

Ethical Public Speaking

(adapted for Kramm's Spch
100 course-Fall 08)

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Foreword

"Now Rhetoric finds its end in judgment -- for the audience [of a deliberate speech] judges the counsels that are given, and [in forensic speaking] the decision [of the jury] is a judgment; and hence the speaker must not merely see to it that his speech [as an argument] shall be convincing and persuasive, but he must [in and by the speech] give the right impression of himself, and get his judge [audience] into the right state of mind. (Cooper, 91, 2.1)

The art of public speaking is an enterprise that is premised on a commitment by its practitioners to uphold the highest ethical standards. In the beginning of *Rhetoric*, Aristotle says that rhetoric or, or the art of finding all available means of persuasion, has intrinsic value. He believes in its worth because, as he goes on to explain: "[Rhetoric] is valuable, first, because truth and justice are by nature more powerful than their opposites; so that, when decisions are not made as they should be, the speaker with the right on their side have only themselves to thank for the outcome. Their neglect of the art needs correction." (Cooper, 5, 1.1.) The speaker and, correspondingly, the listener of public discourse have an obligation to be forthright in their communication.

While we do not live in a time that embraces a single conception of truth, Aristotle's words underscore the belief that public speaking must issue from a profoundly moral impulse. You and I, after living our lives and understanding the world as we have come to know it, may hold divergent views about truth and justice, responsibility and honor, evil and beauty. What Aristotle emphasizes, and I also believe, however, is the importance of leading an examined and ethical life as a commitment to responsible speech and action. When you believe in a particular construction or view of the world and wish to communicate that construal to another or to others, you are obliged to put forth a full, complete, and accurate rendering of your perspective. If you believe in a thing, you will want to explain yourself accordingly so that the audience may see the bases of your belief and, possibly, come to embrace the belief for themselves.

Going further, because there is presumption that truth is more powerful than its opposite, Aristotle directs the speaker who advocates unsuccessfully for a righteous cause to make a study of the part that he or she played in its defeat. We are urged to gain an understanding of our personal practice of rhetoric. The ethical obligation, then-to use our words wisely and well to express our view of the truth— infuses this textbook, its theories, and its practices. One thing is not in doubt. You already possess character, though it may be a quality to which you haven't given much thought as it relates to your speaking practice. Your character and how you communicate it through words is much more important than speaking skills, which can be taught and learned.

In addition to being grounded in practical ethics, the art of public speaking is concerned fundamentally with the expansion of choice-making. By stating this openly, I wish to position the textbook's philosophy as embracing the values of independent choice and self-determination. According to this view, the advocate is obliged to understand the subject and present it in all its permutations to enable informed choice on the part of the

audience. Audience members, in turn, are obliged to bring their full knowledge and discernment to bear on what's presented in the speech. They then elect to believe or not believe, to act or not act. If either party, speaker or audience, can be faulted for their command of the facts or the reasoning used to derive a conclusion, each is obliged to amend the error. To say nothing would diminish the practice of informed choice and harm it conceptually. When speakers and listeners correct a misperception or wrong implication, each strengthens the other's right to be persuaded by the logic of good reasons, to choose from among authentic alternatives, to determine what is most compelling to them.

It may surprise you to learn how this textbook's belief in the centrality of rhetoric differs from the derogatory manner in which the discipline is viewed today. Nowadays we hear "rhetoric" being characterized as the opposite of "reality." Rhetoric is conceived as a kind of trickery that obscures the truth of the matter. The expression "mere" rhetoric is contrasted against genuine commitment and the prospect of realized action. What has happened to this once-esteemed enterprise? Rhetoric, one of the great liberal arts, was considered indispensable to citizenship and civilization. Rhetoric, which was required study during the Greco-Roman period, gradually ceded ground to allied fields of study such as philosophy and dialectic. Having lost its moorings in logic and critical thinking, rhetoric became corrupted into a practice of producing stylized effects through mannered delivery. An abbreviated insight to the vitality of rhetorical inquiry through the ages is provided by Douglas Ehninger, who identified three great periods in the rhetoric of Western thought: the classical period (fifth century BC to the first century) the British period (sixteenth century to 1830), and the contemporary period, beginning in the 1920's ("On Systems of Rhetoric," *Philosophy & Rhetoric*, I (Summer 1968), 131-144.

The classical period initiated a study of techniques, a handbook approach for any man to follow, to obtain a desired effect upon an audience. The British period abandoned technique to concentrate on the psychology of the audience. Sophisticated developments in epistemology changed the focus of rhetoric to the study of the relationship between the message and the mind. The contemporary period reflected developments in the field of communication studies in the 1950s such as group discussion, general semantics, and social movement theory; these specialized studies, in turn, responded to the exigencies of understanding and ameliorating misunderstanding and conflict after the lived experience of two world wars. Ehninger concludes that each system of rhetoric arose as a response to social and intellectual developments of its time. While we are living in the contemporary period of rhetoric, much can be gained from studying the evolution of rhetorical systems. And while we no longer flock to Faneuil Hall, with thousands more standing in the hot August sun to hear powerful oratory, as did the citizens of Boston of 1826 to hear Daniel Webster eulogize John Adams and Thomas Jefferson we can be spellbound by public speaking even to this day.

Quintilian said something that has not changed over the ages. A public speaker is a good person speaking well. He went on to say that communication is what built the civilized world as we know it. How to actualize Quintilian's definition in one's personal practice has been studied for over 2500 years. This textbook is part of that tradition of practical

inquiry into the art of public speaking. As for my own connection with rhetoric, I come to the subject as teacher, student, and practitioner. While my academic training focused on classical rhetoric and performance studies, experiences in the classroom have, for me at least, effectively broadened the nature, scope, and strategies of effective and eloquent public speaking. In this regard, students have been and continue to remain my best teachers. My students and their speeches have changed me forever, and for the better. I write this textbook because students like you have let me know that this approach and its methods have helped them to find their voices as public speakers. I hope you will be able, at the end of the course, to assert that you and others have become better persons—more informed, more knowledgeable—as a result of your study of public discourse.

In closing, I emphasize that reading about public speaking must not be mistaken for cultivating the practice of public speaking. In your daily practice, then, remember this lovely quotation that captures the need to proceed with compassion for yourself and for others when engaged in communication. The words are by the poet William Butler Yeats, and they say: "I have spread my dreams under your feet; tread softly because you tread on my dreams."

Speaking and listening as an ethical endeavor

When we are born, we communicate nonverbally—through a look, a smile, a cry, a touch. And, as infants, we are able to identify the sound of our mother's voice from the cacophony of other sounds at about seven days. Infants begin experimenting with speech, that is, using words in language, when they are fifteen to seventeen months old. Our ability to communicate is what defines us as human. Kenneth Burke, communication theorist, defined human beings as symbol-using and mis-using creatures. We are able to talk about talk and that is what creates a past and future for us and enables us to comment on our own communication—quite unlike animals who we do not think of engaging in metacommunication (communication about communication) or commenting on their barking, caterwauling, or singing. Whereas humans are self-reflective in saying, "The speech I gave yesterday could have used some work," we do not think that animals talk about the quality of their communication.

Now, public speaking encompasses the act of listening well as much as it does the art of speaking. I want to discuss this because a study of listening may seem counterintuitive in a public speaking textbook. Why should listening deserve so much emphasis? Listening is central because, I would argue, the ethics of public speaking extend equally to consumers as well as producers of discourse. Ethical communication is defined as an exchange of words that facilitates the cultivation of meaning. In fact, while it is important to understand and practice effective public speaking, it is critical that you understand and practice effective listening skills. Why is this so? One reason is because you spend more time listening as compared with any other kind of communication activity. Consider this list:

Writing	9%
Reading	16%
Speaking	30%
Listening	45%

Much of your waking hours, around 70%, is spent in communication. And of the time we spend communicating, most of that time is spent as consumers of discourse. You will need to listen to, seek to understand, and act upon countless messages that vie for your attention and action. Does the following sound like a typical day in your life?

Your significant other puts forth an irrefutable plea for more quality time with you. Your supervisor sends an email stating that, despite putting in for time off, your account reviews must be completed within two days. The DJ on your favorite radio station relates a sexist joke as the laugh track roars. A friend telephones to seek advice about an incident involving her seven-year-old child. Your sociology professor stapled a note to your research paper, enlisting your assistance to build houses with Habitat for Humanity. A television ad insinuates that your lawn care is somehow incomplete without a Garden Weasel, while your dog, a master of persuasion who could teach *you* a thing or two, looks up with melting eyes, beseeching you to take it for its first walk in eight months--in dog years, that is!

There are too many aspects of reality to communicate and too many messages! What we can know and meaningfully share about "reality" is based on selecting from among competing stimuli. So, from a speaker's point of view, you will need to ask how complete a picture is necessary to enable the listener's effective understanding and decision. As a listener you will need to think critically to sort through the many bids for your attention and assets--time, energy, money. And you will need to think critically in order to decide what to do. So, to summarize, the role of good listening is preeminent in your life and therefore important to the study of good public speaking.

Another reason why listening is important is because, while the speaker is obligated to tell the truth, the whole truth, and nothing but the truth, the listener must act as the speaker's counterpart in the communication enterprise. To define oneself as counterpart or equal to the producer of a message is to resist being treated as a passive receptacle for others' communication attempts. For one thing, a listener, too, is a producer of messages, for listeners do speak. We ask questions to clarify. We proffer a response. We put forward our solutions to a problem. We also speak through nonverbal messages. In these ways, verbal and nonverbal, the listener is a proactive communicator who constantly asserts him or herself in the communication process. Also, a listener, through hearing and seeking to comprehend the speaker's message, is engaged in weighing and testing the assertions of others. As consumers of discourse, listeners must not shrink from holding up the speaker's ethical responsibility for communication; ethical communication is a shared privilege and obligation upheld by both speaker and listener. Recognizing this, some indigenous peoples convene councils in which a "talking" stick is passed from hand to hand. The talking stick is a visible symbol of a person's right to speak and the attendant obligation to listen wholeheartedly to the speaker's message.

Moreover, the listener needs to keep an open mind. The listener has to be willing to risk his or her notion of self and the world in order to really listen. The listener must be prepared to listen without preconceptions or defenses. And, in the end, both speakers and listeners strive towards the best in honest communication, whether it is something each party may or may not wish to hear. Pandering, on the other hand, would be saying what the audience might desire to hear. An ethical communicator has a commitment to the real interests of one's interlocutors. Both speakers and listeners seek to improve themselves and others through discourse. One of my teachers, Thomas R. Nilsen, describes the ethical requirements of interpersonal communication as such:

Morally right speech is that which opens up channels for mind to reach mind, and heart to reach heart. It is speech that shows respect for the person as a person, whatever his age, status, or relationship to the speaker; it reveals respect for his ideas, feelings, intentions, and integrity; it reveals receptiveness to his communications, and it encourages self-expression. Such speech creates conditions in which the personality can function most freely and fully. "On the 'optimific' word," *Ethics of Speech communication*, second ed., Indianapolis: The Bobbs-Merrill Company, Inc., 1974 [84-96].

The moral imperative for ethical communication, which originates in interpersonal communication, can be extended to all communication, including public speaking.

As the communication model that follows will illustrate, being part of a speech event is to engage in the co-creation of meaning. More discussion of specific ethical responsibilities will follow presentation of the model, which, being schematic, tends to efface the importance of personal responsibility in communication events.

Communication model

What happens in an act of communication? Someone speaks, sending an idea into the air. And someone who is listening receives that idea. The communication model helps you to understand the components of any given communication event. It provides a way of assessing the opportunities and challenges posed to effective speaking in any situation. Components of the model will be introduced through presenting and discussing a typical scenario: the first meeting of a public speaking class. However, bear in mind that the point of introducing the model is to encourage you to apply it to analyze speaking situations you will face. You will find that the model will enable you to assess the factors in a speaking situation and develop good strategies for effective communication. A model is a schematic that presents how a process works. The "freezing" of an ongoing, circular process and its attendant oversimplification are consequences of putting to paper what unfolds across the intersected dimensions of time, space, and personal histories.

Your speech communication professor is meeting her Monday evening public speaking class for the first time. She begins to explain the syllabus so that her students will possess some common understanding about course goals and objectives. There are not enough seats in the class and some students are standing in the doorway, while the ones who got

there early are sitting in chairs, taking notes, or fanning themselves in the evening heat. Suddenly, a student pushes his way in and distracts everyone with a plea for help: "Is this English 100?"

Components of model and analysis:

The primary- speaker is your class instructor who is introducing course information to the students. The professor usually ends up doing a lot of talking on the first night of class that may create the impression that the speaker, or source of the message, is the most important person in the communication model; however, this isn't the case. The listeners or audience members constantly communicate to the speaker who, in turn, adapts her presentation to the audience. Both speaker and listeners are to be regarded as equal partners and thus are equally important in shaping the communication process.

The listeners are students who are enrolled, or trying to enroll, in the class. Even without saying a word, listeners are communicating to the speaker all the time- through facial expressions, gestures, shrugs, posture, silence, or even getting up and walking away! One interesting way in which the listener communicates with a speaker is by regulating the discourse through conversational cues, such as turn-taking signals that indicate a wish to interrupt the speaker so as to proffer a response or leave-taking cues that indicate a desire to terminate the discourse. A good way to look at this scenario, then, is to regard the speaker and listeners as participants who co-create the communication event. If the speaker were to say, "Libiamo, libiamo ne' calici che la bellezza infiora ..." most speech communication students might wonder whether they are in the right classroom, while those fluent in Italian would rush up to taste the "mirth-giving cup" that beauty adorns. This is a valid point about encoding and decoding a message. The speaker's message consists of communicating information about course expectations, much to the relief of her students. Her message is encoded or expressed in English, which the students must then decode or interpret. Otherwise, like the phrase from the Italian, a listener would hear but be unable to comprehend the sounds that issue from the speaker. You can gain an appreciation for non-native speakers who have been studying English as a foreign language and how they might find the teacher's presentation more challenging to understand than someone who takes for granted his or her facility in the language.

Encoding also includes the speaker's deliberate use of simple, non-technical words for the first class session; specialized course terminology that could be introduced as the semester goes on would probably only serve to confuse listeners at a first class meeting. To speak further about encoding, Italian or American Sign Language faculty who might be across the hall from the speech communication class are using their respective languages to relate their course introductions, and the Italian and ASL students are doing their best to decode what's being communicated. Finally, as your speech communication professor relates course information, she is conscious, to a greater or lesser extent, of using nonverbal communication to clarify the message and hold listeners' attention. It's important to add that a message could be purely nonverbal in nature, that is, not involve any spoken words, but still be profoundly rhetorical. In *United States v. O'Brien U.S. 367 (1968)*, O'Brien burned his Selective Service registration certificate before a crowd to

promote, and to persuade others to accept, his anti-war beliefs. Would you interpret O'Brien's burning of the certificate as a non-speech act or as an act of speech? Different points of view would likely emerge from consideration of the O'Brien case.

Channels in face-to-face communication are the means by which the speaker's message are conveyed and understood by the listeners. In the Monday evening public speaking course, the speaker and listeners see and hear one another. Other channels through which information is communicated are olfactory, gustatory, tactile, or thermal media. In the speech classroom, the students sit in close proximity to the teacher. If someone were wearing cologne in this crowded classroom, everyone would know it. An instructor of an online course might never see the students' faces or hear their voices—a very different kind of learning situation for all concerned. A student participating in an online discussion board may react with distaste while reading a fellow classmates' comment, but unless his or her posting reveals otherwise, no one will be there to witness, let alone learn of, his or her personal reaction. That's not the case with face-to-face communication, where we sometimes learn to hide our emotions with consummate skill. Another characteristic of electronic communication is that the seeming anonymity of posted comments sometimes gives rise to embarrassing lapses in judgment or protocol. But that is different from communication in a face-to-face environment. Perhaps the potential for embarrassment is what makes students reluctant to enroll in a public speaking course—although, once they do, they usually end up as staunch advocates for the value of the course.

If a student were to ask a question to clarify what the speaker said, that constitutes feedback or a response from the listeners. If someone asks, "Did you say that we needed to visit the Speech Lab to view our videotaped speeches?" that would be verbal feedback. Even if the question were redundant or irrelevant to what the speaker said, it would still be a form of feedback. Likewise, nonverbal responses from the listeners, or responses that are unspoken, serve as feedback to the speaker.

