disagree with someone's ideas, keep your emotions in check and respond courteously. Being closed-minded and defensive usually breeds group conflict.

Help Manage Conflict

In the course of exchanging ideas and opinions about controversial issues, disagreements are bound to occur.[13] You can help prevent conflicts from derailing the problem-solving process by doing the following:

- Keep the discussion focused on issues, not on personalities.
- Rely on facts rather than on personal opinions for evidence.
- Seek ways to compromise; don't assume that there must be a winner and a loser.

- Try to clarify misunderstandings in meaning.
- Be descriptive rather than evaluative and judgmental.
- Keep emotions in check.

If you can apply these basic principles, you can help make your group an effective problem-solving team.

Leading Small Groups

Rudyard Kipling wrote, "For the strength of the pack is the wolf, and the strength of the wolf is the pack." Group members typically need a leader to help the group collaborate effectively and efficiently, and a leader needs followers in order to lead. In essence, **leadership** is the process of influencing other people through communication. Some see a leader as one individual who has been empowered to delegate work and direct the group. In reality, however, group leadership is often shared.

Leadership Responsibilities

As Table A.1 shows, leaders are needed to help get tasks accomplished and to maintain a healthy social climate for the group. Rarely does one person perform all these leadership responsibilities—even a leader who is formally appointed or elected. Most often, a number of individual group members assume some specific leadership task, based on their personalities, skills, sensitivity, and the group's needs.

If you determine that the group needs a clearer focus on the task or that maintenance roles are needed, be ready to influence the group appropriately to help get the job done in a positive, productive way. Leaders of large or formal groups may use parliamentary procedure to bring structure to meetings, for example. If you find yourself in such a leadership situation, Web sites such as Parliamentary Procedure Online (www.parlipro.org) can help you to implement parliamentary procedure.

Leadership Styles

Leaders can be described by the types of behavior, or leadership styles, that they exhibit as they influence the group to help achieve its goal. When you are called on to lead, do you give orders and expect others to follow you? Or do you ask the group to vote on the course of action to follow? Or maybe you don't try to influence the group at all. Perhaps you prefer to hang back and let the group work out its own problems. These strategies describe the three general leadership styles that are summarized in Table A.2: *authoritarian, democratic,* and *laissez-faire*.[14]

- *Authoritarian leaders.* Authoritarian leaders assume positions of superiority, giving orders and assuming control of the group's activity. Although authoritarian leaders can usually organize group activities with a high degree of efficiency and virtually eliminate uncertainty about who should do what, most problem-solving groups prefer democratic leaders.

TABLE A.1 *Leadership Roles in Groups and Teams*

	Leadership Role	Description
Task Leaders Help to get tasks accomplished	Agenda setter	Helps to establish the group's agenda
	Secretary	Takes notes during meetings and distributes handouts before and during the meeting
	Initiator	Proposes new ideas or approaches to group problem solving
	Information seeker	Asks for facts or other information that helps the group to deal with the issues and may also ask for clarification of ideas or obscure facts
	Opinion seeker	Asks for clarification of the values and opinions expressed by group members
	Information giver	Provides facts, examples, statistics, and other evidence that helps the group achieve its task
	Opinion giver	Offers opinions about the ideas under discussion
	Elaborator	Provides examples to show how ideas or suggestions would work
	Evaluator	Makes an effort to judge the evidence and the conclusion the group reaches
	Energizer	Tries to spur the group to further action and productivity
Group Maintenance Leaders Help to maintain a healthy social climate	Encourager	Offers praise, understanding, and acceptance of others' ideas
	Harmonizer	Mediates disagreements that occur between group members
	Compromiser	Attempts to resolve conflicts by trying to find an acceptable middle ground between disagreeing group members
	Gatekeeper	Encourages the participation of less talkative group members and tries to limit lengthy contributions of other group members

Source: Adapted from Kenneth D. Benne and Paul Sheats, "Functional Roles of Group Members," *Journal of Social Issues* 4 (Spring 1948); 41–49.

- *Democratic leaders.* Having more faith in their groups than do authoritarian leaders, democratic leaders involve group members in the decision-making process rather than dictating what should be done. Democratic leaders focus more on guiding discussion than on issuing commands.

TABLE A.2 *Leadership Style*

	Authoritarian Leaders	Democratic Leaders	Laissez-Faire Leaders
Group Policy Formation	All determinations of policy are made by the leader.	All policies are a matter of group discussion and decision; leader assigns and encourages group discussion and decision making	Complete freedom for individual or group decisions; minimal leader participation
Group Activity Development	Group techniques and activities are dictated by the leader, one at a time; future steps are always largely unknown to group members.	Discussion yields broad perspectives and general steps to the group goal; when technical advice is needed, leader suggests alternative procedures.	Leader supplies various materials, making it clear that he or she can supply information when asked but takes no other part in the discussion.
Source of Work Assignments	Leader dictates specific work tasks and teams; leader tends to remain aloof from active group participation except when directing activities.	Members are free to work with anyone; group decides on division of tasks.	Complete nonparticipation by leader
Praise/ Criticism	Leader tends to be personal in praise or criticism of each member.	Leader is objective and fact-oriented in praise and criticism, trying to be a regular group member in spirit without doing too much of the work.	Leader offers infrequent spontaneous comments on member activities and makes no attempt to appraise or control the course of events.

- *Laissez-faire leaders.* Laissez-faire leaders allow group members complete freedom in all aspects of the decision-making process. They do little to help the group achieve its goal. This style of leadership (or nonleadership) often leaves a group frustrated because it lacks guidance and has to struggle with organizing the work.

What is the most effective leadership style? Research suggests that no single style is effective in every group situation. Sometimes a group needs a strong authoritarian leader to make decisions quickly so that the group can achieve its goal. Although most groups prefer a democratic leadership style, leaders sometimes need to assert their authority to get the job done. The best leadership style depends on the nature of the group task, the power of the leader, and the relationship between the leader and his or her followers.

One contemporary approach to leadership is transformational leadership. Transformational leadership is not so much a particular style of leadership as it is a quality or characteristic of relating to others.[15] **Transformational leadership** is the process of influencing others by building a shared vision of the future, inspiring others to achieve,

developing high-quality individual relationships with others, and helping people see how what they do is related to a larger framework or system. To be a transformational leader is not just to perform specific tasks or skills, but to have a philosophy of helping others see "the big picture" and inspiring them to make the vision of the future reality.[16] Transformational leaders are good communicators who support and encourage rather than demeaning or demanding.

Suggested Speech Topics B

One of the more challenging tasks for beginning speakers is deciding what to talk about. We identified several suggestions in Chapter 6 to help you select and narrow your topic. Specifically, we suggested that you should do the following:

1. Consider the audience.
2. Consider the demands of the occasion.
3. Consider yourself.

We also described several techniques to help you with your topic-selection hunt:

1. Brainstorm—free-associate topics until you have a long list before you start to critique your topics.
2. Read and pay attention to the media; keep current on the news of the day.
3. Scan lists and indexes.
4. Use Internet search engines.

To help prime your creative pump, we have included the following list of topics. Most of the topics presented here are appropriate for an informative speech. Depending on your point of view, they could also be adapted for persuasive speech topics.

Informative Speech Topics

Why go to graduate school?
The history and significance of the Panama Canal
What's happening in Afghanistan [or another country]?
What caused the most recent financial crisis?
What exactly happened on Black Monday?
What's the current role of health education?
What's going on with nuclear energy?

What is the privacy act?
Is censorship going on in the United States?
What's involved in being an organ donor?
What are the standards banks use to approve people for credit cards?
The history of the situation in Libya
The evolution of the musician as a popular hero
What are the facts on world hunger?

What are the facts on the homeless in the United States?

Who is a powerful contemporary writer and why?

What is subliminal advertising?

The social/economic problems in Mexico [or another country]

The history of the gay-rights movement

What the experts say about choosing a career

Current trends in animal conservation

What's the United States doing about littering?

How is technology affecting education?

Which diets really work?

What is socialized medicine?

What do primary elections tell us?

What are the goals of general education courses?

The facts on child abuse

What the experts say predicts a good marriage

New discoveries in health care

What's the current status on financing for U.S. education?

What's happening with solar energy?

The facts on religious cults

What is the current status of the military draft?

What are the rights of adopted children?

The facts about legalized prostitution

How happy are marriages without children?

What is involved in being a blood donor?

How do speed limit changes affect automobile safety?

What's being done to save national parks?

Who gets guaranteed student loans and why?

What are new methods in waste disposal?

Why people become vegetarians

Tips on bicycle safety and protection

The implications of the Internet for education

Is there life on other planets?

What exactly are money-market funds?

What the experts say about crime prevention

The previous decade in the Middle East

How do we choose a president in the United States?

How does the stock market work?

What's being done to find a cure for AIDS?

What's being done to make reparations to Native Americans?

Rap music as cultural expression

Do we have any ecological crises?

What measures are in place to protect us from bioterrorism?

What are the job forecasts for the future?

What's the background of the problems of Ireland?

What's the media's role in shaping the news?

What's the Tea Party movement?

The latest in genetic engineering

Technology in the rest of the twenty-first century

The changing job market

What is sexist language?

New trends in advertising

What does "English as an official language" mean?

How are movie ratings determined?

What are the facts about legalized gambling?

Are there any new concepts in mass transportation?

What is the role of the ACLU?

The impact of the instant replay in sports

How are maps made?

How is the rate of inflation determined?

How is a loudspeaker made?

The effect of telecommunications deregulation

The history of the [name of] River

The history of the [name of] building

The history of blue laws

How can you test your own blood-alcohol level?

What's being done about TV violence?

What a chiropractor can/cannot do for you

What is the foreign-exchange-student program?

What kinds of work do volunteers do?

Tips on fire prevention in dorms

The facts about diet pills

What happens in drug-therapy clinics?

The history of jazz [or another type of music]

What is electroshock therapy?

The history of cable TV

Digital TV

How do unions work?

Living together

Success of designated-smoking-area laws

The history of cremation customs

How does cloning work?

What is stem-cell research?