Inherent to any communication situation is the concept of noise, which interrupts the transmission of the message. External noise, such as the plea of the student who was looking for his English 100 class, the murmur of voices from the language classes in adjoining rooms, or a whispered conversation between two students in the classroom, could get in the way of the teacher's sending or the students' receiving the message. External noise need not be an auditory distraction as, for instance, when the delicious aroma of a passerby's evening coffee momentarily distracts a student from the speaker's message.

Along with external noise, moreover, is the presence of internal noise. There are two kinds of internal noise, physiological and psychological, that could distract the speaker or listener. Physiological noise is a distraction that emanates from within the body such as being sleep deprived, feeling hungry, or suffering from allergies. A speaker who has no choice but to give a speech despite experiencing a migraine probably cannot concentrate fully on delivering the message; likewise, a listener who feels jittery due to consuming a caffeinated beverage might find it hard to attend to the presentation. Psychological noise,

on the other hand, is a distraction caused by one's thoughts and emotions. A speaker who worries about how his or her speech will be construed by the audience is unable to focus fully on communicating the message. A listener who is thinking ahead to a heavy conversation with a partner that's going to take place after class is likely not fully "present" in the communication situation. As someone noted, a full cup cannot be filled. If you are consumed by self-talk, it is difficult to attend, accurately, to the words of another. Noise in any of its permutations compromises the integrity of messages being exchanged in communication—and the accuracy with which listeners understand them.

To elaborate a bit more on psychological noise in particular, it takes some self-belief and an understanding of the perceptual process to accept and adapt to the cues you receive from the audience. Sometimes, when the audience is laughing at a joke that you felt you related rather skillfully, or else they are nodding their assent to your points, you might feel on top of the world. A connection was built. Communication took place. Public speaking really works. Might it be possible, however, that you've misinterpreted the audience's responses? Were they amused by something else altogether? Were they nodding because it's the surest way to get you, the speaker, to move on to the next point? The speaker could engage in endless and largely counterproductive speculation about the audience's motives. The best advice, then, would be to make note of the audience reaction; adapt, if possible, to their messages to you; and take their reactions with a proverbial grain of salt.

The fact is you cannot really know what the audience is saying to you with their smiles, grimaces, or indifference. If they are a typical audience, they are largely unaware of the impact of the messages they are projecting through their actions. If you are too concerned about why those two in the back row are whispering ... could it be about *you*?... you will distract yourself from communicating the message to the majority of the audience. At the same time, as a listener you must understand that your reactions affect the speaker and his or her perception of effectiveness while delivering the speech. Simply put, audiences can influence the speaker's performance and help or harm the grade a classmate receives. An audience's reaction can cause the speaker to wonder whether the class accepts him or her. Sometimes, though not often, I come across a student critique that expresses disappointment in the audience's behavior during the speech. I remember specifically one critique in which a student asserted that he always paid attention to the other speakers but, when it was his turn to speak, the back row was engaged in private conversations. Please be mindful of your actions and their unintended effects upon fellow classmates. Your actions could profoundly affect how classmates might feel about themselves as they walk up to or away from a speaking situation.

The next component of the communication model is its situational context or where the communication takes place. In the scenario of the first meeting of the public speaking class, the physical context might include the classroom, its configuration of seats, and other environmental factors that affect communication. Speakers and listeners can adapt to the situational context to improve the transmission and reception of communication that takes place. If there is little air circulation on a hot summer evening, the speaker and listener will want to adapt to overcome these challenges. In the scenario that illustrates

the communication model, the heat of the midsummer evening causes the students to fan themselves; if there were climate control, the speaker or audience members could set the controls to cool off the room. If there are too few seats in the class, the speaker could invite the students standing at the doorway to bring in spare chairs from other classrooms. It's valuable to keep in mind that, generally speaking, we are reluctant to rearrange our physical setting—often settling for and making do with the arrangement that is in place when we arrive on the scene. It is the speaker and listener's prerogative to be proactive in order to create a physical environment conducive to communication.

The cultural context of a speech is an important consideration, too. A speech act does not occur in a vacuum; speeches take place at some point in time and space. Given the temporal and spatial location of a speech event, the prevailing values or other salient characteristics of the speaker and audience could affect many variables in communication. For instance, the speech communication professor who is giving her course orientation could probably assume that her students want to pass the course and improve their skills in public speaking. She might go on to extrapolate that this audience might be moved by appeals that discussed the importance of education as a liberatory practice. Or the cultural context of a speech event could play a part in topic selection. In the classroom in the scenario, in a country that is not at war, students might feel free to speak about topics of their choice, such as the relationship of aerobic fitness to cardiovascular health or the differences between male and female corn. By contrast, those potential speakers and audiences concerned with day-to-day survival would find education a luxury and regard many topics as irrelevant and effete. Surely speakers and audiences who are waging a personal battle with under employment and poverty would not be moved by the same appeals that resonate with the hypothetical audience that was described in the scenario. As Sister Wendy Beckett writes in her usual perceptive manner about the context of poverty and its inescapable effects: "Poverty, whether spiritual or economic, leaves us enslaved to work—having it or wanting it—and in either case, without time or energy to look beyond the immediate. [Sister Wendy's American Collection, New York: HarperCollinsPublishers Inc., first ed., 2000, "introduction," 6]" Cultural contexts have a great deal to do with the relevance of a speech and how it might be interpreted and received by audiences.

In conclusion, our discussion of this scenario—the first class session of a public speaking class—in terms of the communication model is useful, but only to the extent that you cultivate an ability to apply the model to any given speaking situation. As you encounter different scenarios in your journey as a speaker, try to analyze the interaction of the model's various components and the potential challenges and opportunities for communication. Below are several scenarios for you to think about and discuss in terms of how they relate to the model:

Scenario 1. You represent students on a shared governance body at your college campus. You have been asked by your college president to prepare a PowerPoint presentation on students' views about bookstore ordering, pricing, and resale policies. You and the other student representatives are a small but vocal minority on this body; the other representatives are faculty, administrators, and staff members. You have amassed quite a

lot of data on students' views about bookstore policies. The meeting begins at 1:00, right after lunch. Discuss the components of the communication model and the challenges and opportunities in this communication event. Provide an analysis of how you will present the statistical information.

Scenario 2. The director of the Child Development Center at your college invites you to speak to the children about the importance of a college education. You are asked to prepare a ten-minute presentation to about twenty 4-year-olds. You arrive after the children have had a morning snack, at around 10:15 a.m. The children are very excited to greet you and gather in a circle around you to hear your presentation. The children repeatedly call your name to get your attention and they all speak at the same time. Discuss the components of the communication model and the challenges and opportunities in this communication event. Provide an analysis of how you will present your information.

Truth-telling responsibilities of Speaker and Listener

"Truth is the only safe ground to stand upon."-- Elizabeth Cady Stanton. The communication model illustrated how a speaker produces and delivers a message that is received by a listener, who then responds in kind. I would like to say a few words about how truth telling applies to the messages we send and receive.

We posit a correspondence between truth-statements and reality. To assert a statement and assert the truth of that statement are one and the same. When we are introduced, I might say: "I'm Kate Motoyama. Pleased to meet you. Wow, how about this weather? It rained in San Francisco this morning!" You would not think twice about my veracity when I identify myself by name, stop to consider whether I am actually pleased to meet you, or have cause to call into question my weather report. Why do you trust me? It is because, unless I have given you cause to think otherwise, you take me at face value. You accept the truth of my statements. We presuppose rules of truth to be normative and obligatory in communication. Take a moment to consider the broad-ranging implications of truth-telling upon communication, whether it be in interpersonal, group, organizational, public speaking, or some other communication settings. The expectation of truth-telling is part of our lives. Imagine, for a moment, what would be the case if these operative rules of truth-telling were suspended. The premium we place on truth-telling is, partially because, the speaker whose words exercise influence upon the listeners must bear some responsibility for their actions.

When a speaker communicates, that is, makes an assertion, we tend to assume he or she speaks from a position of authority. We expect the truth of assertions to be supported by the existence of evidence or a correspondence to reality. I might produce a driver's license to show that I am "Kate Motoyama," submit to a polygraph test to prove I am "pleased" to meet you, or provide a printed report of weather conditions in San Francisco. But we don't typically require such evidence of speakers who advance assertions about the world, do we? In the absence of such evidence is our reliance on others to tell the truth. But truth-telling is complicated. In the above example, the pleasantries, "Pleased to

meet you," for example, is phatic communion that reinforces our relationship in the communication event. Statements of this sort, such as "Good morning," "How are you," and "I'm doing fine," are accepted as polite social commentary that enables a communication encounter to move along and move forward. They are to be contrasted with "social" lies, such as telling a person that you like a tie that you actually find hideous, feigning enthusiasm for someone's musical performance, or complimenting a person whom you actually find despicable. The ethical touchstone is "significant choice," defined by Thomas R. Nilsen as the "degree of free, informed, and critical choice on matters of significance in their lives that is fostered by our speaking." [46]

When a person *intentionally* lies, he or she proffers a false depiction of reality in order to gain an advantage from the telling. A lie can be a deliberate falsehood or the deliberate omission of information that presents a skewed, inaccurate, or partial picture of a situation. When a person *unintentionally* deceives, he or she may have no idea that a falsehood is being promoted. Despite being unaware that a lie is being perpetuated, however, he or she is not absented from ethical responsibility. It might be better, in many cases, to state views in a provisional and tentative manner, to withdraw misleading or unjustified statements from the listeners' consideration, or, simply, not to speak. Going further, if a person is made aware of a tendency of misspeak, he or she might make the effort to listen more than speak. However, the listener, too, must disallow false statements in the communication event. The listener must challenge false statements as defective ones or, in essence, concede authority to the speaker. In the case of being victimized by a liar, the listener has to determine, to the best of his or her ability, whether the speaker's assertions are trustworthy and accurate. A listener is under a speaker's domination when he or she does not acknowledge, or protest, statements that are false or misleading.

Sissela Bok is a philosopher who has written about deception, lies, and truth-telling. Bok believes that by misrepresenting reality through lies—whether out of benevolence or self-interest—we exercise a violence upon the listener, our relationship, and our selves. Deceit is an assault upon another because the deceiver seeks, through telling the lie, to control someone, thus reducing his or her effective choice. Moreover, the deceiver's own integrity, or his or her ethos, is harmed as well through telling the lie:

No one trivial lie undermines the liar's integrity. But the problem for liars is that they tend to see *most* of their lies in this benevolent light and thus vastly underestimate the risks they run. While no one lie always carries harm for the liar, there is *risk* of such harm in most. These risks are increased by the fact that so few lies are solitary ones. It is easy, a wit observed, to tell a lie, but hard to tell only one. The first lie 'must be thatched with another or it will rain through.' [Lying: Moral Choice in Public and Private Life, NY: Vintage Books, 1978, 26.]

Bok does not believe an "absolutist prohibition" of all lies is a tenable position in this world (48). There may be situations where lives are at stake that may be spared by a lie. However, I can provide an example from personal experience that I recall many years after it happened. I received a telephone call in my office from a student who informed

me that his car wouldn't start that morning. He would have to miss his speech that day. Since my class policy was to allow one make-up speech assignment and negotiate a small penalty for rescheduling, he gave his speech a few days later with some points deducted for the reschedule.

When he admitted to me, weeks later, that his car had not broken down, that he had felt badly about what he said to me, and that he confessed the lie to get it off his chest, my reaction was curious. Upon hearing this, knowledge of the lie was put onto me, a person who had no part in its conception. That incident stayed with me for a long time and colored my reactions to students and others in my life. I was unable, for months, to hear any explanation, from anyone, without doubting its veracity. In retrospect, I think I was shaken because the incident caused me to mistrust believing in what I was told—and I resented the incursion of doubt into my life. I saw him many years later, an infant in his arms, and we had a nice conversation. While I had forgiven him, I was unable to forget, and I remember wishing that he would be a good teacher to his son.

Both speakers and listeners, then, share equal responsibility for promoting truth and protecting accuracy of communication. Otherwise, either party would be engaged in pandering to the other. Pandering, according to Plato, is a form of trickery because due consideration is not given to the welfare of the other, nor is there knowledge of the subject matter. A sham "art" feigns concern for the welfare of the soul and body and is based on counterfeit knowledge of the subject matter [Gorgias, 46-47]. To conclude this exposition on the ethics of communication and the important roles of speaker and listener is an example from the life of Socrates. Upon being condemned to die, Socrates gave a farewell speech to his friends about the life of the mind and the high expectations that accrue to the seeker of knowledge. He confessed his own flaws while upholding the ideal:

At this moment I am sensible that I have not the temper of a seeker after knowledge; like the vulgar, I am only a partisan. For the partisan, when he is engaged in a dispute, cares nothing about the rights of the question, but is anxious only to convince his hearers. [Plato, Apology, 41 C; p.51 Hamilton]

What Socrates is saying, it seems to me, is that the ethical speaker is no "partisan" for one side or the other. Rather, he or she is an advocate for truth. Nor does the ethical speaker equivocate, advancing a particular thing in one venue and then contradicting that assertion in another one [Phaedrus, 132]. Ethical communication is not coercive, seeking to gain assent by threatening others, or exploitative, seeking to gain assent by distorting or limiting information, choice, and consequence. Walter Hamilton, in his preface to *Gorgias*, explains best Plato's reservations about rhetoric, which we would do well in taking to heart:

Oratory, we are told, has no more claim to be a genuine art than cookery; both aim at the immediate gratification of the consumer without any regard for his welfare or any attempt to proceed on rational principles, and there is nothing to be envied in the so-called power of the successful speaker, since its results are often as fatal to

the real interests of its possessor as to those on whom it is exercised. 10,
Introduction, 7-17

Plato, who loved Socrates and mourned his execution, is bitterly opposed to rhetoric for the reasons stated above. This opposition should give us pause to consider how powerful are the consequences of our speaking and to use this power responsibly.

Kinds of Oratory: Classical & Contemporary views

"We do not say that a man who takes no interest in politics is a man who minds his own business, we say that he has no business here at all." -- Thucydides, Athenian historian

Classical rhetoric grew out of civic participation. With the rise of democracy after the overthrow of tyranny, the arts of public speaking flourished in the city-states of Sicily and Greece. The first written rhetoric was produced in the Greek colony of Syracuse in Sicily in 456 B.C.E. (The world of Greece & Rome, CH 3, 20). The popularization of rhetoric grew out of the need to serve as one's own legislator and one's own litigator. Every citizen was eligible for the executive body, known as the Council of Five Hundred, that executed the day-to-day business of government and prepared the bills that would be voted upon by the Assembly [Edith Hamilton, *The Greek Way*, NY: W.W. Norton & Co Inc., 1942, 197]. Every citizen belonged to the General Assembly and was expected to join in debates in this legislative body on policy matters such as war and peace, finance, trade, and commerce. The Greeks were a litigious people in a society without an advocate system as we know it today (no lawyers) and a pool of 6,000 jurors, chosen annually by lot, was available to serve as the people's representatives in criminal and civil trials. Given the expectation of full participation in civic life, it is unsurprising that the word "idiot" derives from the Greek for the man who did not partake in public affairs [225]. The temperament of Greek life explains the special importance of deliberative and judicial rhetoric; however, three genres of speeches can be identified in the system of classical rhetoric. These genres are associated with the location where the speech was given, such as in the assembly, the courts, or in a public place.

Deliberative oratory, on issues of State policy, used exhortation and dissuasion as means to urge the audience to take a course of action. These would have been speeches of counsel or advice addressed to a legislative body, known as the Assembly, or to members of the public concerning questions of the State. The orientation of deliberative oratory was the future, because people evaluate issues that require decision as opposed to discussing those things that are already decided. The subjects about which men debate included ways and means, war and peace, national defense, commerce, and legislation (Rhetoric, 21-23).

Judicial or forensic oratory debated past action in order to arrive at a just conclusion. It sought, through accusation and defense, to prove the guilt or innocence of the defendant. Under forensic oratory, Aristotle's *Rhetoric* provides an extensive psychology of motivation for criminal acts, considering the states of mind and motives of wrongdoers. Questions of *stases* or stock issues such as the *stasis* of fact, definition, or quality are still used in debate today: Was the alleged act committed? Did the alleged act cause harm?

Was the alleged harm greater or less than is supposed? Was the alleged act justified?

Epidictic oratory about the character of an individual dealt with praise and blame, such as panegyric speeches in honor of a god. Examples might be a eulogy that memorialized a virtuous individual, or a phillipic that criticized the vices of an evil person; in other words, epidictic oratory was a ceremonial speech that adorned the occasion that had brought people together. The orientation of epidictic oratory, while at times praising an individual, an historic event, or a nation, was really based on a commemoration of the present. Epidictic oratory sought to reaffirm shared communal values of a people.

You can see how deliberative oratory continues to be pervasive today. Deliberative oratory, understood in the classical sense, would encompass speeches concerning issues debated by a legislative body such as the Congress or the State Legislature. Broadening its scope, you can understand that deliberative oratory might include issues discussed by a City Council or Student Senate. Congress might debate, as did the assembly in Ancient Greece, whether or not to go to war against a neighboring state; the City Council might determine whether or not to raise taxes to build a second airport runway; the Student Senate might weigh pros and cons of exclusivity agreements associated with a major beverage manufacturer's presence on campus. In Aristotle's view, deliberative speaking is more important than other kinds of speaking. His treatise, *Rhetoric*, does not discuss informative speaking or communication in settings outside of the assembly and courts. The classical genres are still studied as forebears of contemporary discourse, but we now tend to classify speeches in a functional manner. As opposed to a typology of speeches according to domain, Plato, who was suspicious of rhetoric, held that rhetoric was practiced much more widely:

Is not rhetoric, taken generally, a universal art of enchanting the mind by arguments; which is practiced not only in the courts of law and in public assemblies, but in private houses also, having to do with all matters, great as well as small, good and bad alike, and is in all equally right, and equally to be esteemed--... (Phaedrus, 132)

As Plato expresses through the character of Socrates, rhetoric has universal application in matters great and small. The functional view, that classifies speeches as informative, persuasive, and evocative, gives rise to consideration of how speeches exceed their physical sites and how speeches could serve mixed purposes. A prosecutor's closing argument to the jury could praise the virtues of the murder victim, using epidictic *topoi* in a forensic setting. Or a speech to the assembly on those benefited or burdened by taxation might contain both persuasive and commemorative elements. It is more useful to discuss speeches using a contemporary classification of speeches--in terms of their function.

An informative speech shares information with the audience. An advocate seeks to relate information the audience might find valuable and, if the value of the subject has not yet occurred to them, uses the speech as an opportunity to present information so they may come to realize its worth. There are some textbook authors who make distinctions between "demonstration" and "informative" speeches; in my opinion, demonstration

speeches, which seek to relate information to the audience through some manner of enactment, can be subsumed under the larger rubric of "informative." An informative speech could teach an audience to understand how rhythm and melody work together in music, to perform a simple yoga pose, or to understand the various uses of the banana. An informative speech could enumerate pros and cons of raising companion animals for Guide Dogs for the Blind or of using particular search engines to do online research.

A persuasive speech attempts to intensify the audience's adherence to attitude or action. Generally, persuasive speeches contain informative elements, as the advocate will need to present basic or background information to the audience as a foundation for lines of argument. The characterizing trait of persuasive speeches is generally that the advocate moves beyond the neutral position of providing information to trying to convince an audience to accept a point of view. Moreover, the subject of a persuasive speech must be controversial; otherwise the discourse would be an uninteresting reiteration of what the audience already knows. The test of "controversy" would be whether members of your audience disagree with or are neutral on the proposition you advocate; if all share the same stance on an issue as you do, such as avoiding increases to college tuition or passing a school bond to improve campus facilities, you do not have a controversial speech topic.

An evocative speech seeks to uplift, divert, or amuse the audience. An evocative speech is generally understood to serve the functions of epideictic or ceremonial address, as in speeches given to celebrate a person's life at a funeral, speeches in honor of Cesar Chavez's birthday, or speeches delivered at special occasions, such as presidential inaugurations or high school commencement ceremonies. Evocative speeches could include speeches that entertain the audience, such as an after-dinner speech. For, surely, there is often instruction in delight. However, the importance of evocative speeches should not be overlooked. In times of crisis, evocative oratory, being rooted in the epideictic tradition, can calm, conciliate, and console those who seek to be comforted by its message.

One more thing needs to be said. For accuracy's sake, the division between informative and persuasive speaking needs to be problematized. All discourse is positioned; that is, discourse develops out of its location in a particular time and place or its cultural context. The speaker calls attention to and presents the speech subject as interesting and important enough to warrant audience attention. So, for example, an informative speech on the sun protection factor of sun block reveals that this speaker and audience reside in a cultural context in which basic needs—shelter, food, water, protection—are taken for granted. A speech on SPF would be irrelevant, even insulting, to a speaker and audience that cannot meet minimum conditions for living. An audience in a neighborhood, city, or country that is harried by hunger or besieged by enemy soldiers would have more pressing concerns on its mind. Again, the exchange of information through communication is premised on speaker and listener sharing ways of being in the world, including understanding and valuing things.

Further, a strict division between informative and persuasive speaking is problematic

because both invite audience consideration of a subject. And, as communication scholar Kenneth Burke observed, "attitude" is a prelude to "action." In other words, if an audience considers something important, it possesses a propensity to act towards it in like manner. So, according to these considerations, a strict separation of speech genres is untenable. Speech genres, such as informative, persuasive, and commemorative designations, are more convenient than accurate in their classification of speech kinds.

Methods of Delivery

In the public speaking class, we will use a technique for creating and delivering speeches—called extemporaneous speaking-- that combines the strengths of other methods. Extemporaneous speaking is a term that is commonly used in the field of communication studies, but is not part of everyday parlance. "Extemporaneous" means to speak using an outline, and is the primary method of speaking you will be asked to practice in this textbook. Discussing the several methods of delivery will serve to put extemporaneous speaking into sharper focus.

Manuscript speaking involves writing out a speech, word for word, and reading the text to an audience. Committing a speech to memory or using a TelePrompter are essentially forms of manuscript speaking because the speaker depends upon a speech that was written out beforehand. Memorizing a speech in order to feign extemporaneous speaking is still a manuscript speech because, returning to the definition, manuscript speaking depends on following a prepared address word for word. Manuscript speeches are useful in certain situations. A person who is invited to receive an honorary doctorate and deliver the commencement address at a university would likely prepare a manuscript speech. The President of our country would prepare and read, using a TelePrompter, the inaugural address and other significant orations, such as a speech on the state of the union. The anchorperson on the evening news relies on manuscript speaking, as do many speakers on the lecture circuit.

If you consider the kind of speaking you tend to do in your life, it's unlikely to be manuscript speaking. Manuscript speaking is best suited for life's formal occasions, where precise wording is important to the effect of the message or misspeaking has significant repercussions. If the Secretary of Defense were to make a mistake in releasing vital information to the American public and the world, you can imagine how the error's consequences could be dire and far-reaching. An interesting fact from classical times is that Greek culture, unlike our life and times in an electronic world today, was an oral culture. Speeches were prepared to be sure, but they were delivered and then only after they were put to writing. Some students come to depend on manuscript speaking- either reading from copious notes or committing the speech to memory-because the prepared text appears to protect against the trauma of reaching the lectern and experiencing complete memory loss. But, while preparation is key to success, manuscript speaking has limitations. For one thing, effective manuscript speaking requires skillful physical and vocal delivery. From my experience in teaching performance studies and directing stage productions, I would say that many if not most of us do not speak expressively when reading from text. When a speaker lacks vocal variety, manuscript speaking compounds

an overly subtle delivery. In performance of literature courses, where poems, short stories, drama, and other texts are memorized and performed, students work hard to perfect their vocal variety. And, remember, the difference between students of public speaking and performance studies is that, in giving a speech, you are certainly not "performing" as we commonly understand an actor's playing a role.

Another consideration is that a manuscript, as a completed text, cannot respond to the exigencies of a communication situation. The words remain the same and cannot respond to what is happening during the speech. As a speaker, you will want to adapt to the audience if they seem to be tired or restless. You will want to be able to respond to a question challenging your premises or asking for your sources of information. A manuscript speech affords you less flexibility to adapt ideas to meet unanticipated circumstances. For these reasons, manuscript speaking is usually introduced in advanced public speaking classes because it is less often practiced and less practical than the other modes of presentation.

If you considered degrees of preparedness along the lines of a continuum, manuscript speaking would be on one end and impromptu speaking on the other end. Extemporaneous speaking would lie somewhere in between the two opposites. Impromptu speaking involves delivering a speech with little or no preparation. Because impromptu speaking has an unexpected or serendipitous element, many students regard this manner of speaking with some apprehension. This is a normal reaction because most of us want to have some degree of control over situations we face and most of us wish to emerge from a public speaking situation with our reputation intact. However, the truth is that impromptu speaking most resembles our daily communication practice that we engage in so effortlessly. An analogous situation might be when your English professor refers to a topic of interest during class discussion, such as implementation of the Student Right to Know Act, and invites you to present an opinion on the matter. Another situation might be enjoying a lively conversation on your neighbor's stoop, and the subject turns to the current price of gas. In both cases, you have a limited opportunity to research, prepare, and refine a response on the subject. The challenge posed by impromptu speaking resembles unexpected twists and turns of conversations and discussions in which we participate daily.

In a classroom situation, impromptu speaking is usually assigned to give students a bit of practice in speaking on their feet. You can expect to draw a topic or two and have a choice as to which one you prefer to discourse upon. (Mercifully, you will not draw inane subjects such as "banana slugs" or the dreadful, "Tell us why you like this class.") You then have a moment or two to gather your thoughts before speaking before the class on the chosen subject for a couple of minutes. Most students will tell you that two minutes is a long time to deliver and sustain a speech, and even those who can hold forth on any issue outside the classroom find themselves casting about for words. We'll cover some methods to help make impromptu speaking manageable, enriching, and fun.

Impromptu speaking has limitations that are easy to recognize. Any person will attest that it's a scary experience to walk before the audience, blank out, and have nothing to say. Or

having something to say but saying it badly is a slightly better outcome—but still no real consolation to the speaker or audience, for that matter. Despite these drawbacks, impromptu speaking has wonderful moments. Speakers sometimes rise, no, *soar* to the occasion, surprising even themselves with the excellence of their perfect little speech. Often, students are concentrating so hard during their major speech assignments that they are not quite themselves, so to speak; the impromptu speech can reveal a different, more natural personality and more expressive manner of delivery. Sometimes, because the impromptu is a small speech that may not be graded, students find that it can be a fun indulgence. We all love watching and critiquing celebrity acceptance speeches at the Academy Awards, so sometimes our class tries to see whether we can do these speeches one better!

Another virtue of impromptu speeches is that, sometimes, a student will come up with a parallel, draw a connection, or turn a phrase that is inspired by nothing short of sheer genius. The truth is, while impromptu speeches may seem to be based on spur-of-the-moment preparation, your collective observations constitute the material for impromptu speeches you will give. When you come across an interesting article, recipe, or anecdote, be sure to save it in a folder. You may want to refer to that tidbit at some later point in time. My personal file of quotations, recipes, and vignettes has come to rescue me in impromptu speaking situations. In a sense, I am encouraging you to consider the sum of your daily experiences as preparation for any speaking—but most especially for impromptu speaking opportunities.

Extemporaneous speaking is the method of delivery we will concentrate on in this textbook. This manner of speaking is based on preparing and speaking from an outline. Creating the outline, or arranging the ideas that you have uncovered through reflection or research, will be explained at length under *Dispositio*. Extemporaneous speaking combines the strengths and negates the weaknesses of the manuscript and impromptu speaking styles. Imagine that you've prepared a presentation on how to improve physical presence in communication situations but the audience does not laugh at the story you had planned, seems uninterested throughout the speech, and are quick to leave after the speech. If you were speaking extemporaneously and the audience does not react as you had anticipated, you could acknowledge that you're surprised by their response. You may discover that they felt implicitly criticized by your subject matter or approach, or that they have something else on their minds. You could have addressed that concern with the audience, during an extemporaneous speech, and moved on to present the speech.

Extemporaneous speaking compares to manuscript speaking because, in both cases, there is ample, though usually never *sufficient* time to research the subject and prepare your thoughts in advance of the presentation. Instead of expressing your thoughts in the paragraphs of an expository essay, you build the structure of argument by outlining the most important contentions along with their supporting evidence. While organization is important to an essay, it's essential to a public address. Think about it. People read essays. When you read, you do so at your leisure. You can amble along the prose of some passages, re-read oblique or complicated passages, even stop to look up a word you may not understand. You can put down the essay to go for a walk. And the writer's

conventions of composition, as well as standards of typography and publishing all contribute to the advance reader's understanding. How do you separate words in a series, such as words, phrases, and sentences? Commas. What comes after a completed question? A question mark. How do you signal the start of a new aggregation of thoughts? An indentation that leads into a paragraph. Even typographic conventions, such as the use of underlining, bold face, or italics, as well as footnotes, text boxes, subchapters, even the use of colors, provide information to the reader in making sense of the material.

By contrast, the speaker delivers a speech. A skillful speaker can adapt to the audience's cues of confusion or boredom, or even stop the presentation to respond to heckling or questions from the audience, but the audience must make an effort of trying to make sense of the presentation. The speaker must do the work beforehand of organizing the material so that it makes sense at first listen. In a one-to-many public speaking situation, after all, audience members generally listen to the entire speech, trying to make sense of it on their own. In extemporaneous speaking, then, you begin by preparing an outline. The outline lays out the speech's architecture, its foundation as it were, which has some semblance to structure as might be found in a manuscript speech. The outline presupposes you have researched the subject, selected the important ideas, chosen a method for organizing those ideas, as well as strategies for introducing and concluding the speech. The words you use to "fill out" the outline will differ in practice sessions and in the actual delivery of the speech to your intended audience. In this respect, the surprise and spontaneity of word choices as you give voice to the outline is similar to impromptu speaking.

Considered this way, extemporaneous speaking combines the strengths of manuscript and impromptu speaking while avoiding their weaknesses. But, as with the other genres, extemporaneous speaking has its drawbacks, too. For one thing, learning to outline ideas is challenging. But I assure you that outlining will not always be hard. Aside from learning to use the conventional symbols of outlining, the more difficult part comes in cultivating the clarity of mind to see in the outline the hierarchies and relationships among ideas. For another, you need reserves of patience and practice to become accustomed to using a speaking outline. Any new technique is bound to feel awkward in the beginning. With using an outline, it takes experimentation and practice to use the structure as a guide to developing ideas as you speak. The virtue of an outline is that you can see, at a glance, what are the major and minor ideas and what connects to what in the speech. If you have dwelt on one point due to audience questions and are running short on time, you can easily summarize or edit out less important ideas from the speech while still being cued to reiterate the important points you've stressed. All in all, I hope you will give extemporaneous speaking an earnest try this semester. Many students have expressed that, through practice of extemporaneous speaking, they have finally come to understand the logic of outlining ideas—even though outlining is taught in other fields of study, such as English composition. Moreover, since more assignments at school and work require oral presentations, extemporaneous speaking will help you out in these situations.

Myths and Concerns about Public Speaking

Public speaking focuses only on content. We are moved by the discourse of someone who appears to be plain-spoken or even artless in their speaking. Do you remember the great funeral oration for Caesar that Shakespeare crafted for Antony? Antony claims to be a "plain blunt man who lov'd my friend" before proceeding to let loose anarchy and fomenting rebellion with his crafty speech. I think that Shakespeare understood all too well how prone we are to the appeal of the natural speaker. The belief is that the natural speaker need only speak the truth in order to gain audience assent. If this is really the case, then consider the countless lectures you have heard that left you with nary a thought in your head. Was it entirely your fault that you ended up with nothing? Sometimes, we must take responsibility and admit that this is indeed the case. However, in other cases, we must conclude that expertise and experience did not result in eloquence. The system of American higher education is premised on earned degrees, such as a doctorate or master's degree, that confer upon the holder the right to teach that subject matter. Our educational system does not emphasize training of teachers in pedagogy, or concepts and methods of teaching that might include effective presentation. Mere possession of content knowledge is insufficient to being able to present it well. The art of public speaking must include study of how to present the information that serves as the bases for the speech.