What are the current child-custody laws?
Multiple births
The facts about teenage alcoholism
New breakthroughs for the disabled
What is the Consumer Protection Agency?
How are scholarships awarded?
What is the "Sunset Law" for government agencies?
What is the impact of the new immigration laws?

What has been the impact of recycling centers?
Reasons for changes in marriage and divorce rates
Sexual harassment: what it is and how to deal with it if it happens to you
Is there still a "glass ceiling" for working women?

Persuasive Speech Topics

We should reduce our fat intake.
We should reduce our body weights.
Spend more leisure time doing [something].
Volunteer for [something].
The electoral-college system for electing presidents should be changed.
Every U.S. citizen should spend two years in mandatory community service.
State drug laws should be changed.
The income-tax system should be changed.
All undergraduate courses should be graded on a pass/fail basis only.
Everyone should study a foreign language.
Everyone should read a weekly news magazine regularly.
Couples should [or should not] live together before marriage.
We devote too much attention to college athletics.
Don't [or do] invest in the stock market.
The United States should have a tougher trade policy.
All farmers should be given low-interest loans.
The government should provide health care for all.
Divorce laws should be changed.
We should spend less time watching TV.
Casino gambling should [or should not] be legalized in this state.
Birth-control should [or should not] be dispensed by state-supported schools.
The federal court system needs to be changed.

A college education should be available to all citizens at no cost.
Teachers should be paid more.
Nuclear-power plants should [or should not] be phased out.
Developing alternative energy sources must become a national priority.
School choice should [or should not] be promoted.
Affirmative action is the best way to overcome discrimination.
What working mothers and fathers need from their employers.
Why a national health-care system will [or won't] work.
College students should [or shouldn't] be given the opportunity to pay off their tuition through public service.
The use of animals in research should be fully regulated.
It's time to put an end to violence on television.
All students should be required to take a public-speaking course.
The United States should [or should not] invest in the stock market to save Social Security.
Stem-cell research is a good [or bad] thing.
We should increase drilling for oil in national parks and forests.
The United States should [or should not] drastically change its foreign policy in response to the events of September 11, 2001.

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Speeches for Analysis and Discussion

I HAVE A DREAM*

by Martin Luther King Jr., Washington, DC August 28, 1963

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves, who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro is still not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's Capitol to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men—yes, black men as well as white men—would be guaranteed the inalienable rights of life, liberty, and the pursuit of happiness.

Dr. King opens by referring to the setting and occasion of the speech, echoing the "four score" wording from Abraham Lincoln's Gettysburg Address. He uses a stirring metaphor of light and darkness to evoke the audience's positive emotional response.

In describing the current problems, Dr. King introduces the repetition for which this speech is famous, by using the words "one hundred years later" three times.

*"I Have a Dream" speech by Dr. Martin Luther King, Jr. Copyright © 1963 Dr. Martin Luther King, Jr; copyright renewed 1991 Coretta Scott King. Reprinted by arrangement with The Heirs to the Estate of Martin Luther King Jr., c/o Writers House as agent for the proprietor New York, NY.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check—a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so we've come to cash this check—a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make the real promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militance which has engulfed the Negro community must not lead us to a distrust of all white people. For many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. They have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

As we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the

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Dr. King offers another powerful metaphor, comparing the nation's failure to fulfill the promises of the founding documents to a person's failure to pay back a loan.

Dr. King reinforces his message of urgency by repeating "now," "now," "now."

Dr. King's alliterative phrase "sweltering summer" also alludes to the famous Shakespeare phrase, "Now is the winter of our discontent."

At this point, Dr. King transitions from describing the problems African Americans face to recommending actions to solve those problems.

Dr. King uses metaphors and alliteration as powerful encouragements to the audience to refrain from sinking to unlawful acts of violence.

Here, recognizing the diversity of his audience, Dr. King reaches out to create common ground with his white listeners.

devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.

> Dr. King shows his understanding of his listeners by describing their day-to-day discriminatory experiences, and he establishes a bond with his listeners by using the pronoun *we*.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

> Dr. King creates drama through his choice of phrasing ("I am not unmindful"), alliteration ("trials and tribulations"), and metaphor ("storms of persecution").

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our Northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

> Dr. King uses repetition here to establish a cadence, which he brings to an inspirational and dramatic end.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed, "We hold these truths to be self-evident, that all men are created equal."

> Here, Dr. King begins using the phrase by which this speech has come to be called: "I have a dream." With each repetition, he adds more details to a positive visualization of what the future can be like for members of his audience.

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of

interposition and nullification, one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together knowing that we will be free one day.

> Dr. King continues to use dramatic repetition throughout the rest of the speech, inspiring the audience to continue working for civil rights, with the phrases "with this faith," and "let freedom ring."

This will be the day—this will be the day when all of God's children will be able to sing with new meaning, "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrims' pride, from every mountainside, let freedom ring." And if America is to be a great nation, this must become true.

> Dr. King makes an inspirational reference to a common myth of America as a "land of liberty."

So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

> Dr. King uses this section of the speech to inspire listeners all over the nation who are viewing the speech via the media.

Let freedom ring from the snowcapped Rockies of Colorado! Let freedom ring from the curvaceous slopes of California!

But not only that. Let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, when we allow freedom to ring—when we let it ring from every village and every hamlet, from every state and every city—we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing, in the words of the old Negro spiritual, "Free at last! Free at last! Thank God almighty, we are free at last!"

> Dr. King provides closure to his speech with an inspirational visualization of the future that also refers to his opening remarks about Lincoln's emancipation of slaves.

FIND YOUR PASSION, AND FIND A WAY TO GET PAID TO FOLLOW IT*

by Anne Lynam Goddard, May 16, 2009

Thank you for that kind introduction. And my thanks to my wonderful alma mater for the great honor of inviting me to speak on this special day.

> Ms. Goddard opens with a reference to the occasion.

It is always a joy to come back here, to the fond memories of a place that played such an important role in my life. But it is really exciting to be here on a day that is so important in the lives of each and every one of you.

I think it's safe to say that I have a lot in common with just about every one of the faces I see here today.

> Ms. Goddard mentions her own experiences to seek common ground with her audience as well as to establish her credibility as a speaker.

Parents, not only are you and I pretty much in the same generation, but a year ago I was in the same situation you are in right this moment. I was listening to a commencement speaker at my son's graduation from Virginia Tech.

So I believe I know what you're feeling: joy, of course, at what your son or daughter has achieved (Oh yes, and that those tuition bills won't be arriving every semester any more); relief that you and your child made it through pretty much unscathed.

> Ms. Goddard offers congratulations to the parents of the graduates, always appropriate in a commencement address.

And maybe just a little apprehension, that your mature, responsible young adult might be tempted to tell you some of the things that really went on here, when you weren't around.

> Ms. Goddard lightens the speech with unexpected humor, which keeps the audience's attention.

I also have a lot in common with you new graduates too, though you may find that a little hard to believe.

After all when I went to school here we were pretty much in the technological Dark Ages. Can you image going a whole day, let alone four years without a single text or Tweet? Well, we didn't even have fax machines. (Your parents can explain to you what those are.)

IPods? Forget it. The Walkman hadn't even been invented yet.

> Ms. Goddard provides some historical details of her own college days, as a way to keep graduates' attention and encourage them to wonder what similarities she could possibly share with them.

I wrote my papers in long hand then typed them out because the personal computer had not moved very far from Steve Jobs' and Steve Wozniak's garage.

I graduated the year *Saturday Night Fever* came out, along with the first *Star Wars* movie, and the first Rocky . . . and gas cost 65 cents a gallon.

Yes, it was long, long time ago.

But even though the times were very different, I do have a lot in common with the class of 2009 graduates . . . because like many of you, I was profoundly changed by my years here.

If you had asked me when I arrived here in 1973 who among my classmates was the least likely to be chosen to be a future commencement speaker, I would have chosen . . . myself without a doubt.

The pause in Ms. Goddard's delivery helps to keep the audience's attention.

My Irish immigrant parents quit school when they were 13. The nuns had to convince my mom that college was a good idea for her daughters, and I was the first in my family to go out of state to school— travelling all the way from New Jersey to Assumption.

Now I have to admit that, pretty early on, I gave my mom some reasons to have second thoughts about letting me go. In those days, one of the campus traditions was a tug of war across the duck pond. The losing team, of course, wound up in the pond.

Ms. Goddard tells a personal story about her early days at the college as a way to further her credibility and to keep her audience entertained.

Well, the tug of war took place the first month I was here; my team lost; and we got good and soaked. So all of the girls ran to our dorm and threw our jeans in the dryer. Unfortunately, when it came time to sort out the clothes, mine got lost—my favorite pair of blue jeans was nowhere to be found.

So now I had to explain to my conservative Irish Catholic mother how I managed to lose my pants during my first month away at college.

Bless her heart, she let me stay. And before long Assumption was expanding my horizons. First, I was introduced to an exotic life form— the American Protestant. Yes, because I'd grown up in an Irish Catholic community, I had to come all the way to Worcester to meet someone who wasn't from a parish.

Ms. Goddard continues to use humor as she begins a list of the benefits the college provided her. She uses suspension to make her sentences about Protestants and public school students funny.

And then Assumption exposed me to something even more out of the ordinary, something that had been the object of fascination—and fear—while I was growing up—the public school student.

Of course, there were no public school students in my Catholic schools. Not only that, whenever anything bad happened in my town, the nuns assured us that public school students had done it. Assumption helped me get rid of that stereotype.

And that was just the start. I'm sure that the class of '09 is filled with better writers and thinkers, thanks to Assumption. My time here certainly taught me how to analyze something and write my opinion on it in a convincing manner.

Here, Ms. Goddard transitions from telling her own stories to talking about the praiseworthy accomplishments of the graduates.

I'll bet that many of you have gained leadership skills from your time here. I'm grateful for the leadership opportunities Assumption provided, though of course some of those were the kinds of lessons you learn from making mistakes.