Public speaking focuses only on style. Style is engaging. But public speaking does not equate to sounding good while saying nothing. That is one criticism Plato makes against the rhetor for, despite lacking genuine knowledge in the subject, he can nonetheless make a more persuasive case than the expert in the subject. But to be engaging in the presentation of excellent content, ah, *that* is to be truly effective as a public speaker! To do this, the speaker needs to be a good person who has mastered the content. One of the most astute and articulate treatises on sublimity or grandeur of expression argues that the integrity of the maker must precede, and serve as a premise for any skill of expression. In *On the sublime*, said to be written around the first century, the literary philosopher Longinus lamented the speakers of his time who, despite being "supremely persuasive ... shrewd and versatile and especially rich in literary charm," produced few sublime works of **art** (247). Longinus attributed this lack of eloquence to the decline in good intent and righteous being during his age. Does his criticism sound familiar in our age?

The Monster under the Bed: the Fear of Public Speaking. We know it is there waiting for us. Let's allow ourselves to understand the monster and how it got there by talking about it a bit. First, you need to know that educational policy in your state may affect how communication arts are taught in grades K-12 and the preparation you may have received at the primary and secondary level. In California, for instance, the Ryan Act (1970) redefined teacher credentialing and eliminated speech communication as a single subject area. If you were lucky enough to have formal speech training or participate in forensics, you may have had someone with an English background as your "speech" teacher or coach. One out of 400 English teachers have formal training in communication studies. And your state may have adopted assessment instruments, such as California's SAT-9 examinations; the SAT-9 does not tests speaking and listening competencies, so it

is likely that high school teachers will not teach curricula that will not be tested. If you are like most students, the college course you take in public speaking is generally your first formal class in this subject matter. And, probably because of the vague dread of communication apprehension, you may have put off taking the class until you are ready to graduate. Is it any surprise that, having had little or no past training in the subject of public speaking, and having had no theoretical or practical work with an expert in the field, you enroll in a public speaking course with mixed feelings? Mixed feelings are normal considering the circumstances. You are in good company. You are not alone.

Second, you need to accept that, by enrolling in a public speaking class, you will probably feel uncomfortable some of the time—but I assure you, not all of the time. This, too, is par for the course and I am hopeful those times of inquiry, camaraderie, and fun will far outweigh any anxious moments. The truth is it's ok to be a beginner or a learner; that entitles you to dare, to risk, to make mistakes, to learn about you, to surprise yourself in the process. The difference between enrolling in a public speaking class and experimenting with the subject on your own is that your class will be a safe harbor for you and your efforts. The consequences of experimenting, of succeeding or failing, are far less "costly" to you in a classroom situation- in every sense of the word. We are here to study public speaking together and to share our support and critical perspectives with you, as you will share yours with us. There is a remarkable synergy to being in a learning environment with other classmates, one that will bring new experiences and insights that you could not have attained on your own.

Third, if you remain unconvinced about wanting to push through initial fears of public speaking, converse with friends and acquaintances who have completed a public speaking course. They will probably attest to their improvement as public speakers and to a greater satisfaction with their communication in general. They may admit to an occasional scary or anxious moment, but you will probably conclude that they found their public speaking course to be valuable and, perhaps, even unforgettable (in a good way, of course!). I am always delighted when students reconnect with me, weeks, months, or years after a public speaking class. They tell me they are continuing their journey as speakers, have noticed how appreciated their public presentations are, how much more effective they are in classroom, work, and community discussions, and how they continue to develop their own communication styles. Booker T. Washington, a great American, educator, and orator, said long ago, "Success is not to be measured so much by the position one has reached in life as by the obstacles which he has overcome." You need to take his wisdom to heart. When I read Washington's quotation, I am mindful that, despite my position as faculty and my degrees in communication studies, I may not have had to face and overcome as many obstacles as you, the reader, or the person sitting next to you in class, for that matter. This is probably the case with each one of us, and apprehension about public speaking is just one more challenge to face, to sit with, to understand. I hope the above reasons will fortify you against the monster under the bed. It is there, to be sure, but we grant it more power by keeping silent about it. Alternatively, we might be able to make peace with our fears and use those fears towards the good. When I am charged by the edginess of unease, the work I produce often ends up more inspired.

I wanted to conclude this chapter with some words about communication apprehension because sometimes students walk away from a class, never to return, out of despair over their mastery of the course material. I remember one student who, after a splendid speech of introduction where she presented a Balinese puppet show as a visual aid, returned the following week to say that she had nearly dropped the course. She confessed that she had been so frightened while giving her speech and apologized profusely for having done so poorly. My perception of her was entirely different, as she struck me as natural, comfortable, and connected with her classmates; in fact, she had earned an "A" for the assignment. That is perhaps the fourth and final reason that feeds the monster under the bed—that while anxiety is difficult for others to detect, we feel it all too well within ourselves. My student appeared to others and me as cool and collected because audiences don't usually notice the signs of distress as well as do speakers. In any case, I am eternally grateful to whatever or whoever made her return, week after week, because she was such an asset to the class and our collective learning that spring. I hope you find these reasons persuasive. Or, if you remain unconvinced, I ask that you accept on faith during the first few weeks that your public speaking course will be transformational to you and the lives that you will touch with your words.

Communication apprehension

"You must do the thing you cannot do." Eleanor Roosevelt. Communication apprehension is a fancy and formidable name for what is commonly called "stage fright" or "shyness." While the monster under the bed is the fear of public speaking, that vague sense of dread we've been carrying with us for years, communication apprehension consists of physiological and physical manifestations of high emotion. Physiological or internal manifestations are changes that only you can know about for sure, for you sense or feel the changes in your body. Physical or external manifestations, however, are changes that can be noticed by you or others around you.

Usually, students admit to this truth and are aware of the roles of speaker and audience. We then think about the speaking experience, the truth that they experienced in their own bodies, and what they saw and heard themselves and others doing. The class is full of good ideas as we work together to draw up a long list of symptoms. We then discuss each symptom in turn. The purpose of drawing up a very long list is to show everyone, even those who may not speak up, that communication apprehension manifests in multiple and varied forms. We share some comfort to know that few are exempted from the influence of communication apprehension. Here a typical list of symptoms:

Internal	External
Rapid heartbeat	Blushing
Rapid breathing	Sweating
Shallow breathing	Speaking softly
Butterflies	Speaking haltingly
Queasiness	Speaking a mile a minute
Moist palms	Inappropriate laughter
Changes in vision and hearing	“Ums and “you knows”
Tight feeling in chest	Avoiding eye contact
Panicked practicing of lines to say	Leaning on the lectern
Random, scattered thoughts	Hiding behind the lectern
Short term memory loss	Steering or playing with the lectern
Excited anticipation	Unnatural gestures

Feeling anxious about something new is to be expected and is a completely normal reaction. Even if you have led discussions in class or given client presentations at work, the number of opportunities for public presentations is probably fewer than other kinds of communication in which you engage in on a daily basis. The novelty of the public speaking situation can cause apprehension. And, like all things new, the practice of public speaking can reduce the apprehension over time. When we desire something very much, we keep applying ourselves until we achieve it. Think about how effortlessly you drove your car, motorcycle, or bicycle to class and think back further to what it was like to learn this complicated task of coordinating clutch, gas, brake pedals, or balance. Most infants experiment with standing, cruising furniture, and taking steps at eleven months, but require more tries—and many more falls—before walking with some stability. And, during this time, it's interesting to note, the excitement of new motor activities can affect an infant's sleep. An infant, while barely awake, sometimes practice new skills in the crib. The intuitive impulse towards mastery of something much-desired that is found in infants can be instructive to us. The passion to learn is still within us. Looking back on the achievements of our lives, we will count public speaking among the many things we have learned to do.

Anxiety cannot ruin a speech. Only the way you allow yourself to interpret and respond to your anxiety can harm you. Your goal as a speaker is to communicate a worthwhile message to the audience, so attention should be focused on them and how to best relate information so they understand you. Try shifting the focus of concentration from yourself and onto the message as the audience will understand it. Mistakes such as stumbling over a word, pausing, saying "um," or mispronouncing a name will not ruin your speech; in fact, most mistakes will not be noticed by the audience if you have invested the time into putting together an effective message. While you have an obligation to correct any mistakes of fact, your audience will quickly forget most errors, as they are interested in retaining what is worthwhile—not dwelling upon what was wrong.

Further, we can reframe what we interpret as "fear" into a more accurate reflection of what we feel. Rather than thinking to ourselves that we are "afraid" of public speaking, a blanket generalization that probably is not entirely true, reframe your thoughts as, 'I'm

excited to share with the audience what I know about my subject." Doesn't that more accurately reflect the truth of the matter? It's not that you fear the audience; it's that you care about doing a good job in presenting your subject matter. A speech is worthwhile, and the audience deserves your best work in preparation. If you take the time to present, you can indeed learn to speak well.

Finally, a word about procrastination. Dan Ariely and Klaus Wertenbroch set up an experiment in which students were offered a choice as to when they could turn in class assignments. Students could set deadlines any time before the last day of class, but they had to tell the professor of the chosen deadline on the first day of class. They would be penalized if they missed their self-imposed deadline. A control group was established that had deadlines set by the professor. Ariely and Wertenbroch found that students were willing to self-impose deadlines to overcome procrastination, even though they may have lost points in "missing" the deadline. Students with self-imposed deadlines scored lower than those with deadlines set by the instructor, though the lowest performance came from students who set no deadlines. [Psychological Science, May 2002, Vol 13, No. 3, 6 seconds] Procrastination may be avoidance that manifests in this manner.

Conclusion to pages 3-25

"The one who asks questions doesn't lose his way." Akan proverb. The Foreword introduced a model of communication so that we could understand better the interrelated components in any speech act and apply it to communication situations we encounter. We learned about the genres of speaking and modes of delivery and, most important, emphasized the ethical nature of speaking and listening in communication. Rhetoric is the rationale of informative and suasive discourse. [Bryant "Rhetoric: Its Functions and Scope."] Rhetoric is a method, an instrumentality, and a subject matter to be studied in the world of contingent human affairs. It is the art of adjusting ideas to people, and people to ideas that is the focus of our studies. Some of the perspectives of Aristotle, born in 384 BCE in Greek Macedonia, were related with respect to this textbook's view on ethics. As Aristotle suggests, ethics is the practice of a lifetime:

Human good turns out to be the active exercise of the soul in conformity with excellence or virtue, and if there is more than one excellence or virtue, in conformity with the best and most complete. But this activity must take place throughout a complete lifetime, for one swallow does not make a summer, any more than one fine day. Likewise, one day or a brief flight of happiness does not make a man completely blessed or happy. -Nicomachean Ethics, Book I, 1098

The introduction asked you allow yourself room to practice enjoying—as opposed to fearing—public speaking. It stressed the importance of the word, of being a person of your word, of using words responsibly. In the same way in which Muslims believe that writing is sacred, ancient Hawaiians believed that words have mana or spiritual power. Consequently, to speak is to revere something sacred. We aspire to be speakers who can express ourselves without embarrassment to our selves or our ideas. The student of public speaking must scrupulously avoid innuendo, unqualified statements, and half-truths. As

knowledge, practice, and skills in communication bring about new confidence in our abilities, we might aspire towards excellence as we personally define it. "Sublimity is the true ring of a noble mind," Longinus said in the treatise *On the sublime* [144-5]. The line uses the metaphor of the bell that, being cast of pure substance, "rings true" when struck. The speaker's substance, what you and I are made of, our mettle as it were, enable our words to "ring true" to ourselves and to our audiences. Public Speaking must be an enterprise that ennobles the spirit and choices of all involved in it. And so, let us ask ourselves, in the words of the late, great Supreme Court Justice Thurgood Marshall: "What is the quality of your intent?"

Coping: Understanding our stress and some ideas for handling it

There is a vitality, a life force, an energy, a quickening that is translated through you into action; and because there is only one of you in all time, this expression is unique. If you block it, it will never exist through any other medium and it will be lost. The world will not have it. You must keep that channel open. It is not for you to determine how good it is; nor how valuable. Nor how it compares with other expressions. It is for you to keep it yours, clearly and directly. –Martha Graham

Probably, some of us are here because the prospect of public speaking is a painful experience. But there is a difference between pain and suffering. It can be painful to work through long-held apprehensions about public presentation. It can be painful to get up and speak in the presence of others. It can be painful to make mistakes and to have to rethink our performance. Pain cannot be avoided but, if you sit with it long enough, it can be felt and accepted. That is one reason that evaluation or critique is important to our personal growth; while the advice of your teacher or classmates gives us useful feedback, it is our self-assessment that helps us come to terms with, and accept our speech act. And in fact, sometimes our pain can be transforming--a great teacher.

On the other hand, when we are always running away from pain, we end up suffering. When we've gone out of our way to avoid taking that one public speaking class or when we've absented ourselves from opportunities to speak, we suffer. Knowing the difference between pain and suffering can help our fears about public speaking to subside. This chapter on "Coping" provides myriad ways of thinking about and techniques for working with our fears of public speaking.

Understanding our body's reactions to stress.

In "Foreword," I describe an assignment that asks students to envision what it feels like to give a public speech. Students close their eyes and, as they actively visualize, I walk up and down the aisles and have them experience what it would feel like were I to choose someone to speak, right then and there. The exercise triggers an adrenaline rush that can create sensations of communication apprehension for the students. Internal changes lead to external manifestations, such as a blushing face, trembling hands, or a shaky voice. The *attribution* that one fears public speaking could lead to avoidance, such as feeling sick, losing one's car keys, your cousin needing a ride to the airport, or having countless

other things get in the way so that you are simply unable to show up to speak. The sensations you are experiencing need not lead to the *attribution* that public speaking is a fearful thing. As a speaker, you will want to develop a relaxed concentration even though the body's adrenal steroids have activated your energy resources. Allen M. Schoen explains the body's physiological response to stress:

Your heart rate is increasing, the blood vessels in your extremities are constricting, the muscles in your shoulders, neck, and face are tightening. Some parts of the brain, including the sensory cortex, the thalamus, the amygdala, and the hippocampus, begin to release biochemicals that stimulate the pituitary gland to release ACTH (adrenocorticotrophic hormone). This goes into the bloodstream and acts on the adrenal cortex, the outer part of the adrenal gland, causing it to release steroid hormones into the circulatory system [Allen M. Schoen, *Kindred Spirits*. New York: Broadway Books, 2001, 185.].

The amygdala is the part of the nervous system responsible for primal emotions. The hippocampus is the part responsible for memory. It's unsurprising that when we feel wrung out by strong feelings, it can be difficult to remember and attend to the task at hand. Conversely, we experience an entirely different sensation when we are happy or imagining a situation in which we are happy: "If you are imagining well, you will soon feel the release of 5-hydroxytryptamin, serotonin, enkephalins, and endorphins, neurotransmitters: all chemicals that make us happy, the same ones we feel after a good physical workout." [186] Students often report experiencing this pleasant sensation at the conclusion of their speech.

Recognizing the physical sensations that attend the release of biochemicals is empowering. We interpret sensations we're experiencing to ascertain whether we are anxious or content. As you learn to recognize the body's changes, you gain the understanding that it *is you* who controls how the sensations are interpreted, that how you interpret a particular sensation as "fear" or "anticipation" is volitional. Knowing that we are the source of our attributions is opposed to having the sensations directing or controlling you. Zen practitioners speak of cultivating an "unmoving" mind. Having an "unmoving" or calm mind doesn't mean that we aren't experiencing ideas or feelings but, rather, that we are able to notice them as they occur. As we notice these sensations, we respond to them as we choose. David Fontana explains the practice of mindfulness in this way: "We achieve mindfulness by focusing fully on the present moment without being lost (as we usually are) in thoughts about the past or future, and in associated fantasies and anxieties. To be mentally absorbed in anything but the present is to be centered not in reality but in ideas *about* reality. [SF: Chronicle Books, 2001, 8]

Even after many years of teaching, I experience strong sensations whenever I'm in a group or public speaking situation. Even the anticipation of teaching a class gives me a sense of restless energy. I prefer to schedule any social meetings after classes because teaching will be on my mind. Most students are surprised to learn that I am learning to be in the moment-as opposed to anticipating the speech event to come. While I may make a fairly realistic attribution about the sensations I'm experiencing (that is, I am pretty

certain my audience will be charitable towards me and what I have to say), I am still coping with public speaking. I am constantly working on achieving an inner clarity. My advice to you is from a learner to a learner.

Reframing our thoughts about public speaking

Having the proper attitude will help you "be" with communication apprehension. For one thing, it is natural that the prospect of public speaking is not high on one's list of "favorite things;" I know that I, for one, would rather be watching my pups dream, stake the sweet peas in the garden, or whip up a bittersweet chocolate soufflé rather than prepare for a public speech. I'm not alone. Public speaking is ranked first among fears, even before fear of death or of large hairy arachnids. Being fearful puts you in the company of many famous persons, some of whom have gained repute as legendary speakers, such as Daniel Webster or John F. Kennedy. Anxiety cannot ruin a speech and most mistakes will pass unnoticed. Stumbling over a word, losing your place, reversing words, or committing the occasional gaffe will not put your audience in an uproar. The best course of action is to continue to focus and stay with the speech outline. Now, if you leave out something important or say something incorrectly, you do have an obligation to correct mistakes of fact. But in the end, a speech is only a speech. Public speaking is communicating so that the audience understands you. It's not as momentous as the many other occasions you will encounter in your lifetime—making public your commitment to your beloved, deciding to return to school, making new career plans after being laid off, or seeing your child's first smile. A speech is just a speech and it is only *this* speech. This speech is not the be-all and end-all of recorded history and human time. Accept it for what it is.

Besides, mistakes, pratfalls, fiascoes, and disasters are part of life. Our learning about how we are in the moment of the lesson is more important than chasing after an impossible perfection. Learn to be in the moment as opposed to wishing to be at a time other than the now, engaged in the act of speaking. Beauty is the thing entire—including any imperfections. Many popular public speaking books or self-improvement courses can come across like cookbooks that promise a good result. Follow directions, behave according to formula, do things just so and you will achieve success. But how many times have we followed a recipe to the letter only to be disappointed that it didn't taste the way we remember mom's cooking? It's because she had a knowing for the process and product, even if she couldn't put it into words and measures. Reliance on directions and rules, even those in this textbook, can undermine our own resourcefulness and accumulated wisdom. We want to try to cultivate our own "knowing." Mistakes contribute to our "knowing."

Some good strategies to compensate for fear:

"All growth is a leap in the dark, a spontaneous unpremeditated act without the benefit of experience" –Henry Miller

Breathing

Taking a moment to notice your breathing can create a still space for personal regeneration. It helps greatly if you are able to lie down on your back and relax. Notice how your body feels. If tension resides in any part of your body, notice that. Begin by slow taking a deep breath, using three slow counts to do so. Hold it for three counts. Exhale for three counts. Try it again, placing your hand on your abdomen. Taking a deep breath in three counts, hold it for three counts, and let it go for three counts. Noticing the intake and outgo of breath is a powerful way to become deeply relaxed. Practice enjoying the sensation of breath.

Relaxation through isometrics-stretching and tension release

Sit on a chair with an upright back and legs, such as the chairs in your classroom. Take an in-breath using 3 slow counts, hold the breath for 3 slow counts, take an out-breath for 3 slow counts. Do this 3 times.
Stretch your arms to your sides, over your head, back down again.
Move your head from side to side; move it forward and down and then back.
Put your head into your hands and relax your scalp.
Move your fingers down the back of your neck and pay attention to any sore spots.
Stretch your legs in front of you, flex your toes toward you, point them away; flex them again and put your feet down on the floor.
Stretch your upper body up as high as you can. Sit as far back in the chair, back straight against the chair's back. Relax your hands, palms up, on your thighs. Feel the chair support you.
Close your eyes and lower your head. Continue your breathing.
Do this several times and then open your eyes.

Relaxation through visualization

Using your hand can help guide you through an experience of centering your self. Use your non-dominant hand to assist you with the visualization, holding it open and relaxed, palm facing up. With your dominant hand, begin the experience by grasping each of the digits as invited by the exercise:

Thumb: imagine a safe, serene setting. Try to see, in your mind's eye, the sights, sounds, and smells of a place that is your sanctuary. Experience feeling refreshed.

Index: remember a person who inspires or supports you. Try to see, in your mind's eye, this person's face as he or she appears to you. Gaze upon that face and experience feeling safe.

Middle: remember an accomplishment that you are proud of and what that felt like.

Ring: remember the support shown you by members in the class

Pinky: visualize yourself giving a speech in a manner that pleases you.

Use mental reframing

"Excitement" is any strong feeling we experience. We can be moved by fear, anticipation,

shame, joy, or anger. Excitement predisposes us to action because any emotion can stir us into activity. Rather than interpret our body sensations as "fear," try reframing it as "excitement," as in "I'm excited to speak about something important to me" or "I'm excited to share a perspective on an issue that matters to all of us." Take a new perspective towards interpreting the speaking opportunity. Consider it a moment where you have a chance to interact with audience members. You may experience a moment of personal power in rethinking the opportunity for discourse.

“This suffices”

The moment that brings discomfort and uncertainty can be one that we want to avoid. Sometimes when we feel edgy, anxious, frightened, consider how we turn to the usual palliatives—a cigarette, a drink, working out, going for a drive, getting into an argument. These are all ways of avoiding engagement with our feelings. Instead, we could try to sit with our feelings and get to know them instead of escaping from them, dulling their effect, or covering them up.

One exercise is from a Tibetan teaching by Tulku Thondup. Whatever is given to you, look at it and say, "This suffices." According to Brenda Shoshanna, "This is a practice of welcoming all that life offers. It is a way of calming the ravenous being inside that refuses to accept what is given and be satisfied. Another way of saying this is, "Thy will be done." Or, "Thank you." (Zen Miracles: Finding peace in an insane world, NY: John Wiley & Sons, Inc., 2002]

Seeing value in creative conflict

We all want to be liked, accepted, and respected. One reason we refrain from public speaking is the fear of putting out our ideas for criticism and potential conflict. The Japanese concept of *wai-gaya* holds that conflict can be harnessed as a transformational element. Avoiding conflict essentially removes you from the company of those who might disagree with you or see things that you would not have noticed, creating blinders in our vision. We cannot script what others will say, but we can be prepared for what they might say and be prepared to give the speech. We may fear conflict but, to gain fuller sightedness, we need conflict that, while maintaining a sense of respect for others, enables us to state differences openly. We need difference to bring unknown or unstated issues to light.

When conflict occurs and discussion becomes heated is the time to observe and be in the moment, not to retreat. Some people become loud. Others accusatory. Others unpleasant. Some become sarcastic. Some vulgar. A few, like my father, become very very quiet. You have your own ways of getting mad too. Know these ways and, when you start to feel the press of anger, step back and use the breathing exercise: three seconds in- breath, three seconds hold, three seconds out-breath. Listen and look to their positive intent, trying to be able to state their points in their words and to their satisfaction—not yours.

Besides, engaging in significant debate is part of public discourse that serves our values. A clash of ideas can strengthen democracy and lead to a well-considered decision.

Listening

*After the long letters
have been written, read,
abandoned, after
distances grow absolute
and speech, too,
is distance, only
listening is left.*

*I have heard the dark hearts
of the stones
that beat once in a lifetime.
--William Pitt Root*

Listening is a process of communication that is more important than speaking. After all, if no one is listening, what good are our words? If we considered the relative amounts of time we spend in communication activities, we would find ourselves engaged most often in listening. Folk wisdom says that we listen a book a day, speak a book a week, read a book a month, and write a book a year. Yet, it is an undeniable fact that the relative amount of formal classroom instruction received in listening, speaking, reading, and writing is inversely proportionate to the frequency with which each communication activity is engaged. Were we to receive formal training in what we practiced most often on a daily basis, listening would be infused across the curriculum.

From Hearing to listening

Hearing: physiologically receiving the message and attending to it.

Hearing involves the reception of sound waves, perception of sound in the brain, and subsequent auditory associations. Imagine that you are privy to a conversation in which a classmate is introducing you to his mother. The catch is that they speak in a language you do not understand. Since you do not share the symbol system that the other interlocutors effortlessly encode and decode, even mundane expressions come across as fraught with meaning. Occasionally, you might catch your name in the conversation—but you cannot make sense of what seems to you to be an undecipherable stream of sound. Since you cannot identify words, syntactical structure, or grammatical rules, you cannot assign meaning to the discourse. If you are deaf or hard of hearing, you are unable to physiologically receive the message or else receive the message with varying degrees of difficulty. A person with a hearing disability is entitled to accommodation, such as translation services, so that he or she may participate fully in activities such as school or work. Sometimes, a person may not realize the extent of the hearing disability or else, like my father, tries to do his or her best to live with the disability. Dad uses a hearing

aid, which he considers an annoyance, in addition to experiencing hearing that is compromised by competing noises or ambient sound. I have learned to take care to face my father so that he can see my mouth, enunciate my words, and be willing to repeat the message. My willingness to work with my father is part of being a good listener.

In addition to physiologically receiving the message, hearing involves attending to what is heard. Attending refers to the ability to focus on, or foreground, one message while excluding extraneous distractions such as side conversations or background noise. We have an amazing ability to "zero in" on a conversation when someone who makes us feel defensive mentions our name or when—at the other extreme—the voice of a loved one, such as our baby's cry, calls us out of inattention. Commensurate with attending is the ability to "zone out" on a conversation when we aren't interested, much in the same way we become inured to the ruckus of the early morning recycling truck after we've lived in the same apartment for a couple of months. Unfortunately for all concerned, many of us, at some times in our lives, perhaps even minutes ago, feigned the act of listening to someone who would be deeply wounded had they known we were, indeed, absent.

Understanding: processing the message

Understanding the message involves taking what you have heard and attended to and trying to make sense of it. When you share a language code with another communicator, you are able to parse the words, syntax, and grammar as you participate in the conversation. Communicators fluent in a language code instinctively look for and recognize patterns that help in processing the message. Encoding patterns of arrangement, such as ordering ideas by chronology, space, cause-effect, problem-solution, pro-con, or natural divisions of the topic, enable messages to be decoded or made more understandable.

Understanding any message always ends up being a culture-bound enterprise, however. While language does not determine the way we see the world, language influences the way we "make sense" of the message. In the same way that one syntactic rule in English is that adjectives precede the nouns they modify, e.g. fat cat, the syntactic rules of other language systems reverse the rule (cat fat). In still other languages, the adjectives sometimes precede and at other times succeed the noun, as in French, and the meanings change depending on where the adjective is placed.

Remembering: retaining the message

Remembering is an important part of listening because if the message is immediately forgotten, questions about the speaker's intent or message efficacy become moot. Some of us are challenged by unreliable memories, but there are active steps that may lead to a better memory. One of the most important steps is to cultivate a genuine desire to remember what is said. The desire is premised on the belief that there is value in what one hears. If the listener makes it a priority to remember what has been heard and understood, the message is more likely to be retained. In addition to a desire to remember what has been listened to, we can learn some techniques to improve our memory.

Interpreting: determining the deeper meaning of the message

Interpreting involves examining the tacit and unstated assumptions we use in making sense of a message. The vagaries of interpretation explain why individuals reach different conclusions about an identical message. A message may appear to be straightforward such as the chief executive officer relating that the state's projected balance is a \$17.5 billion deficit. Yet the message may be severally interpreted. Someone may know that the Legislative Analyst's Office, but not other reliable sources, is the sole proponent of the \$17.5 billion deficit projection. In questioning why the most severe fiscal condition was presented by the chief executive officer, we see this individual interpreted the information so as to question the motives of the person presenting one view as if it were an established fact. Communicators' differing interpretations contribute greatly to the complexity of communication.

Evaluating: making a decision about the message

Evaluating involves examining whether the message is credible and determining how to think or act toward it. For instance, does the receiver need to learn how to listen to others who speak with an accent or who are learning the language? Too often, when we are unaccustomed to the way a person speaks or are put off by small mechanical errors, we evaluate the message as lacking in value and dismiss it. I saw this time and time again when tourists dismissed speakers of Hawaiian Creole and would look to their tour guide who would essentially say the same thing. Probably all of us have engaged in this kind of linguistic chauvinism, as when we half-listen to grandparents relate a story we have already heard with all their quaint expressions.

Responding: deciding whether to send a message back

Responding involves verbal and nonverbal ways of acknowledging that a message was heard, attended to, and considered.

Barriers to listening

What gets in the way of listening? It's hard to pay attention because of a number of factors, including the following:

- lack of energy due to poor diet or sleep debt, which can be remedied by eating a proper diet and getting enough rest. If you're going to party, you know you will pay the price.
- lack of effort because it may not seem important to pay attention can be remedied by finding good reasons to listen
- biological factors such as Attention Deficit Disorder or Attention Deficit Hyperactive Disorder can be remedied by getting therapy, learning what might be limitations and applying strategies to cope

- different learning styles can be remedied by discovering and adapting to your learning style
- the thought-speech differential can be remedied by using the extra time to listen for the main idea, test the supporting evidence, apply it to your own experience
- listener apprehension can be remedied by using some of the techniques for coping, such as reframing, active visualization, breathing techniques, progressive relaxation
- Listening critically to discourse is one way in which we affirm our capability for rational and independent choice. We listen to messages to determine whether we are represented as persons of intrinsic worth and whether the attitude or action we are asked to embrace is one that contributes to the well being and betterment of ourselves and others.

Exercises Interpreting situations: understanding our assumptions

Get together in a small group. All group members are to take turns responding to each of the following statements. Be candid in your response. At the end of each round, discuss your responses and how they might influence your judgments and evaluations.

When a student's telephone service has been disconnected, I assume...

When I see a student come out of class crying, I assume...

When a student says to the office assistant, "How long will it be before the Dean can see me?" I assume...

When a student walks in late to class, I assume...

When a faculty member refers to her partner, I assume...

When a faculty member says he cannot attend any division or departmental meetings this year, I assume...

When a faculty member is taking a stress management seminar, I assume...

When a faculty member is popular with students, I assume...

When the president cancels a scheduled appointment, I assume...

Adapted from Judi Brownell, *Listening: Attitudes, Principles, Skills*.

Inventio

"I am large/ I contain multitudes." Walt Whitman, *I Sing the Body Electric*

This chapter provides information on

Using brainstorming to take stock of potential subjects

Exploring ideas about a few selected topics

Determining what ideas in the selected topic might go together or support other ideas

Using norms of informal proof to analyze the selected topic

Finding and researching your material, called *inventio* in classical rhetoric, is the

foundation of a successful speech. Plato, who mistrusted rhetoric, believed the art of speaking encompassed knowing the rules of speaking but, equally important, possessing an intimate knowledge of the subject and of the nature of people.

Many students feel that they lack the requisite expertise to generate material for speech content. And, indeed, one certainty about being in a public speaking class is that you will be humbled by a renewed respect for the scope, complexity, and subtlety of human thought and emotion. I grant that it is sometimes hard for any student of life to see--without stepping outside of the self--the extent to which one has come to know a particular subject. One student, Christine, had been making raspberry jam for many summers but had never stopped to think of herself as knowledgeable on the subject. If Christine's sense of knowing and seasoned hands could tell the tale, fellow classmates would benefit from her long experience in putting up fruit. Another student, Vigi, was a long-time pupil of a famed dance teacher in San Francisco; however, it didn't immediately occur to her that she had expertise in the art of kathak (classical North Indian) dance that she could share with classmates. Or consider Sergei, who learned through his rounds as a hospital aide the proper way to take and interpret a patient's blood pressure. Since many of us don't have a clue as to what is happening during a routine blood pressure reading, Sergei would be doing his classmates a service in demystifying the process. All these subjects could be opportunities missed unless the speaker does some soul-searching into what he or she knows ... and does not know.

That last statement is not meant to be paradoxical. In fact, we can learn from everything. Knowing what one knows and does not know is an important part of subject selection. Perhaps the latter part of this statement needs explanation. While knowing what one *doesn't* know may not appear to offer value; on the contrary, knowing what one does not know helps the speaker delimit the contours of the subject as he or she understands it. There is value in knowing what will not work for you as well as in knowing what you wish to speak about. It is not uncommon, upon being given a new assignment, to have no clear direction or solid ideas about subject matter. The following loci -locations or commonplaces — will help you prospect for speech topics during the invention process. They will help you think about what you know, do not know, and wish to know.