For example, I learned pretty quickly that I have a problem with acronyms. Dr. David Siddle, a professor of human services and rehabilitation studies, was a major influence on me. He encouraged me to become a leader of the National Rehabilitation Association. Unfortunately, in the first meeting announcements I wrote I abbreviated the organization's name with the initials "NRA." My husband, who is a gun control activist, still gives me a hard time about that today.

I have to admit, that was not the worst example of acronym problems. I was a residence advisor for several years. One of my duties was organizing the welcoming parties for administrators, who would come to live with us on our dorm floor for a semester. One year, our guest was the Assistant to the Dean. So I prepared a big sign inviting our residents to come to a welcome party. I wrote the words "Assistant to the Dean" in huge letters. Unfortunately, I abbreviated "assistant" with the letters "A.S.S"

Fortunately, that administrator had a sense of humor.

I'm sure Assumption has expanded your horizons even more than it expanded mine. And I know something else about you 2009 graduates. Although this is one of the most exciting days in your life, it is also a time of . . . well maybe not fear exactly—but "concern" both for you and your parents.

Part of it is the fear of the unknown that all graduates face—my class as well as yours—after four years of knowing where you'll be and who you'll be with the next year, now all the options are open.

But this year there are other reasons to be worried. You are thinking about entering the job market during the worst economic conditions in your lifetime, and in the lifetimes of your parents, too.

I'm sure you've already gotten a lot of advice from people my age and older on what to do about that——getting unsolicited advice is part of the graduation ritual.

I'm about to add to it, so I thought long and hard about what I might say in the hope it might be useful and maybe a little different.

I decided to say some of the things I wished someone had told me on graduation day that would have helped me relax about the future and make my way forward.

Ms. Goddard keeps the audience's attention with two more humorous anecdotes.

Here, Ms. Goddard offers a very brief internal summary of her preceding points and transitions to her next topic: the future.

Ms. Goddard customizes her speech to the concerns faced by her audience.

Ms. Goddard provides an internal preview, telling the audience what she'll discuss next. This preview also serves to alert listeners to pay attention.

The first thing I want to say is, "keep yourself open to new experiences." Assumption expanded your horizons. Don't let the process stop here.

New experiences open your hearts as well as your minds, so you can find the things in life that are enjoyable and rewarding.

Let me give you an example of the power of new experiences that I learned from my own work. Christian Children's Fund was founded in 1938. At the heart of our early operation was a plan to let individual donors contribute a set amount of money per month to "sponsor" an orphaned child in China. That approach continues today. What began as a modest effort to build and operate orphanages, has evolved into a global force working for children encompassing the globe. Today CCF operates in 31 countries and assists about 15.2 million children and family members worldwide.

I'll say more about our work in a moment. But right now I want to tell you that heading up CCF gives me the opportunity to talk with children in developing countries all over the world. And everywhere I go, I ask them the same question, "What do you want to be when you grow up?"

No matter where I go, 99 percent of the kids give the same answer: they want to be teachers. Not business people, doctors, scientists, lawyers . . . teachers.

Now keep in mind that these are kids from countries and from cultures that are as different from each other as Boston is from Timbuktu.

The reason they all give the same answer is that poverty has narrowed their horizons—the only kind of professionals they have experience with are teachers.

The only exception came when I recently visited a group of school kids in Ethiopia. When I asked them my question, a lot of them said, "pilots." I was puzzled until I realized their village was in the flight path of an airport, so every day they watched the planes—and the pilots—fly by overhead.

Now clearly, every one of you here today in caps and gowns already has had a much wider range of experiences than the kids I talk with.

But I guarantee you that—as wide as your horizon may be today—it could be much wider. And if you expand it, you will have a chance to learn lessons you never dreamed of and discover the things in life that truly bring you joy.

When I graduated, I thought I had found exactly what I wanted. I loved Worcester, and I was happy working here as a social worker. But

I also had the dream to join the Peace Corps. I thought I'd enjoy the two years away, then come back to live my life here.

For me, that time in the Peace Corps working in Kenya expanded my vision in wonderful ways I had never anticipated. First, it taught me some very practical life lessons I don't think I could have ever learned anywhere else.

Ms. Goddard offers another personal story as further support for her advice to the graduates to look for a broad range of experiences.

For example, shortly after my training, I was assigned to a village, and shortly after that I accompanied a local German doctor as he traveled around from one tiny place to another checking on the local medical dispensaries. I guess because I was still in my "developed world" mindset, I did not bring any food and water along with me, not realizing that might be a problem.

Oh yes, and it was Thanksgiving Day, my first outside the U.S. Well, there weren't any 7-11s, no restaurants, no roadside stands—no food at all and hardly any water as we travelled around during a long, long day. Finally, that evening we reached a larger village, with plenty of water, and very generous hosts who said they would feed us.

Ms. Goddard paints a very detailed word picture of an event in her life to help the audience share the emotions of the experience and her benefits from it.

So they brought out—not a turkey, but . . . a cow . . . a live cow . . . which they proceeded to slaughter, about two feet in front of me.

After I recovered my appetite, I was still starving, but it took hours to finish slaughtering and roasting the animal. By the time we sat down to eat, it was quite dark. Now in Africa when they cook a cow . . . they really cook a cow—pretty much everything, inside and out gets cooked and served. So here I was on Thanksgiving, sitting in the dark hungry, while people passed me parts of a cow I had never seen or even imagined before.

Finally, the German doctor leaned over to me and said, "Pick out something with a bone on it." I did as I was told.

So Kenya quickly taught me to always be self-reliant—and in particular when travelling in the Third World, even on Thanksgiving, bring your own food and water. But that time in the Peace Corps did much more than that—it accomplished what expanding your horizons always does—it helped me discover what I am passionate about—fighting poverty and helping children.

Ms. Goddard concludes her story by returning to her point about the benefits of expanding one's horizons of experience.

That passion has taken me from Kenya to Somalia, where I ran a small non-governmental organization or NGO, serving refugees at a time when a million desperate people had come across the border from Ethiopia.

Next, Ms. Goddard transitions to a new point, the importance of finding your passion.

It took me to Bangladesh, where I headed a women's health and development project and saw how women who are better educated and have fewer babies can help break the cycle of poverty for their children.

It took me to Indonesia, where I focused on the care and protection of infants and children under five.

And it took me to Egypt, where I was the first female country director for CARE in its 50-year history in Egypt, and where we took on the barriers that keep girls out of school.

And now it has taken me to Christian Children's Fund.

CCF is a charity that combines humanitarian work and development work. In the midst of an emergency, CCF is there, as part of the relief effort. But after the crisis has passed, and others leave, we stay—fighting the root causes of poverty.

Of the very many development organizations in the world—CCF is most identified for its defining focus on children throughout all their stages of development. While we are committed to the health and education of children, we also believe children have the capacity to improve their own lives, to be leaders of the next generation. They can bring lasting change to their families and communities in a way no adult or outsider ever can.

These views are the distinguishing features of CCF. Today, these views take the practical form of a distinctive three-part approach that follows the birth and growth of a child. First goal: healthy and secure infants. Second goal: educated and confident children. The final goal: skilled and involved youth.

Or, we can put it another way:

- Get healthy.
- Get smart.
- Change the world.

I would love for you to join us in the work we and other organizations do in helping children and fighting poverty around the world. The need has never been greater. Economists estimate that the global economic meltdown is forcing up to 53 million more people—a mind-numbing number—into poverty this year. And far, far too many of them will be children. Those numbers are expected to grow much larger until the economy recovers.

But I'm really not here to recruit you to join me in my passion. Instead, more than anything I want you to find your own. Because once you find your passion, you will be taking a huge step toward achieving the kind of happy life everyone dreams of.

After finding your passion, what's next? Simple: find a way to get paid for following it. Now at this point I can see many of you thinking, "Yeah right. Who's going to pay me for that?"

Ms. Goddard uses a chronological series of short illustrations from her career as evidence of the results of following your passion.

Ms. Goddard creates a cadence with the repetition of the phrasing, "it took me to. . . ."

Ms. Goddard takes some time to describe her current work as an extended example of following your passion.

Ms. Goddard relates an extended description of her organization to her audience by summarizing her organization's mission as advice bullet points that the graduates could follow, themselves.

Ms. Goddard invites the audience to join her own organization's mission and provides quick statistics to support her mention of the need for people to fight poverty.

Ms. Goddard transitions by again pointing out the relevance of the description of her own work to the lives of the graduates and the benefits of following her advice.

Let me say a couple things to answer that question. I'm smack in the middle of the baby boomer generation, and I can't tell you how many people my age and older I talk to who say they wish they had followed their passion and not settled for something less.

Live all around the world in some of the poorest communities in the world . . . and raise a family . . . and have a rewarding career . . . doesn't sound possible, right? But I did it because I decided to do what I was passionate about.

Your passion will give you the power to find a way to make a living doing what you love.

Now I'm sure some of you are thinking, "Well, people who can earn money doing what they love have incredible luck. That's the kind of luck I don't have."

You know, I've been doing a lot of thinking about luck recently, about luck and fate. In the last year, my son was shot four times by the Virginia Tech shooter . . . and we learned my husband had cancer. Both survived, both recovered and both are doing well.

So I know very well that, of course, fate controls our lives in extreme circumstances. But my personal philosophy is that most of the time luck is like the early version of the Mario video game. You know the one where the little platforms are moving up and down, and you have to make sure you jump when you're on one that is moving up.

You're in trouble if you jump when one is moving down.

Luck is like that—if you pay attention, seize the opportunities at the right moment and make that leap—you'll be lucky. You'll find that job that pays you and feeds your passion.

Let me close with a quote. The words of the quote are powerful in themselves, but they have a special meaning because of the circumstances when I first heard them. When I was a CARE director in Egypt, one of my colleagues was CARE director in Iraq. Unfortunately, she was also one of the first casualties of the Iraq war.

A few weeks before she was killed, we were in a meeting, and she said she had just heard Maya Angelou speak. Maya Angelou said, "[the] mission in life is not merely to survive, but to thrive; and to do so with some passion, some compassion, some humor, and some style."