Loci for subjects

- Where does one go to find speech subjects? The most intuitive place to locate possible topics is within the realm of your interests and experiences. What is your heart's innermost request? If you contemplate activities that engage you to the point that you nearly lose track of time and everything going on around you—when all existence seems contained in the activity—that would indeed be a fine subject for a speech. Another path would be to consider your vocation or avocation, as your life's work or play contains many possibilities for valuable information that could be shared with your audience. Or choose something that makes a deep impression on you and about which you would like to learn more. It is indeed the case that you truly come to know a subject in teaching someone else about it; the act of explaining, of making the material make sense and come to life for the learner, sharpens your knowing and teaches you what can be explained with

ease or what proves challenging to explain. Looking to your self as a source of speech topics is important. Many students attest that speaking about a subject that is personally meaningful enriches the speech by virtue of that special connection. They gain confidence because they can speak about that which they know.

- Another place to find possible topics would be to look to the audience. While you may not wish to select a subject where you need to start from scratch, taking your cues from your audience's interests would guarantee their attention, at the least. A recent and significant change in tax laws that affect how fellow students might benefit from filing taxes differently provides your audience with a stake in listening to, and learning from, your speech. If you feel uneasy speaking about a subject with which you have little or no initial connection, you may want to avoid a subject that is generated solely because of an audience's potential interest. You would find yourself on safer, more familiar ground selecting something that resonates with your life and experiences.
- A final place to locate speech subjects would be to look to the occasion. In a public speaking class, there isn't as much opportunity for variation in the occasion because all students are given the same assignments to complete during the course of the semester. Outside the classroom, however, a vast variety of occasions can give rise to discourse and suggest possible subjects to the speaker. You may be invited to commemorate "Day of Remembrance" on February nineteenth and be moved to speak about how the incarceration of Americans of Japanese ancestry during WWII should remind us to remain active in struggles for social justice. Or you may decide to speak, on the appropriate day, about the principle of umoja (unity) as part of a community Kwanzaa observation. You may find yourself part of a delegation before your institution's board of trustees, advocating in behalf of raising the hourly wage of student workers. A commitment ceremony would be a splendid opportunity to share stories about the betrothed, while a memorial service might enable you to offer a heartfelt reflection to honor the life of the deceased. As these examples illustrate, the content and tone of your remarks would be greatly influenced by the occasion.
- Commit ideas to paper

To better gauge what's inside your head, write down potential speech topics on a piece of paper. Do this early in the speech development process, and do so in writing. Mentally going over possibilities usually proves frustrating because our thoughts are volatile and ephemeral. Recording your ideas on paper or in electronic format gives you something to push off from. You can have many thoughts on potential business endeavors to use an analogous example, but, once you are ready to make a fuller exploration, you need to commit your ideas to a business plan. It makes good sense to invest 15-30 minutes to jot down possible subjects. Do so quickly and do not judge the subjects as you write them down. The process of recording all possibilities that come to mind, including those that seem impossible, zany, or impossibly zany, is called brainstorming. In brainstorming, the free generation of ideas—a right-brain function—takes precedence over evaluation of ideas—a left-brain function. The value of brainstorming is that, by recording what immediately comes to mind, all possibilities are included for consideration. There's a

difference between the possible and plausible. Both are in the realm of reality, but what's "plausible" is more likely to happen than what's "possible." But these are determinations to make after you memorialize your thoughts in writing. Everything remains a possibility when you haven't activated your inner censor.

After you have brainstormed your own list of potential subjects, go over the list to think about these things:

- Is the subject in my area of expertise?

The argument has been made that students overlook potential speech subjects because they do not claim expertise in those areas. It may surprise you to know that, when the shoe is on the other foot, even faculty members are reluctant to consider themselves "expert" when it comes to being interviewed as a source for a news story. I'm a case in point. As for we students and teachers, it may well be that we are disinclined to make too much of our credentials or reputation in a particular subject area. On the other hand, the audience expects the speaker to have, at a minimum, slightly more expertise on a subject than they themselves might possess. A speaker who is inspired by a philosophy lecture may succeed in communicating his or her excitement about existentialism—or else come to realize that it was the lecturer's long experience and skilled presentation which created the impression that the subject would be easy to present. As Socrates says in *Phaedrus*, "In good speaking, should not the mind of the speaker know the truth of the matter about which he is going to speak?" [131, *Phaedrus*. The dialogues of Plato, trans. Benjamin Jowett, Chicago: Encyclopaedia Britannica, Inc., 1952: 115- 141]

- Is the subject too technical or too large?

Our expertise, even if we choose not to acknowledge it as such, often keeps us from "seeing" a subject's complexity when viewed through a beginner's eyes.

Is the subject too simple?

Contrasted with the gel DNA speech would be the subject that is too elementary for a college audience. Occasionally, someone will get the notion that the class would learn from a demonstration speech on how to make a peanut butter and jelly sandwich. Such a speech would likely add little to the audience's understanding of the subject, unless there were some interesting points to be addressed in the speech. Examples might be discussing the presence of aflatoxin in peanut butter substrate or revealing how George Washington Carver's work on crop rotation led to related new discoveries of uses for the peanut. Yet, incidental information could transform the speech focus from making a peanut butter and jelly sandwich into something quite different. The resulting speech, about a familiar process with scientific fact or historical digressions, could be a talk that has lost its moorings.

It is safe to say that some information has become widely understood in our culture, such as making a peanut butter and jelly sandwich. However, things familiar to even the

children of other cultures, such as sholeh-zard (Persian saffron rice pudding) or mamoul (Syrian date-filled, molded cookies)—to name two delicious examples—may represent new material to the majority of the audience and serve as appropriate speech subjects.

- Is the subject of interest or value to my audience?

When facing diverse audiences—which will very likely be the case for you given the dynamic demographics of our nation—try to anticipate and understand the audience's experiences, desires, and needs. The subject that is your heart's passion might lose something in the translation through no fault of your own. Have you heard of the saying, "When the student is ready, the teacher will appear?" What I am suggesting is that, sometimes, the audience may not be ready to receive the information. It could be due to identity positions that, in turn, affect audience receptiveness toward certain topics. An audience predominantly composed of high school students and traditional first year college students would likely be unmoved by a speech on the health of the Social Security Administration. Such an audience might be more interested in learning why the money they worked so hard to earn is taxed, and what purpose is served by those taxes. I once had a student, a high school junior, whose parents had the means to indulge his avocation of day trading. Being exceptional in this regard made his speech subject, day trading, difficult to relate to for the majority of the audience.

Of course, to return to the saying, it's possible to prepare students to receive the teacher's lesson. Once again, your forethought and facility in adapting the material can help the audience see the subject's value and benefit to them. What touches the audience most closely is what an audience best relates to. A subject that affects the audience in terms of time, place, or relevance is more likely to be attended to, acted upon, remembered. For this reason, Aristotle notes that "Events of the recent past or the near future are more piteous [than remote ones] ..." (Cooper, 122, 2.8) Take, for instance, events that occur halfway around our world. While we are citizens in a global village, we are more spurred to thought or action by an event's proximity to us. We may be more interested in something that is occurring at the moment, as opposed to something that took place last year or even last week. We may take arms to remedy an injustice that is situated in our neighborhood as opposed to those that are taking place far away. This is what's referred to as "NIMBY" or "not in my back yard." We may be more apt to listen to a speech subject with implications that harm or benefit us, as opposed to one that affects us only in principle. The advocate could vivify a distant event or issue through description and dramatic action: "for he thus makes the evil seem close at hand—puts it before our eyes as a thing that is on the point of occurring or has just occurred." (Cooper, 122, 2.8) But, in short, audiences are most moved by things that touch us directly.

I'm not sure my audience would be most interested in hearing about the style of Eugene Ionesco, a Surrealist playwright; I could, of course, choose that as my subject, but would have to work to adapt the material to the audience. Perhaps I could speak of how characteristics of Ionesco's writing are revealed in dramatic work produced today.

- Is the subject unethical?

The value of giving speeches to your classmates is in discovering that people are far more diverse than they might seem. Your audience will be made up of individuals who exceed the sum total of their experiences. They will have lived lives very different from your own and, as a consequence, will hold many versions of truth. Sometimes we make the mistake of assuming that they think as we do. Despite this diversity of background and opinion, it's equally likely that audience members will share some core beliefs. For example, you could probably gain consensus on the proposition that life and living hold value. As Aristotle describes in *Rhetoric*, a universal concept such as justice could prescribe a code of behavior that "extends beyond the written law." (Cooper,76). However, differences in the expression of those core beliefs would manifest themselves. For instance, we might concede that life is intrinsically valuable but reach different conclusions about the ethics of stem cell research or equal treatment for all sentient life.

Because of the heterogeneity of audiences and their attendant beliefs, you want to select subjects that do not advocate in behalf of the wrong. Such topics might include advocating serious crimes or misdemeanors, advancing frivolous or hurtful recommendations, such as insider tips on ripping off a major retail establishment, how to build a beer bong, how to wreak bodily harm upon an opponent, how to cheat on your girlfriend or boyfriend, or how to pass an exam without studying. I once had two students who were romantically involved and enrolled in the same public speaking class. When he broke it off, she surprised us all with a brief speech on the subject, "How to get over being dumped." In his presence! The speaker then related generic information about how to recover from an unrequited love, but the damage had been done because she had intended the information to be directed towards one individual in class. The speech subject had, in fact, been poorly handled. Only anecdotal and nonspecific observations were presented, making it a poor presentation lacking in substance and supported development. The lack of contribution to class learning, as well as the issue of the ethical uses of communication, needs to be addressed. The audience and, more specifically, the individual the speaker singled out, did not stand to benefit from the speech.

Along the same lines, the speaker should refrain from perpetuating stereotypes. Examples of stereotypes are easy to come by because they are too often exploited as a source of easy humor. A reliable test to determine whether you are generalizing unfairly is to imagine repeating the stereotype to an individual representative of the given population. If it's embarrassing for you to contemplate that individual's reaction, the generalization is not worth repeating in public. A rule of ethical discourse is that the speaker consider the well-being of the audience, including himself and herself; as such, the speaker should question whether the audience is well-served by the information being provided. Think about the many times that everyone, speaker included, would have been best served through the observance and practice of silence.

This leads into fruitful discussion of the necessary tension that exists between exercise of one's First Amendment rights, audience analysis and adaptation, and the speaker's relationship to individuals in the class. Your instructor will probably share his or her

expectations with you and dialogue is encouraged on this aspect of invention. A speech about building a car bomb, for example, represents a topic that instructors may find objectionable. It relates information that suggests a dangerous course of action for audience members to take. Yet any audience member who desires it could locate the information. The question the speaker must ask is whether he or she wishes to be viewed as an advocate for the information and whether sharing the information constitutes responsible advocacy. What would be the speaker's responsibility in giving such information to an audience of juveniles? To a work group? To college classmates? Another factor to consider is the role of the instructor. Are there college regulations or codes that speak to the institution providing a safe learning environment while ensuring that students and teachers have the right to free expression? Are there college regulations and codes that spell out the instructor's responsibility for the safety of the class? A person who is selecting a topic for a public speaking course will want to understand the responsibilities and obligations of the college, the instructor, and the students in matters of public safety and public advocacy. When an individual uses the speech class as a venue for advocacy, several considerations arise. Selecting a particular topic for shock value is an imprudent course of action; while it's certain that audience members may initially be drawn to a speech subject, exploiting sensationalism is pandering to the audience. Sensationalism offers diversion without long-lasting value to the audience.

An instructor may be liable for an act resulting from the speech. More probably, the instructor would be vindicated because of policies that support inquiry and expression in code, regulation, and law. When an instructor asks that students submit the speech topic or outline in advance of the speech, he or she usually does so in order to provide feedback to the student about the topic—its value to the audience, its potential for development, its implications and consequences. The role of listeners—the audience—is important and necessary in communication. I have found that listeners in my classes exercise fully their right to comment on both the value and the ethics of the topic and its treatment in the speech. The instructor needs to be clear in specifying the assignments, particularly in providing clear criteria for evaluation, and be willing to share his or her perspective on the subject and how the speaker handled the subject. The fellow students who make up the majority of the audience for the speech, as well, have a responsibility to provide advice and judgment on a speech. As listeners, you will want to provide an informed response to ideas presented in a speech. All involved are urged to exercise critical thinking, empathy, and tact in providing feedback to speeches—particularly those that may be controversial or unpopular.

The 3 Artistic Proofs: Ethos, Pathos, and Logos

Aristotle's *Rhetoric* discusses three artistic proofs the speaker has to work with in preparing for and delivering a speech. These are ethos or an appeal based on the speaker's credibility; pathos or an appeal based on emotional credibility; and logos or an appeal based on logical credibility. They are called "artistic" proofs because the speaker utilizes his or her training and talent—his or her artistry, as it were—to construct the ethical, emotional, or logical appeals in the speech as delivered to a given audience. Contrasted with "inartistic" proofs or concrete evidence such as a murder weapon, testimony of

witnesses, or a recorded will, "artistic proofs" reveal the speaker's skill in invention, presenting his or her character and the choices that seem moving and convincing. "Invention" must not be construed as careless presentation, or—worse still—irresponsible fabrication, of the truth. The rhetor needs to master ethos, pathos, and logos, the three means of persuasion supplied by the speech itself.

Ethos

“For in conducting to persuasion it is highly important that the speaker should evince a certain character, and that the judges should conceive him to be disposed towards them in a certain way, and further, if possible, that the judges themselves should have a certain attitude toward him (Cooper, 91, 2.1)

Ethos, or speaker credibility, is essential to speaking effectiveness. To begin with, consider how you would construe the claims of a speaker who is known to be ill informed about the facts of the subject or—even worse—one who manipulates the truth to suit his or her ends. We expect an ethical speaker to be current, knowledgeable, and responsible about the subject upon which he or she speaks. This implies, of course, that in order to be worthy of belief, the speaker would not be able to speak on any subject under the sun! Recall that under topic selection, it is important to choose a subject matter that resonates with you the speaker, so it stands to reason that you would gravitate towards some choices and avoid others. In fact, this was Plato's critique of rhetoric and its practitioners. Plato claimed that, like cookery, rhetoric was simply a "knack" for putting together discourse that persuaded an audience. Plato held higher expectations about the ethics of speaking. For him, speaking was grounded in a higher truth. To put Plato's ideas to modern terms, he would be suspicious of a handbook of "techniques" that trained someone to construct and deliver a speech that accomplished its desired effect upon an audience. For Plato, the means of persuasion needed to be as righteous as the good ends it sought to bring about. Longinus, who wrote *On the Sublime* in the first century, was a kindred spirit to Plato in attributing the lack of sublimity of works produced in his day to the "wasting away" of the greatness of soul (251).

A righteous speaker would consult a wide variety of sources of information and weigh different perspectives before developing his or her position on a subject. Plato would have no patience with a speaker who "settled" for a required number of sources to be researched for a speech; even the wise teacher, Plato might say that the number of sources to be consulted would depend on doing what was necessary in order to come to know the truth. Further, the speaker would be expected to be consistent in word and action. A speaker who persuades an audience to observe copyright restrictions as a course of right action and who goes on to burn personal copies of commercial CD's damages her credibility. Whether the audience discovers the duplicity or not, the contradiction of thought, word, and action affect the speaker's being. I observed a student who argued the importance of recycled inks and papers in the print industry and, at the end of class, threw her presentational aid into the trash. The inconsistency of what was advocated and her ensuing actions caused me to doubt her sincerity as a speaker and damaged her good repute. The credit of points advanced in the speech depends on the character of the person

who has endorsed them, a point brought up by Aristotle in discussing the trustworthiness of executed contracts (Golden, 84, 1.15). To go on, even if the speaker were to conceal her action by throwing out the poster with no one there to witness it, the inconsistency between advocacy and action would end up affecting her credibility. In order to be an ethical speaker, you need to back up your words with your life, so to speak.