Assumption has given you the tools you need to thrive. Now it's up to you to make a life filled with passion, compassion, humor, and style.

Thank you.

Marginal notes:

Ms. Goddard anticipates the audience's objection to her advice and refutes it.
Ms. Goddard paints a negative picture of a wistful middle age for students who fail to follow her advice and contrasts it with her own positive example.

Ms. Goddard uses alliteration ("passion" and "power") here to make her inspirational appeal more powerful.

Ms. Goddard counters another potential objection by revealing more personal information about herself (which further reinforces her credibility).

Ms. Goddard uses an analogy to help explain her concepts and advice.

Although closing with a literary quotation can be boring, Ms. Goddard provides a touching personal context for the quote that makes it more interesting.

Ms. Goddard closes by relating the quotation to the audience in an inspirational appeal.

STICKY IDEAS: LOW-TECH SOLUTIONS TO A HIGH-TECH PROBLEM*

by Richard L. Weaver II, May 18, 2007

One of the many pleasures I had teaching undergraduates was giving Lecture 13, a lecture I simply labeled "Attention." The reason for the "pleasure" was that the fundamental ideas of the lecture and its structure never changed, but I continually updated it with recent, immediate, powerful examples and stories. From the student feedback I received at the end of each semester, it was one of the 15 lectures that did not just stand out, but it made a significant impact.

What's interesting about this lecture on "Attention" is that I learned the fundamental ideas and structure as a graduate teaching assistant at Indiana University. Each graduate teaching assistant, as an assignment, was asked to prepare and deliver a lecture to the rest of the TAs on a topic relevant to the basic-communication course. This lecture on "Attention" wasn't my lecture, but I took excellent notes, then I fleshed them out with my own anecdotes, stories, and examples.

From that exercise in graduate school, I began delivering the "Attention" lecture to every public-speaking class I taught for the next 30 years. I used it because it held students' attention, because they could understand and remember it, because they could believe the information simply because I demonstrated its effectiveness—that is, credibility by visual demonstration, or internal credibility—and, finally, because the material was so practical, sensible, and down-to-earth students were able to apply it directly to the class speeches they were about to give. This is credibility by application.

In the basic-communication course at Bowling Green State University where I gave the "Attention" lecture to over 80,000 students, sometimes as many 1,500 per semester, I had other elements of credibility working on my behalf. I was both the director and designer of the course; writer of the textbook and student workbook; instructor and facilitator of the graduate teaching assistants who taught the small-group sections, and the large-group lecturer for the course. Since this was Lecture 13, I had 12 opportunities prior to this one to establish and secure my credibility. I am certain that contributed to establishing the credibility of the "Attention" material before I began speaking.

As the title of this speech implies, all educators have a greater problem today than ever before, and the problem is getting worse. The problem, simply put, is the appeal that technology has for the youth

Professor Weaver tells an interesting personal story as a way to capture the audience's attention at the opening of the speech.

Professor Weaver also establishes his credentials in the introduction, contributing to his credibility—even as he discusses the concept of credibility.

Having caught the audience's attention and introduced himself, Professor Weaver introduces his topic.

of our nation. Let's clarify it. We live in a fast-paced, instant results, eye-catching and attention-arresting, multimedia flash, short-attention span, world where any idea that isn't current, relevant, and immediate—and delivered on a screen—is discarded as obsolete, out-of-date, old-fashioned, defunct, and dead. Many students today can code and decode complex messages in a variety of media, and many, too, are already prepared to communicate with a level of visual sophistication that will carry them through the multimedia-dependent environment of higher education and the modern work environment. The problem is simply: how do educators compete? How do we give our thoughts high-tech appeal in a technology-driven world? What I want to do is provide low-tech solutions to this high-tech problem.

This is an informative speech but is organized by using a problem–solution pattern common to persuasive speeches.

If you, as an educator, manager, supervisor, cleric, or parent, in any venue whether it be the classroom, workplace, professional office, home, or church, temple, or synagogue want to drive your ideas home—make them stick—you have to compete. Compete with what? You must compete with listener expectations (our technology-driven world), compete with what is going on in listeners' heads at the time (their own thoughts and feelings), and compete with any environmental distractions (external noise such as other classrooms, a lawn mower, a noisy kitchen, or just the background noise that occurs when any group of people is assembled). This is a tough assignment, but it be- comes even tougher when you consider the characteristics of "attention" itself.

Professor Weaver shows that he understands the concerns of his audience of fellow educators. In doing so, he shows the audience that the topic is relevant to them.

Repetition of the word "compete" creates cadence and interest.

Here, Professor Weaver signals his transitions to a new point by repeating the phrase "characteristics of 'attention.'"

Why do the characteristics of "attention" contribute to the high-tech problem? The characteristics contribute for three reasons. First, the duration of focus of "attention" is short. Did you know, for example, that your attention on anything only lasts for an average of 3 to 7 seconds? And when you concentrate on something, it is seldom that you can hold your attention on whatever it is for more than 30 seconds? The second characteristic of "attention" is that it constantly shifts. Well, that makes sense if you realize it lasts, on average, for just 3 to 7 seconds. It rapidly flits from thing or idea to another like a housefly trying to locate its next great meal. And, the third characteristic of "attention" is that its span is narrow. It is selective. Like a laser, it continually picks up competing stimuli. It just shows you how easily "attention" is diverted to something else—even a passing thought in the listener's mind can be a diversion, deflection, deviation, or alternate route.

Professor Weaver uses rhetorical questions to keep audience attention.

Professor Weaver uses signposts "first," "second," and "third" to help the audience follow his listing of characteristics of attention.

Professor Weaver uses the similes "like a housefly" and "like a laser" to help the audience understand the characteristics of attention.

What I want to do now, in the remaining part of the lecture, is show you how you can compete in this high-tech world with low-tech solutions. To be successful in holding listener attention, you have to compete successfully! You have to get your listeners to pay attention, to understand and remember what you say, to agree with you or believe you, to care about what you are saying, and to act on it in some way. You have to have "sticky ideas." My claim is that you can compete, but you have to work at it. Low-tech solutions require careful planning and preparation; often, they do not occur spontaneously—unless you're very lucky.

Here, Professor Weaver signals his transition from discussing the problem (educators have to compete for their students' attention) to discussing his solutions to the problem.

Before I go on, I want to give credit where credit is due. Some of the information I want to share with you comes from a book called *Made to Stick: Why Some Ideas Survive and Others Die* (Random House, 2007), a book by Chip and Dan Heath. Chip is a professor of organizational behavior in the Graduate School of Business at Stanford University, and Dan is a consultant at Duke Corporate Education and a former researcher at Harvard Business School. In addition to the "sticky" part in the title of my speech, I have borrowed a number of my ideas from their excellent book—a book I highly recommend for anyone in the business of educating, whether formally or informally.

Because the audience is probably favorable toward his proposals, Professor Weaver lets them know early that he will suggest that they put forth effort.

Professor Weaver graciously and gracefully presents an oral citation of his main information source.

One problem that most educators face—any adult whose interest is communicating with others—is something Heath and Heath call "the curse of knowledge," and unless we are aware of it, it is unlikely we will compensate for it.

The curse of knowledge can best be demonstrated by a simple game—a game studied and explained by Elizabeth Newton, who, in 1990, earned a Ph.D. in psychology at Stanford based on her study. She assigned people to one of two roles: "tappers" or "listeners." Tappers received a list of 25 well-known songs like "Happy Birthday" and "The Star-Spangled Banner." Each tapper was asked to pick a song from the list and tap out the rhythm to a listener by knocking on a table. The listener's job was to guess the song based on the rhythm being tapped.

Professor Weaver uses an extended illustration to help explain "the curse of knowledge."

Now, listen to the results. Over the course of Newton's experiment, 120 songs were tapped out, but listeners guessed only 2.5 percent, or 3 out of 120.

Professor Weaver builds suspense and reminds the audience to pay attention with the sentence "Now listen to the results."

You may wonder what made the result worthy of a dissertation in psychology? Before listeners guessed the name of the song, Newton asked tappers to predict the odds that listeners would guess correctly. This is what is stunning: tappers predicted that the odds were 50 percent. They got their message across 1 time in 40, but tappers thought they were getting it across 1 time in 2.

A rhetorical question also helps to keep audience attention.

The problem is that tappers have been given knowledge—the song title—and it makes it impossible for them to imagine what it's like to lack that knowledge. When they're tapping, they can't imagine what it's like for listeners to hear isolated taps rather than a song. This is the curse of knowledge—once we know something, we find it hard to imagine what it was like not to know it. Our knowledge has "cursed" us, and it becomes difficult for us to share our knowledge with others because we can't readily re-create our listeners' state of mind.

Here, Professor Weaver points out to listeners the relevance to them of his illustration.

Heath and Heath remind us that this tapper/listener experiment is reenacted every day with CEOs and front-line employees, teachers and students, politicians and voters, marketers and customers, writers and readers. The reason for the curse of knowledge is the enormous

information imbalance, so the immediate point is that if you want to have your ideas compete in a high-tech world, you must first deal directly with the curse of knowledge by taking your ideas and transforming them—by using one of the low-tech solutions.

There are six low-tech solutions we can use to transform our ideas and avoid the curse of knowledge. The first is simplicity, and it requires that we strip ideas down to their core, which means becoming masters of exclusion. It doesn't mean saying something short, dumbing things down, or speaking in sound bites. What we need are ideas that are both simple and profound. Let me give you a simple, yet profound, idea from my discipline—speech communication. The idea is that meaning is a product of social life. We often believe that meanings lie in things, but any meanings that you possess for things are the result of interacting with others about the objects being defined. That is, objects have no meaning for people apart from interacting with other humans.

Professor Weaver offers an internal preview, telling the audience that they can expect to hear about "six low-tech solutions."

Let me give you an example. How many of you have ever heard of a "toilet telephone," and I do not mean a telephone in the bathroom?

Professor Weaver offers a concrete example to explain his concept.

The only way you would know what a "toilet telephone" is if you were in prison, you have talked with people who have been in prison, or you have read authors who have written about prison behavior. Out of interest, I Googled "toilet telephone," and I found nothing. Inmates know a "toilet telephone" well because they have learned that they can communicate by listening to voices that travel through the sewer pipes in the prison. A simple idea—meaning is a product of social life—but very profound, and secured with an image: a "toilet telephone."

The second low-tech solution to a high-tech problem is using the unexpected. In my lecture, "Attention," I ask my students, "How many of you eat seaweed every day of your life?" Generally, nobody raises his or her hand. Okay, how many of you eat ice cream? No ice cream? How about yogurt or cottage cheese? Do you drink chocolate milk, eat pudding, low-fat cheese, use ketchup, or do you drink nutritional beverage mixes? Next time you drink chocolate milk, look on the side of the carton where it lists ingredients and notice the name carageenan. You say you can't afford any of these, so you eat pet food? None of these hit home? Do you brush your teeth everyday? It's carageenan, which comes from red seaweed, and it is used as a thickener and an emulsifier (which keeps the oils dispersed and in suspension). All of you eat seaweed every day of your life—but don't think of it as seaweed, think of it as a sea vegetable!

After a lengthy example, Professor Weaver offers a signpost, "the second low-tech solution," to help the audience keep track of the organization of his speech.

The unexpected occurs in every field; all we need to do is to look for it. And when we find it, we need to use it if it is relevant and appropriate.

The third low-tech solution to a high-tech problem is concreteness. My opening example about Lecture 13 revealed concreteness. Here is

Again, Professor Weaver points out how an example relates to audience members.

another. Drowsiness is a major cause of traffic injuries and fatalities. That is an abstract statement that carries little interest value so let me add some concreteness. Many of you have caught yourself dozing off at the wheel. You bolt awake with the chilling realization that disaster was but a split second away. This period, which sometimes lasts as long as 5 seconds, has been termed "microsleeps." Did you know that a car, moving at 60 miles per hour, travels 88 feet in one second. In less than 4 seconds, you've gone the length of a football field. Now, that's concreteness!

Professor Weaver keeps this example interesting by using a situation many audience members have encountered.

The fourth low-tech solution to a high-tech problem is credibility. I discussed credibility earlier in this speech with reference to Lecture 13. The main question is, "What makes people believe ideas?" We believe because our parents or our friends believe. We believe because we've had experiences that led us to our beliefs. We believe because of our religious faith. All are powerful forces—family, personal experience, and faith. But since we have no control over the way these forces affect people, we are left with just one: We believe because we trust authorities—people, if not ourselves, who have expertise in the particular area we're discussing. That is why our personal experience can be a low-tech solution.

Here is another signpost to help the audience track the organization of the speech.

Another way to gain credibility is to use statistics—like my description of how far a car moves going 60 miles per hour, in just four seconds. Here is another example. Trying to get listeners to understand what the word "billion" means is a good example of making statistics meaningful. Politicians use the word billion in a casual manner, and there is no doubt it is a difficult number to comprehend. Did you realize that a billion seconds ago it was 1959? A billion minutes ago, Jesus was alive; a billion hours ago, our ancestors were living in the Stone Age; a billion days ago, no one walked on the earth on two feet; a billion dollars ago was only 8 hours and 20 minutes, at the rate our government is spending it—and that does not include spending for the war.

Professor Weaver employs adult-learning principles by telling the audience they can use the information he presents.

Here is an example of how to make statistics interesting and useful for your audience.

The fifth low-tech solution to a high-tech problem is using emotion. We need to make listeners feel something. For the length of time I was a large-group lecturer, I shared with students the fear I experienced walking into the lecture hall on the first day of my new job. Now you all know that having to give a public speech ranks among the very top fears that everyone possesses? Because all my students had to give speeches, and because all of them believed their lecturer—a professor of speech!—would be free of such a burden, I played on their emotions and showed the specific methods I used to deal with this fear.

Signposts continue to help listeners keep track of the organization of the speech.

Any emotional connection we can make to the needs, wants, and desires of our listeners helps reduce the curse of knowledge, imprints their brain with our ideas, and aids memory. It's as if we leapfrog the brain and hop right into their hearts.

Professor Weaver again shows the audience how his information is relevant to them.

What we have now are five low-tech solutions to a high-tech problem: (1) simplicity, (2) unexpectedness, (3) concreteness, (4) credibility, and

Here, Professor Weaver provides an internal summary. Such repetition helps his audience to remember his key points.

(5) emotions. Consider this brief summary as the conclusion of my speech because what I want to end with is the sixth low-tech solution: stories. Stories are among the most powerful of the low-tech solutions, and they can have a profound effect on people. What are the stories that define us? Are these the stories we want to tell, or have others tell about us?

What I have discovered from years of lecturing is that whenever I tell a story, I have the undivided attention of every one of my listeners. Their eyes become riveted; their ears peeled; and they become open vessels waiting to be filled. Often, as I embark on a story, I can hear a pin drop in the auditorium. Stories have the power to enthrall, to hold listeners spellbound, to mesmerize, entrance, dazzle, charm, captivate, and fascinate. If you have a choice between using a statistic or telling a story, use the story. If you want to drive a point home, use a story. If you want to make certain listeners remember a point, use a story.

To preface my story, you need to know that one of the major fears people have about giving a speech is: "What happens if I forget what I'm going to say?" or "What happens if I lose my place?" or "What happens if I draw a complete blank?" It is the fear of what do I do in case of an emergency—or, I don't want to lose face in front of my listeners, especially if they are a group of my peers.

What you see before you right now is a handicapped person— especially handicapped when it comes to being a public speaker. (Pointing to my four front teeth) I have no front teeth. The situation is in the process of being remedied; my son-in-law is an oral surgeon, and he is making implants to support permanent front teeth, but let me get back to the story.

About fifty years ago, when I worked at one of the first McDonald's restaurants— the first one in Ann Arbor, Michigan—a couple of us workers were fooling around in the back room fighting. Suddenly, and without warning, a worker by the name of Sonny, raised up his elbow and broke off my front teeth. That began close to fifty years of difficulty.

What the dentist did was to use the good roots of the teeth to drive pegs into them to support pegged teeth. My two front teeth were pegged together along with my lateral incisors—for those of you into the language of dentists.

Well, one day while lecturing, the pegs came loose, and the teeth would not stay in place, so that when I talked, the teeth would drop down into my mouth. Now, what I have not told you about my lecture situation is that I had to give the exact same lecture five times a week because Bowling Green, at that time, did not have a venue large enough to hold all the students enrolled. There were just over 300 students present on this particular day, and I could not postpone

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Professor Weaver paints a vivid word picture of a class filled with attentive students that helps to keep the attention of his own listeners.

Repetition of the phrase "use a story" helps Professor Weaver to emphasize the importance of his advice.

Professor Weaver uses the unexpected to recapture the attention of audience members.

Professor Weaver provides enough detail for the audience to fully imagine the scenario he describes.

or delay the lecture; I had to proceed forward and finish the remaining 30 minutes of lecture material, because they would be held responsible for it on the next exam.

I had no choice, so I removed the teeth, and I talked for 30 minutes without my front teeth. Since I made light of the situation, so did my students, and with every lisp we all laughed at first until we became accustomed to it—together.

But, what I did at the close of the lecture—something that occurred to me right off the top of my head—I would like to do now with everyone here and everyone who may read this speech in the future. Here is what I told my students: Because this is a unique experience—it has never happened to me before, and I hope it never happens again, to be sure—I think we should have a way to signal each other. That is, you should have a way to tell me if we ever meet again, that you were part of this very special experience. So, using the thumb of your right hand, place it behind your front teeth and curl your index finger over the front of your front teeth. Then, bring them forward as if you were taking them out and uncurl your index finger and point right at me.

For several years after that experience, I would meet students on the sidewalks, in restaurants and stores, even once at Cedar Point, and we would share that special time, and we would simply smile—knowing that we had shared a secret message that both of us understood. Now, you have a way, too, to share this special time.

> By drawing the audience into the story, he ensures that he still has their attention.

> Professor Weaver asks for a physical action, which helps involve the listeners in his speech, so that they are more likely to remember his points.

> The closing of Professor Weaver's story brings closure to the speech as well.

LAND OF THE FREE BECAUSE OF THE HOMELESS*

by Shaunna Miller

Recently, multiple headlines across America have identified 6,500 as the number of past and present American service members who commit suicide each year. Shockingly, this annual figure is significantly greater than the number of those killed in Iraq and Afghanistan over the last 6 years combined. Those who choose not to take their lives are at high risk for a different ill fate. Today, we will first examine the homelessness of veterans in America, second, examine why large numbers of our veterans are homeless, and, finally, advance a much-needed solution.

The article "Ending Homelessness," released by the *CQ Press* in 2007, reports the US Census Bureau's estimate of over 470,000 homeless on any given night. Sadly, analysis of the plight of our homeless veterans yields devastating numbers. An April 9, 2008, article, "Homeless Veterans by the Numbers," released by the End Long-Term Homelessness Organization, revealed that veterans make up only 11% of the total U.S. Adult population. Yet veterans total over 154,000 of

> Shaunna opens her speech with an attention-getting statistic.

> Here, Shaunna reveals the problem–solution organization of her speech and provides a preview of her two main ideas.

> Shaunna first uses statistics to document the existence and size of the problem.

the homeless on any given night, 33%. In other words, one-third of homeless persons are those who have served our great country. Just last year while in the city of Baltimore, members of my speech team and I encountered a homeless individual holding a sign that read "Vietnam Vet, I just wanna' eat," While in Phoenix, Arizona, I encountered not one but two homeless veterans. The first, a Vietnam vet, stated, "I can still hear the screams." The second, from the Gulf War era, held a sign that simply read, "I'm a Vet, why lie, I need a beer." In 2006 alone, over 335,000 veterans were homeless at some point during the year. A 2007 *Central News Network* article says studies have revealed that of these homeless veterans, 44,000–64,000 are classified as chronically homeless. The question I'd now like to answer is why.