Ethos is also dynamic. A speaker with impressive credentials or an international reputation for expertise on a subject comes into a speaking situation with positive ethos. A student has initial ethos, too, when he or she approaches the lectern. Your classmates' observations and impressions about you, whether they are accurate or not in your opinion, constitute your initial ethos when you begin a speech. If you have in the past revealed an indication of something you love to do, they will expect you to manifest enthusiasm for that subject in your speech. Sometimes audience impressions can be erroneous, but they still comprise a speaker's initial ethos in the audience's eyes. Ethos is not an inherent part of the speaker, such as our sex or ethnicity, but is ascribed to the speaker by the audience as the following example illustrates. Krunal had mentioned in introductory remarks during the first week of class that, when he was an adolescent in Fiji, he had hunted and killed a wild boar. We could see with our own eyes that he wore one of its tusks as a protective talisman. Now, when Krunal approached to speak before us again, the audience expected him to be tough and aggressive; however this was not his way at all. He defined himself as a kind and gentle person. In fact, Krunal elaborated in later discussions that the hunting incident was quite atypical for him. Still, his classmates had formed an impression, based on limited information that constituted Krunal's initial ethos. The perception of the speaker's credibility, its accuracy or inaccuracy, is based on audience attribution.

Initial ethos, or the impression of the speaker held by the audience, is dynamic. In other words, audience perception of speaker credibility at the start of the speech can change during the course of the speech. The impression of the speaker's competence or character during the presentation would constitute his or her derived credibility. Finally, the audience's sense of the speaker at the conclusion of the speech would be his or her terminal ethos which goes on to contribute to his or her initial ethos for future speeches. For instance, if the celebrated and credentialed lecturer gives a poor presentation, audience assessment of speaker credibility changes during the course of the presentation from anticipation to disappointment. Or perhaps he or she makes an offhanded remark that offends us. We may decide that we would never again purchase a ticket to hear this speaker in the future. Or, to provide an example of another sort, if a coworker has a reputation for making disruptive comments at morning strategy meetings, we might be pleasantly surprised at his or her well-prepared presentation to the client. Perhaps we might revise our critical opinion of him and his expertise, ascribing a more benevolent interpretation to his pointed remarks during team meetings. In this case, your perception of your co-worker's ethos was changed for the better.

Actually, though, the dynamic nature of ethos is something in which you, a student of public speaking, should take confidence. A public speaking class is usually a place where you can test and put into practice theories of effective discourse. The classroom is a place

where you will come to know your self and others. When you approach the front of the class to begin a speech, the audience will hold expectations about you as inevitably as you hold expectations about each of your classmates. This can feel intimidating, so, rather than denying that the perceptual bias is taking place, it is worth taking a moment to acknowledge that it does occur. The good news I've come to discover is that an audience of classmates is most supportive in wanting you to succeed in your speech and most generous in overlooking any mistakes. How do I know this? From direct experience. Time and time again, I have found that students are willing to listen and learn from me, to forgive my errors, and contribute to making the class a good experience for all. Even if I were to be disappointed in the lecture I had prepared—or perhaps not prepared enough—on the following day, students are agreeable to allowing me another try. The same level of support is extended to fellow students, especially if your public speaking teacher has worked to create a sense of community in your class. They will hope for your success and worry for you if you're nervous. You need to believe in the generosity of spirit of the audience and let your classmates be, as the song goes, the wind beneath your wings.

Aristotle's *Rhetoric* identifies intelligence, character, and goodwill as the three- things that gain the belief and confidence of the audience (Cooper, 92, 2.1). Interestingly, the importance of ethos has been borne out in quantitative research. It's been discovered that the attributes of credibility are, first, the audience's perception of the speaker's expertise and second, his or her goodwill towards the audience, and then in no particular order, dynamism, sociability, and attractiveness. The audience will attend to a speaker who is knowledgeable on the subject and who, in discussing that subject, is mindful of how they might benefit from the information discussed. After these two attributes of speaker credibility, the audience wants a speaker to be passionate in advocacy. Dynamism doesn't necessarily require that the speaker be outwardly demonstrative during the presentation; that is to say, they don't necessarily expect dramatic movement or expressive gestures. And, to be sure, formal presentations in Japanese culture tend to be based on reading a prepared speech with little or no facial expression or bodily movement. However, I am quite sure the audience is hoping there is sufficient variety in the speaker's presentation so its attention does not wane. Furthermore, a credible speaker is one who appears to be open, trustworthy, and friendly towards the audience. The audience wants to feel as if it is regarded positively by the speaker- as opposed to feeling it is held in low regard or, even worse, is being used for the speaker's gain. Finally—and this may diminish our faith in human nature in general—the audience ascribes ethos to a speaker whom they define as attractive. Surely, we are victimized by the tyranny of the gaze when we put greater faith in a speaker because his or her appearance happens to be better than the norm. Knowing all the various aspects of speaker credibility, disappointing though some may be, provides a sense of the complexity of the process by which an audience comes to believe a speaker and what is asserted in the speech.

Pathos

Pathos derives from the word for "sympathy." Pathos refers to affective or psychological elements in a speech that appeal to our emotional intelligence. Like ethos (credibility and trustworthiness) and logos (the logical appeals in a speech), each kind of informal proof

is always present in discourse—although any one appeal may be foregrounded during different portions of the speech. While research has identified six primary emotions—fear, joy, acceptance, sorrow, disgust, expectation—we daily experience nuanced, shaded, blended, and sometimes contradictory affective states. Affects or feelings are important for the speaker to recognize and understand because they provide insight into the audience's habits of mind and its habitual actions. As Lane Cooper explains Aristotle's attention to pathos, "His extended treatment of the emotions is partly an inevitable concession to practice, for the orator must deal with an audience, and an audience necessarily is emotional; you may work on their emotions in a better way or a worse, but neglect them you cannot" (3-4)

Pathos involves an audience-focus. Pathos, which consists of appeals to the audience's emotions, needs, and desires, can take different forms in a speech. Sometimes, appeals to pathos can be cunningly concealed in the message or manner of delivery. We find ourselves in agreement, our hearts swelling, but we aren't quite sure why. A five-year-old nephew once sent me a postcard asking me to purchase magazine subscriptions as a fundraiser for his elementary school. On the postcard, he scrawled, "I love you." The message on his postcard had nothing to do with selling magazines and was, in fact, a non sequitur. But I cannot say I was unaffected. Pathos is effective not only because we are emotional beings but also because we have abiding relationships and a deep capacity for empathy with others. Empathy is the ability to identify with and respond to others' emotions. Emotional appeals can be introduced to illustrate or seemingly "prove" a point through the form of a narrative, such as in a developed example. In a speech that supports CalWORKS reforms introduced by the Wilson administration (1997), the advocate might describe the state of California's "Work First" philosophy by, first, explaining that welfare is a temporary support in times of crisis and not a way of life. To go on to argue the moral position of a twenty-four-month limitation on social services and support, he or she might introduce an example describing a past welfare recipient who had been abusing the system. The example, from the Los Angeles County District Attorney's Office that handled welfare fraud convictions, relates:

On December 11, 1997, D.A. Investigators executed search warrants prepared after prosecutors in the Welfare Fraud Division received a tip. The suspects had been receiving various forms of public assistance for approximately ten years. They recently returned from a lengthy multi-country family European vacation, as evidenced by a thick photo album entitled, "Our 1997 Family European Vacation." Investigators seized \$50,612 from the suspects' home and safe-deposit box. The currency was forfeited and distributed to the victimized public entities, and a state prison sentence imposed.

The District Attorney's synopsis of this case arouses strong emotion, to be sure. However, in the face of such emotion the same tests of evidence must apply to the use of pathos. We want to keep in mind that the example may contain factual errors or prove unrepresentative of the situation. In this case, it appears that the example is factual; however, the case is a single instance as opposed to nearly 3 million (2,737,589, to be precise) cash grant recipients receiving social services in December 2001

[<http://www.dss.calwneLgov/reearch/multipleprograms.paff.htm>, Public assistance facts and figures, California Department of Social Services 9/6/01]. However, due to the power of appeal to the sensibilities, it's admittedly difficult to give the Calworks issue a clear and fair assessment. This example provides, I think, a strong argument for learning to become a good consumer of emotional argumentation.

One consideration in the use of pathos is, first of all, that the speaker's credibility must not become a contested element in the speech. Even if you are not regarded as an expert in the field or, lack reputation or experience, or have not conducted extensive research on the subject, you want to present yourself in the speech as a reasonable person. This is why, in a classroom or in any communication situation, you will want to act and speak according to your highest standards of self-respect. Another consideration concerning use of pathos is that emotional appeals used as a complement to logos are perceived as most credible to the audience. Few things are more damaging to your ethos and to your cause than a gratuitous emotional appeal made without connection to reason. I have to offer my own example in this regard. When delivering my persuasive speech assignment in college on the proposition against proliferation of nuclear weapons, my strategy was to induce audience sympathy for the Hibakusha victims of the atomic bomb in Hiroshima and Nagasaki. The descriptions were graphic and horrendous and I relied on this without introducing argumentation using this evidence. The result was that the audience remained unconvinced. The misuse of pathos creates the impression that the speaker is exploiting audience sympathy and pandering to the audience.

Logos

"All things were in chaos when Mind arose and made order." Anaxagoras, Greek Philosopher

Appeals to logic are a powerful component to inducing audience conviction and action. When we think of persuasive speaking, argumentation based on logical appeals comes to mind. Before logos is further discussed, however, it's important to assert that logical appeals are present in any speech you might give—including informative, demonstrative, ceremonial speeches, and so on. It's a common misunderstanding that only persuasive speeches use logic to argue. Students often say that when presenting personal experiences in an informative speech, they have nothing to prove. On the contrary, every speech is based on logos because you, the advocate, advance in the speech certain claims that you wish the audience to accept. It's true that, very often, the claim might be a persuasive proposition, such as the speech I delivered to my public speaking class that argued against the proliferation of nuclear weapons. Students generally concede that persuasive speeches use logic to argue but have a more difficult time accepting how logic relates to other kinds of speeches.

So let us look at the claim for a speech of introduction, such as, "I'm a happy person," or that of a commemorative address, "My local hero overcame difficulties to live life on her own terms." In the collage speech, the speaker presents points to assist the audience in seeing and accepting the thesis, "I'm a happy person;" in the commemorative address,

information is provided about the hero to prove the point that she met adversity with grace and lived a life according to her personal values. Going further, an audience would probably be unconvinced by the mere declaration of fact, such as, "I'm a happy person." Of course, they could accept the statement on face value, but remember, the audience is not the speaker; they have not lived your life or experienced the ways in which you are a happy person. They rely on you, the speaker, to establish the case. So if you were to relate how you always wake up smiling, how you look to the bright side of things, and how, even in difficult times, your happiness helps you to carry on, you've done a better job of "proving" that you are what you profess to be—happy. In like ways, all speeches that seek to make an impression upon their audiences can be seen to support claims through the logic of good reasons.

A speaker must be knowledgeable in order to convince through *logos*. He or she must be familiar with the facts; as, for example, when an elected official seeks to turn popular opinion on a matter of public affairs, or when prosecution or defense argue the facts of the case, or when a eulogist draws material from actual or reputed deeds of the deceased. In each of these three instances—deliberative, forensic, epideictic—the speaker will have made a careful study of the subject at hand and used the most salient points to support the argument. Aristotle observes: "The more facts he has at his command, the more easily he will make his point; and the more closely they touch the case, the more germane they will be to his purpose, and the less like sheer commonplace (Cooper, 157-8, 2.22). Means of persuasion universal to any speech genre include example, enthymeme, and maxim. They will be defined briefly and discussed at greater length under the chapter of establishing proof.

An example is, in most cases the use of actual, historic fact. Example also includes instances that argue from analogous circumstances, such as Aristotle's argument that the selection of public officials by lot would be akin to the folly of ignoring athletes' or crewmembers' prowess and selecting them by coin toss (147-8, 2.20). Both past fact and invented example are particulars that can be used to establish a generalization about a class or order of things; this is called rhetorical induction. Aristotle believed that examples, particularly those drawn from history, served as "witnesses" that would support the argument. He reasoned that examples are effective because we often judge things to come by divining from things past. Examples, whether historical or analogous, served the purpose of rhetorical induction or proved through instances a general law.

An enthymeme is a rhetorical syllogism, or a form of deductive reasoning that begins with premises acceptable to an audience and then draws a contingent conclusion from those assumptions. A rhetorical syllogism, unlike a syllogism used in dialectic, does not yield an absolute demonstration. The reasoning is used to prove or controvert a particular point [Cooper, 12, 1.2]:

For example, in showing that Dorieus was victor in a contest where the prize is a chaplet, it is enough to say, 'He has won a victory at the Olympic games.' The speaker need not add that the prize was a chaplet, for every one knows it.

The case of Dorieus's Olympic victory illustrates a rhetorical syllogism or enthymeme because the audience makes the deduction, or completes the chain of reasoning, by supplying the missing link. Enthymemes afford the greatest opportunities for explanation and demonstration, according to Aristotle.

A maxim is a general sentiment concerning human action, such as what should be chosen or avoided in practical conduct. It was Aesop once again, who coined the following maxim, "No act of kindness, no matter how small, is ever wasted." True words, don't you agree, even to this day? Aristotle classified maxims under the rubric of enthymemes. For example, he uses as a maxim [Euripides, *Medea* 295- 6]:

No man of native sense should ever
Have his children taught to be too clever.

When a cause or reason is added to this maxim, an entire enthymeme is produced [ibid 297-8]:

It makes them useless, and they gain
Jealous dislike throughout the town—

In summary, ethos, pathos, and logos are artistic proofs that are in every speech. The speaker should seek to present ethos in the best light in the speech and, beyond that, through making an example of the life he or she leads. Pathos seeks to affect the audience's perceived needs and emotional reaction. Logos seeks to affect the audience through a rational appeal, by demonstrating the truth through argumentation. The purpose of logical argument is to discover the truth that is convincing for all parties.

Inventio is a phase in the rhetorical process when the advocate finds out what he or she will say, investigates the facts, and finds the questions at issue. Searching for a topic can be a little like feeling your way in the dark, but, if the quality of your intent is good, if you are questing with good-heartedness, if you are sincere about your desire to share something with your audience, the results will be fine. You will want to abandon the search for a "perfect" subject. More important is engaging in your search with a spirit of discovery. Once you have a surer sense of what you would like to speak about, you can delve deeply into the subject.

Dispositio

“Socrates: Now the excellence of anything, whether it be an implement or a physical body or a soul or any living being is not manifested at random in its highest form, but springs from a certain order and rightness and art appropriate in each case. Is that true? In my opinion, yes. – Then the excellence of a thing depends on its having a certain ordered beauty which is the result of arrangement? That is what I should say.” –Plato, Gorgias

This chapter provides information on

- Narrowing down potential subjects
- Selecting a topic after considering various factors
- Exploring resources for research of the topic
- Developing a sense of ideas and their relationship to one another
- Creating an effective organizational structure for the topic

The Greeks understood the cosmos to be an ordered whole. To them, the virtue of discipline was counterposed by the vices of disorder and license. In Plato's *Phaedrus*, Socrates criticizes orations that, being "thrown down anyhow," lack principle or order in organization. Plato states that every discourse ought to be a "living creature:" "having a body of its own and a head and feet; there should be a beginning, middle, and end, adapted to one another and to the whole" [133].

You've maybe heard of the expression, "Prior preparation prevents poor performance." Think of dispositio, or the organizing of information, as necessary preparation to helping your audience attend to, understand, and remember your speech. Don't even consider giving a speech without investing a good half of total preparation time into working on, revising, and perfecting your outline. Consider the odds against the longevity of your message (assuming the audience even comprehends the message in the first place). If the audience does understand what you want to say, then

40% of your message will be forgotten in 20 minutes

60% of your message will be forgotten in half a day

90% of your message will be forgotten after a week

[Mary Valentine, CFT, "Speaking out—being heard," valtrain@aol.com]

Effective outlining helps the speaker do better than these sorry odds might suggest; additionally, we are reminded to give some consideration to our own actions as listeners. We want our message to be heard and make a difference in the world—that is the reason why we speak in the first place. But it's an inescapable fact that other people will make value judgments about us based on whether a presentation is organized or disorganized. A speaker who seems disorganized is perceived as a disorganized thinker. Very often, disorganization leads to dysfluencies such as vocalized pauses ("uh," "urn," "er") that create the impression that the speaker does not know what to say or, even worse, has something to hide from the audience. Through effective use of dispositio, the speaker can make the message stand out in the minds and, later on, in the memories of his or her listeners. Audiences who are sympathetic to you, such as fellow classmates in the public speaking course, may not "hear" your points because of they are more concerned about your discomfort. Remember that supportive audiences often begin to mirror the energy of the speaker. On the other hand, audiences who are less charitably disposed may dismiss you outright if you appear to be unprepared and, thus, unconvincing in their eyes.