The predominant cause of homelessness among veterans, newly in the headlines but hardly a new phenomenon, is Post Traumatic Stress Disorder, PTSD. As of November 2007, the National Center for PTSD identified Post Traumatic Stress Disorder as a psychiatric disorder following life-threatening events. The article "Traumatic Brain Injury: Signature Wound of the War" in the June 2008 *American Legion Magazine* identified PTSD as a "Life changing monster." The article went on to describe once-healthy individuals as "suddenly anxious, detached, impulsive, sensitive to light and noise, unable to do simple problem solving and prone to emotional outbursts," all of which alter these individuals' ability to function in social and family life and which creates occupational instability, marital problems, divorces, and parenting difficulties. These PTSD-related ailments inevitably lead to a lack of social support, and with no support from family and friends our veterans are becoming homeless.

According to CNN's Web posting, as of April 14, 2009, 4,848 Americans have died as a result of the two wars in Iraq and Afghanistan. This number provides us with proof of troop exposure to traumatic events, and these events are resulting in PTSD among our brothers in arms who survive. An October 15, 2008, *USA Today* article by Pauline Jelinek reports that one in every five troops is returning home with PTSD or depression. A June 2008 *Military Medicine* article about Vietnam vets and PTSD documents that 30.9% of the 8.4 million who served in the Vietnam War suffer from PTSD. That is roughly 2,295,600 people. Moreover, Vietnam vets total over 47% of the current homeless veteran population. Consider also these numbers from the article by Pauline Jelinek: Currently over 1.6 million troops have deployed to the two wars in Iraq and Afghanistan. It is estimated that over 300,000 are currently suffering from PTSD. "Surge seen in Number of Homeless Veterans," a November 2007 *New York Times* article, confirmed that our Iraq and Afghanistan veterans are becoming homeless at rates much faster than did veterans from other war eras, specifically Vietnam. If we do not address this issue, we are destined to open the floodgates and incur another postwar homeless epidemic in our very near future. Phil Landis, a chairman of Veterans Village of San Diego, came to this

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Shaunna compacts her statistics to make them easier to understand.

Shaunna provides a detailed word picture to add emotional appeal to her statistical evidence.

Shauna uses a question to transition to her next subpoint.

Shaunna provides a brief, nontechnical definition of Post Traumatic Stress Disorder (PTSD), followed by a more emotion-evoking detailed description of PTSD.

Shaunna offers more statistical evidence to support her assertion about the prevalence of PTSD.

Shaunna compacts statistics again to make them understandable and memorable.

Then Shaunna explodes statistics to emphasize the magnitude of the problem.

Shaunna uses negative visualization to help the audience understand the urgency of the problem.

same conclusion when in 2007 he stated, "We're beginning to see, across the country, the first trickle of this generation of warriors in homeless shelters, but we anticipate that it's going to be a tsunami."

Shaunna quotes a memorable metaphor to reinforce her negative visualization.

We have a serious problem. Now that we have discussed the fundamental cause of homelessness among veterans, let us turn to the solution. You may think I am going to ask you to ask your congressman to create organizations or increase funding for those that already exist. Or maybe you think I am going to ask you to hand over your money on the street, or make a donation. I assure you the answer is none of these. First, according to the VA, there is no shortage in the number of organizations dedicated to our homeless veterans. Additionally, Tim Dyhouse for *VFW Magazine* reports that 1.5 million dollars was donated to the VA for PTSD research in April of 2008. Second, handing over your money is definitely not the answer. This approach avoids building relationships with the individuals and ignores the root cause of their homelessness.

Here, Shaunna offers an internal summary before transitioning from discussion the problem of homeless vets to offering a solution to the problem.

Shaunna also uses refutation, anticipating the audience's objections to her solution before presenting it.

The solution is simple: our time. As mentioned before, there is no shortage in the number of organizations geared toward helping these individuals. There is, however, an undeniable shortage in the number of people who run them. What I am asking you for today is simply your time. Become a volunteer. *VFW Magazine's* July 2008 issue tells us 85,000 volunteers saved the VA 218 million dollars during the 2007 fiscal year. If each of us volunteered, imagine where those funds could be reallocated. They would be used for funding the treatment of PTSD, increasing the ability to cope, and decreasing homelessness. Funds could also be redirected to those shelters and organizations which provide much needed food, shelter and necessities.

Shaunna uses positive visualization to persuade listeners to volunteer their time.

I would like now to share with you a true story that moved me. One that I hope will inspire you to realize the value of your time. In the article released by *CQ Press*, Amy Sherman is identified as having been approached by a woman asking for money. The woman and her husband were currently living under a nearby bridge. Mrs. Sherman, rather than giving the woman money, took her to a grocery store, then to a thrift store, buying much needed supplies for the woman and her husband. Mrs. Sherman visited the couple weekly, bringing them information related to job and housing opportunities. She continued to visit the couple until one day the couple was gone. I'd like now to leave you to draw your own conclusions as to what happened when Mrs. Sherman ran into the couple months later in a local grocery store. Rest assured, happy endings do exist. If one woman could have such an immense impact on the lives of two individuals, I'll ask you now to consider what impact we could have on the lives of these veterans through simply combining our spare time and turning it into tangible help through volunteering.

Shaunna adds a heartwarming illustration as another emotional appeal to persuade listeners that they will feel good if they volunteer.

Shaunna's invitation to listeners to draw their own conclusion helps keep them involved and attentive.

Today, we cannot escape the homelessness of our veterans as a problem. We have identified PTSD as the major cause, and we have

uncovered a simple solution: our time. The information presented today was not meant to question your values; it was meant to appeal to your sense of duty to the men and women whose blood sweat and tears have preserved our right to be here today. These men and women have responded to the call to duty, representing and defending what this country stands for. Still, they are making their beds out of cardboard boxes. What is wrong with this picture? It is a picture that I find hardly justifiable. Ladies and Gentlemen, as a veteran myself, I stand before you with confidence when I say: veterans are among you with chins high, shoulders square and a humble air of dignity. The National Anthem brings tears to our eyes and "Old Glory" warms our hearts with pride. We are your family, friends, colleagues, fellow speech competitors and judges. Though representing a minority, our tired, dusty boots are hard to fill and we have affected the lives of each of you in some way. However, many of our veterans are physically and emotionally exhausted, hungry and homeless. They are our veterans and they need our help.

Shaunna ends her speech with a recap of her major points, followed by an inspirational appeal.

Shaunna catches the audience's attention with the unexpected revelation that she is a veteran.

Shaunna points out the relevance of the problem to listeners by reminding them how many veterans they all know, and closes with a final inspirational appeal.

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Glossary

acceptance speech: A speech of thanks for an award, nomination, or other honor (p. 409)

accommodation: Sensitivity to the feelings, needs, interests, and backgrounds of other people (p. 44)

ad hominem: An attack on irrelevant personal characteristics of the person who is proposing an idea rather than on the idea itself (p. 376)

after-dinner speech: An entertaining speech, usually delivered in conjunction with a mealtime meeting or banquet (p. 412)

alliteration: The repetition of a consonant sound (usually the first consonant) several times in a phrase, clause, or sentence (p. 247)

analogy: A comparison; also, a special type of inductive reasoning that compares one thing, person, or process with another to predict how something will perform and respond (p. 161)

analysis: The process of examining the causes, effects, and history of a problem to reach a solution (p. 421)

andragogy: The art and science of teaching adults (p. 319)

anecdote: A brief story that is often based on fact (p. 200)

antithesis: Opposition, such as that used in two-part sentences whose parts have parallel structures but contrasting meanings (p. 247)

appeal to misplaced authority: Use of the testimony of an expert in a given field to endorse an idea or product for which the expert does not have the appropriate credentials or expertise (p. 376)

articulation: The production of clear and distinct speech sounds (p. 268)

attend: To focus on incoming information (p. 53)

attitude: A predisposition to respond favorably (like) or unfavorably (dislike) to something (pgs. 101, 337)

audience adaptation: The process of ethically using information about an audience to help the audience clearly understand the message and achieve the speaking objective (p. 89)

audience analysis: The process of examining information about those who are expected to listen to a speech (p. 87)

bandwagon fallacy: Reasoning that suggests that because everyone else believes something or is doing something, then it must be valid or correct (p. 375)

bar graph: A graph in which bars of various lengths represent information (p. 292)

behavioral objective: Statement of the specific purpose of a speech, expressed in terms of desired audience behavior at the end of the speech (p. 127)

belief: An individual's perception of what is true or false (p. 101)

belief: An individual's perception of what is true or false (p. 337)

benefit: A good result that creates a positive emotional response in the listener (p. 348)

blueprint: The central idea of a speech plus a preview of the main ideas (p. 134)

Boolean search: An advanced Web-searching technique that allows a user to narrow a subject or keyword search by adding various requirements (p. 143)

boom microphone: A microphone that is suspended from a bar and moved to follow the speaker; often used in movies and TV (p. 273)

brainstorming: A problem-solving technique that can be used to generate many ideas (p. 122)

brief illustration: An unelaborated example, often only a sentence or two long (p. 157)

card catalog: A file of information about the books in a library, which may be an index-card filing system or a computerized system (p. 147)

causal fallacy: A faulty cause-and-effect connection between two things or events (p. 375)

causal reasoning: Reasoning in which the relationship between two or more events leads the person to conclude that one or more of the events caused the others (p. 370)

cause and effect organization: Organization that focuses on a situation and its causes or a situation and its effects (p. 177)

central idea: A one-sentence summary of a speech (pgs. 13, 129)

ceremonial (epideictic) speech: A speech delivered on a special occasion for celebration, thanksgiving, praise, or mourning (p. 405)

channel: The visual and auditory means by which a message is transmitted from sender to receiver (p. 5)

charisma: A form of dynamism characteristic of a talented, charming, attractive speaker (p. 363)

chart: A display that summarizes and presents a great deal of information in a small amount of space (p. 292)

chronological organization: Organization by time or sequence (p. 175)

cliché: An overused expression (p. 239)

clip art: Images or pictures stored in a computer file or in printed form that can be used in a presentation aid (p. 297)

closed-ended questions: Questions that offer several alternatives from which to choose (p. 87)

closure: The quality of a conclusion that makes a speech "sound finished" (p. 213)

code: A verbal or nonverbal symbol for an idea or image that an audience can recognize (p. 4)

cognitive dissonance: The sense of mental discomfort that prompts a person to change when new information conflicts with previously organized thought patterns (p. 344)

commemorative address: A speech delivered during ceremonies held in memory of some past event and often the person or persons involved (p. 410)

commencement address: A speech delivered at a graduation or commencement ceremony (p. 409)

common ground: Ways in which you and your listeners are alike (p. 88)

competence: An aspect of a speaker's credibility that reflects whether the speaker is perceived as informed, skilled, or knowledgeable (p. 363)

complexity: Arrangement of the ideas in a speech from the simplest to the more complex (p. 175)

conclusion: The logical outcome of a deductive argument, which stems from the major premise and the minor premise (p. 368)

connotation: The meaning listeners associate with a word, based on past experience (p. 240)

consensus: The support and commitment of all group members to the final decision of the group (p. 423)

context: The environment or situation in which a speech occurs (p. 6)

credibility: An audience's perception of a speaker as competent, trustworthy, knowledgeable, and dynamic (pgs. 48, 91, 362)

crisis rhetoric: Language used by speakers during momentous or overwhelming times (p. 245)

criteria: Standards for identifying an acceptable solution to a problem (p. 422)

critical listening: The process of listening to evaluate the quality, appropriateness, value, or importance of the information put forth by a speaker (p. 67)

critical thinking: The mental process of making judgments about the conclusions that are presented in what you see, hear, and read (p. 68)

culture: A learned system of knowledge, behavior, attitudes, beliefs, values, and norms that is shared by a group of people (p. 93)

declamation: The delivery of an already famous speech (p. 8)

decode: To translate verbal or nonverbal symbols into ideas and images that constitute a message (p. 5)

deductive reasoning: Reasoning that moves from a general statement or principle to a specific, certain conclusion (p. 368)

definition by classification: A "dictionary definition," constructed by first placing a term in the general class to which it belongs and then differentiating it from all other members of that class (p. 160)

definition: A statement of what a term means or how it is applied in a specific instance (p. 160)

delivery outline: A condensed and abbreviated outline from which speaking notes are developed (p. 228)

demagogue: A speaker who attempts to gain control over others by using unethical emotional pleas and appeals to listeners' prejudices (p. 381)

demographic audience analysis: Analyzing an audience by examining demographic information so as to develop a clear and effective message (p. 84)

demographics: Statistical information about population characteristics such as age, sexual orientation, race, gender, educational level, and ideological or religious views (p. 84)

denotation: The literal meaning of a word (p. 240)

derived credibility: The perception of a speaker's credibility that an audience forms during a speech (p. 364)

description: A word picture of something (p. 159)

dialect: A consistent style of pronouncing words that is common to an ethnic group or geographic region (p. 269)

direct persuasion route: Persuasion that occurs when audience members critically examine evidence and arguments (p. 341)

disposition: The process of organizing and arranging ideas and illustrations in an orderly speech (p. 172)

dynamism: An aspect of a speaker's credibility that reflects whether the speaker is perceived as energetic (p. 363)

either/or fallacy: The oversimplification of an issue into a choice between only two outcomes or possibilities (p. 375)

elaborate: From the standpoint of the elaboration likelihood model (ELM) of persuasion, to think about information, ideas, and issues related to the content of a message (p. 341)

elaboration likelihood model (ELM) of persuasion: The theory that listeners can be persuaded directly, by logic, reasoning, and evidence, or indirectly, by their overall impression of the message (p. 341)

elocution: The expression of emotion through posture, movement, gestures, facial expression, and voice (p. 8)

emotional contagion theory: A theory suggesting that people "catch" the emotions of others (p. 256)

emotional response theory: Human emotional responses can be classified as eliciting feelings of pleasure, arousal, or dominance (p. 377)

empowerment: The capacity to influence and potentially lead, gained in part by speaking with competence and confidence (p. 2)

encode: To translate ideas and images into verbal or nonverbal symbols that an audience can recognize (p. 4)

epideictic speech: See ceremonial speech (p. 405)

ethical speech: Speech that is responsible, honest, and tolerant (p. 42)

ethics: The beliefs, values, and moral principles by which people determine what is right or wrong (p. 38)

ethnic vernacular: A variety of English that includes words and phrases used by a specific ethnic group (p. 242)

ethnicity: The portion of a person's cultural background that includes such factors as nationality, religion, language, and ancestral heritage, which are shared by a group of people who also share a common geographical region. (p. 93)

ethnocentrism: An assumption that one's own culture and cultural perspectives and methods are superior to those of others (p. 94)

ethos: The term that Aristotle used to refer to a speaker's credibility (p. 339)

eulogy: A speech of tribute to someone who has died (p. 411)

evidence: The facts, examples, opinions, and statistics that a speaker uses to support a conclusion (p. 68)

example: An illustration used to dramatize or clarify a fact (p. 373)

expert testimony: An opinion offered by someone who is an authority on the subject under discussion (p. 166)

explanation: A statement of how something is done or why it exists in its present form or existed in its past form (p. 159)

extemporaneous speaking: Speaking from a written or memorized speech outline without having the exact wording of the speech in front of you or in memory (p. 259)

extended illustration: A detailed example that resembles a story (p. 157)

external noise: Physical sounds that interfere with communication (p. 5)

fact: Information that has been proven to be true through direct observation (pgs. 68, 373)

fallacy: False reasoning that occurs when someone attempts to persuade without adequate evidence or with arguments that are irrelevant or inappropriate (p. 375)

feature: A characteristic of something you are describing (p. 348)

feedback: Verbal and nonverbal responses provided by an audience to a speaker (p. 6)

figurative analogy: A comparison between two essentially dissimilar things that share some feature on which the comparison depends (p. 162)

figure of speech: Language that deviates from the ordinary, expected meanings of words to make a description or comparison unique, vivid, and memorable (p. 244)

First Amendment: The amendment to the U.S. Constitution that guarantees freedom of speech; the first of the ten amendments to the U.S. Constitution that are known collectively as the Bill of Rights (p. 39)

font: A particular style of typeface (p. 297)

forum: A question-and-answer session that usually follows a public discussion or symposium (p. 412)

free speech: Legally protected speech or speech acts (p. 39)

gender: The culturally constructed and psychologically based perception of one's self as feminine or masculine. (p. 92)

general purpose: The overarching goal of a speech: to inform, to persuade, or to entertain (pgs. 12, 125)

generalization: An all-encompassing statement (p. 367)

graph: A pictorial representation of statistical data (p. 291)

hard evidence: Factual examples and statistics (p. 184)

hasty generalization: A conclusion reached without adequate evidence (p. 376)

hyperbole Exaggeration (p. 414)

hypothetical illustration: An example that describes a situation or event that might happen but that has not actually occurred (p. 157)

illustration: A story that provides an example of an idea, issue, or problem the speaker is discussing (p. 157)

immediacy behaviors: Nonverbal expressions of closeness to and liking for an audience, made through such means as physical approach or eye contact (p. 266)

immediacy: The degree of physical or psychological closeness between people (p. 266)

impromptu speaking: Delivering a speech without advance preparation (p. 258)

indirect persuasion route: Persuasion that occurs as a result of factors peripheral to a speaker's logic and argument, such as the speaker's charisma or emotional appeals (p. 341)

inductive reasoning: Reasoning that uses specific instances or examples to reach a general, probable conclusion (p. 367)

inference: A conclusion based on partial information or an evaluation that has not been directly observed (pgs. 68, 373)

inflection: The variation of the pitch of the voice (p. 271)

initial credibility: The impression of a speaker's credibility that listeners have before the speaker starts a speech (p. 363)

internal noise: Anything physiological or psychological that interferes with communication (p. 5)

internal preview: A statement in the body of speech that introduces and outlines ideas that will be developed as the speech progresses (p. 188)

internal summary: A restatement in the body of a speech of the ideas that have been developed so far (p. 189)

Internet: A vast collection of hundreds of thousands of computers accessible to millions of people around the world (p. 143)

invention: The development or discovery of new insights or new approaches to old problems (p. 132)

inversion: Reversal of the normal word order of a phrase or sentence (p. 246)

jargon: The specialized language of a profession or hobby (p. 242)

kairos: The circumstances surrounding or the occasion for a speech (p. 405)

keynote address: A speech that sets the theme and tone for a meeting or conference (p. 409)

lavaliere microphone: A microphone that can be clipped to an article of clothing or worn on a cord around the neck (p. 273)

lay testimony: An opinion or description offered by a nonexpert who has firsthand experience (p. 166)

leadership: The process of influencing other people through communication (p. 425)

line graph: A graph that uses lines or curves to show relationships between two or more variables (p. 292)

listening styles: Preferred ways of making sense out of spoken messages (p. 63)

listening: The process by which receivers select, attend to, create meaning from, remember, and respond to senders' messages (p. 52)

literal analogy: A comparison between two similar things (p. 161)

literary quotation: An opinion or description by a writer, expressed in a memorable and often poetic way (p. 166)

logic: A formal system of rules that is used to reach a rational conclusion (p. 69)

logos: Literally, "the word"; the term that Aristotle used to refer to logic—the formal system of using rules to reach a rational conclusion (p. 340)

main ideas: The key points of a speech; subdivisions of the central idea (pgs. 14, 132)

major premise: A general statement that is the first element of a syllogism (p. 368)

malapropism: The mistaken use of a word that sounds like the intended word (p. 414)

manuscript speaking: Reading a speech from a written text (p. 257)

mapping: Use of geometric shapes to sketch how all the main ideas, subpoints, and supporting material of a speech relate to the central idea and to one another (p. 220)

memorized speaking: Delivering a speech word for word from memory without using notes (p. 258)

message: The content of a speech plus the way in which it is said (p. 5)

metaphor: An implied comparison of two things or concepts that are similar in some vital way (p. 245)

minor premise: A specific statement about an example that is linked to the major premise; the second element of a syllogism (p. 368)

model: A small object that represents a larger object (p. 288)

motivation: An internal force that drives people to achieve their goals (p. 340)

myth: A belief based on the shared values, cultural heritage, and faith of a group of people (p. 386)

nomination speech: A speech that officially recommends someone as a candidate for an office or position (p. 408)

non sequitur: Latin for "it does not follow"; an idea or conclusion that does not logically relate to or follow from the previous idea or conclusion (p. 377)

nonverbal communication: Communication other than written or spoken language that creates meaning (p. 254)

nonverbal-expectancy theory: A communication theory suggesting that if listeners' expectations about how communication should be expressed are violated, listeners will feel less favorable toward the communicator of the message (p. 254)

omission: Leaving out a word or phrase the listener expects to hear (p. 245)

online database: An electronic resource that includes abstracts and/or the full text of entries in addition to bibliographic data (p. 144)

open-ended questions: Questions that allow for unrestricted answers (p. 87)

operational definition: A definition that explains how something works or what it does or that describes procedures for observing or measuring the concept being defined (p. 166)

opinion: Testimony or a quotation that expresses someone's attitudes, beliefs, or values (p. 165)

oral citation: The oral presentation of such information about a source as the author, title, and year of publication (p. 47)

panel discussion: A group discussion designed to inform an audience about issues or a problem or to make recommendations (p. 402)

parallelism: Use of the same grammatical pattern for two or more clauses or sentences (p. 246)

pathos: The term that Aristotle used to refer to appeals to emotion (p. 340)

pedagogy: The art and science of teaching children (p. 318)

periodical index: A listing of bibliographical data for articles published in a group of magazines and/or journals during a given time period (p. 148)

personification: The attribution of human qualities to inanimate things or ideas (p. 245)

persuasion: The process of changing or reinforcing a listener's attitudes, beliefs, values, or behavior (p. 336)

picture graph: A graph that uses images or pictures to symbolize data (p. 292)

pie graph: A circular graph divided into wedges that show the distribution of data (p. 292)

pitch: The highness or lowness of voice sounds (p. 270)

plagiaphrasing: Using someone else's phrases in a speech without acknowledging the source (p. 45)

plagiarize: To present someone else's ideas as though they were one's own (p. 45)

preliminary bibliography: A list of potential resources to be used in the preparation of a speech (p. 152)

preparation outline: A detailed outline that includes main ideas, subpoints, and supporting material and that may also include a speech's specific purpose, introduction, blueprint, signposts, and conclusion (p. 220)

presentation aid: Any tangible object, image, or sound that helps to communicate an idea to an audience (p. 286)

presentation speech: A speech that accompanies the presentation of an award (p. 407)

primacy: Arrangement of the ideas in a speech from the most to the least important (p. 173)

primary source: The original collector and interpreter of information or data (p. 163)

problem–solution organization: Organization that focuses on a problem and various solutions or a solution and the problems it would solve (p. 178)

pronunciation: The proper use of sounds to form words clearly and accurately (p. 270)

proposition: A statement with which a speaker wants an audience to agree (p. 353)

proposition of fact: A proposition that focuses on whether something is true or false or whether it did or did not happen (p. 354)

proposition of policy: A proposition that advocates a change in a policy, procedure, or behavior (p. 355)

proposition of value: A proposition that calls for a listener to judge the worth or importance of something (p. 356)

psychological audience analysis: Analyzing the attitudes, beliefs, values, and other psychological information about an audience to develop a clear and effective message (p. 101)

public-relations speech: A speech designed to inform the public, to strengthen alliances with them, and in some cases to recommend policy (p. 404)

public speaking: The process of presenting a message to an audience (p. 2)

pun: A verbal device that uses double meanings to create humor (p. 414)

race: A person's biological heritage (p. 94)

reasoning: The process of drawing a conclusion from evidence (p. 69)

receiver: A listener or an audience member (p. 5)

receiver apprehension: The fear of misunderstanding or misinterpreting, or of being unable to adjust psychologically to, the spoken messages of others (p. 58)

recency: Arrangement of the ideas in a speech from the least to the most important (p. 174)

red herring: Irrelevant facts or information used to distract someone from the issue under discussion (p. 376)

reflective thinking: A method of structuring a problem-solving discussion that involves (1) identifying and defining the problem, (2) analyzing the problem, (3) generating possible solutions, (4) selecting the best solution, and (5) testing and implementing the solution (p. 420)

regionalism: A word or phrase used uniquely by speakers in one part of a country (p. 242)

relationship: An ongoing connection with another person (p. 88)

reluctant testimony: A statement by someone who has reversed his or her position on a given issue (p. 374)

remember: To recall ideas and information (p. 53)

repetition: Use of a key word or phrase more than once for emphasis (p. 246)

respond: to react with a change in behavior to a speaker's message (p. 53)

rhetoric: The use of words and symbols to achieve a goal (p. 8)

rhetorical criticism: The process of using a method or standards to evaluate the effectiveness and appropriateness of messages (p. 7)

rhetorical question: A question that is intended to provoke thought rather than to elicit an answer (p. 203)

rhetorical strategies: Methods and techniques used by speakers to achieve their goals (p. 73)

secondary source: An individual, organization, or publication that reports information or data gathered by another entity (p. 163)

select: To single out a message from several competing ones (p. 53)

self-actualization: The need to achieve one's highest potential (p. 348)

signpost: A verbal or nonverbal signal that a speaker is moving from one idea to another (p. 186)

simile: A comparison between two things that uses the word like or as (p. 245)

situational audience analysis: Analyzing the time and place of a speech, the audience size, and the speaking occasion to develop a clear and effective message (p. 104)

small group communication: Interaction among from three to twelve people who share a common purpose, feel a sense of belonging to the group, and influence one another (p. 419)

social judgment theory: The theory that listeners' responses to persuasive messages fall in the category of latitude of acceptance, the latitude of rejection, or the latitude of noncommitment (p. 353)

socioeconomic status: A person's perceived importance and influence based on factors such as income, occupation, and education level (p. 97)

soft evidence: Supporting material based on opinion or inference; includes hypothetical illustrations, descriptions, explanations, definitions, analogies, and opinions. (p. 184)

source: The public speaker (p. 4)

spatial organization: Organization according to location or direction (p. 177)

specific purpose: A concise statement of what you want your listeners to know, feel, or be able to do when you finish speaking (pgs. 12, 127)

speech act: A behavior, such as burning a flag, that is viewed by law as nonverbal communication and is subject to the same protections and limitations as verbal speech (p. 40)

speech of introduction: A speech that provides information about another speaker (p. 405)

speech to inform: A speech that shares information with others about ideas, concepts, principles, or processes to enhance their knowledge or understanding (p. 310)

speech topic: The key focus of the content of a speech (p. 11)

spoonerism: A play on words involving the switching of the initial sounds of the words in a phrase (p. 414)

stacks: The collection of books in a library (p. 149)

standard outline form: Numbered and lettered headings and subheadings arranged hierarchically to indicate the relationships among the various parts of a speech (p. 221)

standard U.S. English: The English taught by schools and used in the media, business, and government in the United States (p. 242)

stationary microphone: A microphone that is found attached to a podium, sitting on a desk, or standing on the floor (p. 273)

statistics: Numerical data that summarize facts or samples (p. 162)

suspension: Withholding a key word or phrase until the end of a sentence (p. 246)

syllogism: A three-part way of developing an argument, using a major premise, a minor premise, and a conclusion (p. 368)

symbols: Words, images, and behaviors that create meaning for others (p. 73)

symposium: A public discussion in which a series of short speeches is presented to an audience (p. 402)

target audience: A specific segment of an audience that you most want to address or influence (p. 98)

team: A coordinated small group of people organized to work together, with clearly defined roles and responsibilities, explicit rules, and well-defined goals (p. 420)

terminal credibility: The final impression listeners have of a speaker's credibility, after a speech concludes (p. 365)

thesaurus: A book containing a store of words and their synonyms (p. 239)

toast: A brief salute to a momentous occasion (p. 406)

topical organization: Organization of the natural divisions in a central idea onthe basis of recency, primacy, complexity, or the speaker's preference (p. 173)

transformational leadership: The process of influencing others by building a shared vision of the future, inspiring others to achieve, developing

high-quality individual relationships with others, and helping people see how what they do is related to a larger framework or system (p. 427)

trustworthiness: An aspect of a speaker's credibility that reflects whether the speaker is perceived as believable and honest (p. 363)

understand: To assign meaning to the stimuli to which you attend (p. 53)

understatement: Downplaying a fact or event (p. 414)

value: An enduring concept of right and wrong, good and bad (p. 337)

verbal irony: Expressing the exact opposite of the intended meaning (p. 415)

vertical search engine: A Web site that indexes World Wide Web information in a specific field (p. 143)

visual rhetoric: The use of images as an integrated element in the total communication effort a speaker makes to achieve the speaking goal (p. 287)

volume: The softness or loudness of a speaker's voice (p. 268)

wit: Relating an incident that concludes in an unexpected way (p. 415)

word picture: A vivid description that appeals to the senses (p. 320)

working memory theory of listening: A theory that suggests that listeners find it difficult to concentrate and remember when their short-term working memories are full (p. 54)

World Wide Web: The primary information-delivery system of the Internet (p. 143)

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Index

The audience-centered model of public speaking, shown here and introduced in Chapter 1, reappears on each part divider to remind you of the steps involved in speech preparation and delivery while emphasizing the importance of considering the audience. Here's how to use the model:

- **Start at the top.** Viewing the model as a clock, the speaker begins the process at the 12 o'clock position with "Select and Narrow Topic" and moves around the model clockwise to "Deliver Speech."

- **Consider the audience.** Each step of the speech construction process touches the center portion of the model, labeled "Consider the Audience." Arrows connect the center with each step of the process to emphasize that the audience influences each of the steps involved in designing and presenting a speech.

- **Revise to improve your speech.** Arrows point in both directions around the central process of "Consider the Audience" to remind you that a speaker may sometimes revise a previous step to incorporate further information or additional thoughts about the audience.