Dispositio, according to Aristotle, concerns "the right ordering of several divisions of the whole" (Cooper, 182, 3.1). After informing him or herself and finding out what could be

said on a given subject, the advocate disposes or arranges that which was discovered through the invention process. Proofs are used strategically throughout the speech to support the speaker's assertions or claims. When the speaker and listeners grasp the rationale behind the arrangement of ideas in the speech—the template, if you will—everyone more readily understands and remembers the important ideas.

Historical antecedents for dispositio

How to go about organizing a speech has been a subject of academic and practical interest since fifth century BCE. For instance, Corax, one of the earliest rhetoricians, put forth a five-part theory of message construction. The prooimeon, or introduction, introduced the topic, gained audience attention, and predisposed them favorably towards the speaker and subject. The diegesis, or presentation of background, helped the speaker to build the common ground on which the argument would be based. The agon, or clash of ideas, put forth arguments both in support of, and in opposition to, the topic. The parekbasis amplified points of the argument through subsidiary remarks. Finally, the epilogos provided a summation of the entire argument.

Aristotle, in *Rhetoric*, discusses four parts in a speech. The proem or introduction, where the subject is introduced and the audience's goodwill is gained, paves the way for what is to follow and calls attention to specific points in the speech. Next is the prothesis or statement, where the case is outlined, followed by proof, which advanced the advocate's arguments and refuted the opponent's arguments. Finally, the epilogue, or recapitulation of points, contained a final appeal to the audience's goodwill.

The contours of the contemporary outline we will practice and use in this textbook is descended from the outline structures of Corax and Aristotle. The similarities in these outlines bear examination, since they likely developed out of what was noted since antiquity to be most efficacious in message construction and reception. To begin with, one feature common to all three structures would be a speech introduction that was designed to capture attention and ingratiate the speaker and subject to audience. Next, note that what Corax separately identified as diegesis, or the providing of background information, generally occurred in the introduction of the contemporary speech and is counted among possible strategies to be used in an introduction—as opposed to constituting a separate element in the speech outline. The introduction in the contemporary speech serves the function of gaining audience attention but, if needed, provides definitions of important terms that are used in the speech; definition of terms is especially important in the beginning of a persuasive address where the meanings of terms might be contested. Proceeding on, what Aristotle called prothesis, that which called attention to specific points in the speech, bears resemblance to the contemporary partition preview statement because both delineated the most important ideas that would be later developed in the body. Moving on, by including the agon or clash as the substantive part of speech structure, Corax foregrounded the importance of argumentation to his conception of speech purpose. Accordingly, the clash advanced the advocate's points and attacked the opposition's points; this moment would have gone under the name of "proof" in Aristotle's speech structure. In the contemporary structure,

the "body" could serve the purpose of argument, as in a persuasive speech, but it could also serve the purpose of providing information or commemorating shared values. Next, we come to an anomalous moment in the speech structure. Corax discussed one aspect of message construction that is not to be found in the Aristotelean or contemporary outline, and that was parekbasis. In parekbasis, subsidiary remarks were introduced so as to argue the point even further. What might strike us today as a digression was considered, in Corax's day, to be part of the amplification process. Finally, all three outline structures closed with a common feature, the epilogos or conclusion. Including the epilogue as a defined moment in message construction acknowledged the importance of the summation of points and a final appeal to the audience. Below is a chart that lays out the similarities and differences in the three outline structures:

Corax	Aristotle	Contemporary
Prooimean or intro	Proem or intro	Introduction
Diegesis	Prothesis or outline	Partition Preview
Agon or clash	Proof	Body
Parekbasis or ancillary	-	Summary Statement
Epilogos	Epilogue	Conclusion

The organization process benefits the speaker and listeners in several ways. It adds to the credibility of the speaker because the presentation is sensible to the listeners. It enables the speaker and audience to retain ideas with greater ease because of choices made in what to present and how to present it. Most important, by enabling the speaker to juxtapose ideas in a variety of ways, the speaker gains the ability to detect weaknesses in reasoning or in the presentation of information.

Symbols and structure of an outline

Dispositio or the well-ordered arrangement of ideas in outline format is the speaker's set-up for the speech. An organized speech outline functions in the same manner as the line cooks' mise-en-place, the set-up for keeping up with the frenzied pace of peak service periods. Having everything in its place—supplies of sea salt, cracked pepper, softened butter, chervil sprigs, and the like—enables the line cook to remain calm and effective during the dinner rush. When your universe is in order, whether it be in an outline or mise-en-place in cooking, you can find your way through with your eyes closed.

When you outline a speech, you will follow some conventions in outlining that are fairly standard across any public speaking course. However, that being said, you will probably note both major and minor differences in outlining practice across speech sections as well as in courses in allied disciplines, such as philosophy or composition. Given the variations in outlining in actual practice, it's best to observe the differences and come to understand the rationale behind the practice. For example, conventional outlines tend to rely on consistent symbols and indentation; however, the actual naming of the symbols may differ as well as the expectation of coordination among minor ideas. In this textbook, we will use the outlining method as explained below. As you come to learn this method, I hope you will be take the time to work out and puzzle through the many examples that

are included. Outlining is a different way of thinking about the content of speeches. It is one method of seeing through to the bones or the very foundation of the ideas of your speech.

Outlining basics

Consistent use of symbols and indentation

The most important ideas, the main headings, are identified by Roman Numerals (I, II, III, IV, V). The main headings are the highest level of structure in the speech, with points, subpoints, and subsubpoints representing increasingly lower levels. In many speech textbooks, what I term "main headings" are referred to as "main points," but you will see, as you read about the several levels of subordination, that referring to "main heads" enables you to refer to "subsubpoints" and avoid referring to "subsubsubpoints." Granted, this is but a small gain in clarity. (You can thank me later for small favors like this one!)

You need know only Roman Numerals I-V, as main headings usually don't exceed five in number; even a lengthy lecture can be conceived as carrying five most important ideas—no more. Each main heading must observe proportion or balance in relation to the other main headings. In other words, each main heading is roughly equivalent in importance and development with each other main heading. Each main heading must be discrete or separable from other main heads. In other words, main headings should not overlap or blur together; if they do begin to merge, you may wish to address that in your treatment of the substructure of the speech. Collectively, the main headings develop the thesis completely. Going on, ideas that support the main headings, called points, are identified by capital letters (A, B, C). Ideas that support the points, called subpoints, are identified by Arabic Numbers (1, 2, 3). Finally, ideas that support the subpoints, called subsubpoints, are identified by lower case letters (a, b, c). In addition to the symbols, outline structure requires consistent use of indentation to delineate every level of thought. Each level of subordination, marked with its appropriate symbol, accordingly, has a level of indentation. This is more easily seen than explained, as seen below:

- I. Main heading (must be a complete sentence always; least specific)
 - A. Point (more specific)
 - 1. Subpoint (even more specific)
 - a. Subsubpoint (most specific)

As the above example illustrates, the main headings or ideas of greatest importance, appear closest to the left-hand margin. By contrast, the subsubpoint, which is the supporting idea of least importance, is farthest from the left-hand margin; its placement in the outline structure visually reaffirms its function as supporting data. Each level serves a different purpose, as can be seen below. Note that the movement from main heading to point to subpoint to subsubpoint results in a ziggurat appearance:

- I. Main heading: General assertion related to thesis
 - A. Point Less general assertion
 - 1. Subpoint: Least general assertion
 - a. Subsubpoint or support: Evidence that supports subpoint

Please observe that the main heading would be referenced in discussion as I or "main head I." In descending order of importance, a point in the above outline would be referred to as "IA." A subpoint, as "IA1." Last as well as least, a subsubpoint would be referred to as "IA1a." If there were a subsubpoint that was coordinate or equal in importance with "IA1a," it would be referred to as "IA1b." If there were a subpoint that was coordinate or equal in importance with "IA1," it would be referenced as "IA2." I hope this is starting to make sense. It's important to cultivate the habit of referring to the main headings, points, subpoints, and points by their proper names. A fully-developed outline would probably contain several heads and many more points, subpoints, and subsubpoints. Referring only to "A" would create confusion, since there may be a IA, IIA, IIIA, and so on.

Checking coordination, subordination, and superordination

Further, if you observe the outline above, you will see that main head I encompasses or is superordinate to IA:

- I. Main heading
 - A. Point

A change in perspective, looking from bottom up, from lesser idea to more major idea, shows that IA is subordinate to I.

Likewise, IA would be superordinate to its supporting idea IA1 just as IA1 would be superordinate to *its* supporting idea IA1a.

- I. Main heading
 - A. Point
 - 1. Subpoint
 - a. Subsubpoint

A change in perspective, looking from bottom up, from lesser idea to more major idea, shows that IA1a is subordinate to IA1 and that IA1 is subordinate to IA.

As we build on this outline, we add as main head II an idea that is coordinate with, or equal in importance to, I.

- I. Main heading
 - A. Point
 - 1. Subpoint
 - a. Subsubpoint
- II. Main heading

Once again, I and II are equal in importance or coordinate; if we were to add III, it, too, would need to be coordinate with I and II. Another way of stating it is that I, II, and III would each present ideas of equal weight and potential development. Likewise, if there were a point that was equal in importance with IA, we would add it to the outline as IB.

- I. Main heading
 - A. Point
 - 1. Subpoint
 - a. Subsubpoint
 - B. Point
- II. Main heading

Once again, IA and IB are coordinate or equal in importance. Thinking through and expressing the symbols of the outline takes practice. It's actually simple, but we're not accustomed to expressing ideas in this manner. It can be vexing to have to deal with all this terminology. So let's take a deep breath and review what we've learned so far by experimenting with the symbols and indentation on the outline below:

- I. Main heading
 - A. Point
 - B. Point
 - 1. Subpoint
 - 2. Subpoint
 - 3. Subpoint
 - a. Subsubpoint

When you look at IA and IB, you will see that the latter is disproportionately developed; ideally, the speaker should employ coordinate development of each point in the outline, each subpoint, and so on. The speaker must observe a certain order and proportion in the development of ideas at any level in the speech. However, in looking again at the above outline, you will note that IB has subordinated beneath it 3 subpoints. What would be the symbol for an additional fourth subpoint? It would be IB4. A second subsubpoint? IB3b. And how would a third point be symbolized? IC.

Initially, it may prove confusing to learn to speak the language of symbols in the outlining process, but a little more practice will afford us greater familiarity with what may seem an arcane process.

Putting ideas into outline form

Now, let's mark what happens if we were to incorporate actual concepts within the above structure:

- I. Herding dogs were developed as guardians of livestock.
 - A. Australian sheep dogs
 - B. Belgian sheep dogs
 - 1. Malinois

2. Tervuren
3. Groenendael
 - a. Malik the dog

The above example illustrates the heading or central claim under which all other ideas are subordinated, that herding dogs were developed as guardians of livestock in the same manner that, if there were a main head II, working dogs were developed for protection of people. Under main head I, then, are two subordinated points that represent two breeds of dogs. IB, the class of Belgian sheep dogs, encompasses 3 major breed variations, ranked in order of most to least popular. There is in fact a fourth rare breed variation, the Lakenois; if you included this breed, how would you symbolize it? That's right. The Lakenois would be 1B4. In this outline, however, IB3, Groenendael, has one illustrative piece of evidence. If I were giving the speech, this subsubpoint would cue me that this would be an opportune moment to elaborate on the dearest creature in the world to me, Malik. But, in the overall scheme of the outline structure, IB3a, Malik, represents the least important and most microscopic detail, all things considered. If I were pressed for time, the subsubpoint can be easily cut from the presentation. Heartless though this may seem to me as Malik's human companion, such edits are the prudent course of action—as opposed to rushing through the speech to salvage the remainder of the outline as had been previously planned. Adaptability, after all, is the saving grace of the extemporaneous speech.

You will observe, in the outline above, that only the main head (symbolized by Roman Numeral I) is expressed in a complete declarative sentence. Why do you express the main headings in statement form? Because the statement form advances an assertion that you, the advocate, are making to the audience. You are not speaking before the audience to pose the question, "Herding dogs?," but are making a claim about the subject of herding dogs, such as "Herding dogs are for experienced dog owners" or "Herding dogs make a good family dog." The sentence form enables you to introduce a subject such as "herding dogs" and then express a *perspective* taken towards that subject, such as "developed as guardians of livestock" or "have a high prey drive" and "make excellent companion animals." Once you have expressed your idea in the main heading in a particular way, you are obliged to express the other main headings in clear, effective, parallel language. Observe:

- I. Herding dogs began as guardians of livestock.
- II. Herding dogs continue to have high prey drive.
- III. Herding dogs make excellent companion animals.

The main headings in the outline above are parallel in construction. The parallelism of the headings serves as a mnemonic device for the speaker and the listener. Ideally, both speaker and audience members should be able to state or paraphrase your main headings. The thesis, too, would need to be expressed with parallelism in mind, such as, "Herding dogs were bred with several desirable traits." As you will learn later, the thesis statement alludes, but does not explicitly state, the main headings in the outline.

The points, subpoints, and subsubpoints on the other hand, are expressed in a phrase or key word. I would like you to observe the rule that main headings and thesis statements are expressed in a single statement while any subordinated ideas observe an economy of expression. Avoid writing out, in full sentence form, the points, subpoints, and subsubpoints. To overwrite subordinated ideas converts your speaking outline into a full-blown essay and encourages reading your outline word for word. Overwriting the subordinated ideas leads to forgetting the critical difference between speaking and writing as entirely different means of expression.

The outline's visual presentation is elegant. Its layout and formatting of ideas has immediate visual impact and is easy for the speaker to read. A quick glance tells the speaker which ideas have greater or lesser importance and how ideas connect with other ideas to add up to a point. The benefit of being able to assess at a glance the structure of ideas is that you can elaborate on an idea without losing the forest for the trees, so to speak, or make quick modifications to what you had planned to say without loss of coherence.

Let's continue our practice with outlines with another example of one main heading as it might be developed in outline format

- I. Horrible green foods exist in our world.
 - A. Natural foodstuff
 1. Frozen green peas
 2. Cabbage
 - a. My college roommate's cabbage casserole
 3. Brussel sprouts
 - B. Manufactured foodstuff
 1. Green LifeSavers
 2. Green jello
 - a. My mother's lime jello -cottage cheese mold
 3. Soylent Green

Referring to the above outline, consider the following:

- The main head (symbolized by Roman Numeral I) states a single idea in a complete declarative sentence, "Horrible green foods exist in our world." Note the idea is expressed using active construction, as opposed to the wordier and passive alternative: "There are horrible green foods that exist in the world." Studiously avoid beginning a main heading with excess words such as "There are" or "I will tell you." "There are" and "I will tell you" don't add substance or precision and only serve to detract from your central thought.
- The main head encompasses two points (symbolized by capital letters) IA, "natural foodstuff and IB, "manufactured foodstuff." Note that these points represent an intuitive and defensible division of the larger subject, which asserts that horrible green foods exist in our world. The organizational pattern of these two points is considered "topical" because a subject, "horrible green foods," is divided into its constituent parts, horrible green foods that are "naturally occurring" or "manufactured. "
- The two points exemplify the mantra for organizing, "For every 'I' a 'II,' 'A' a 'B'."

Note there is no coordinate II with main heading I in this example, although technically speaking, there should be at least two main headings in an actual outline. That brings up another mantra for organizing, "A speech should have no fewer than two heads and no more than five heads."

- The subpoints (symbolized by Arabic numerals) follow the principle of coordination, for there are two or three ideas subordinated under "natural foodstuff" and "manufactured foodstuff." I tend to be lenient on whether an odd number of ideas is permissible at the level of points or subpoints, for, these finer levels of subordination tend to come out in the wash. Other instructors will recommend that outlines evince an equal number of subpoints subordinated under each point. I suggest that, if you are in other speech instructors' classes, you heed their advice. Theirs is a reasonable consideration because, if you have numerous subpoints for one point and few for another point, the outline is trying to tell you something. The outline is trying to indicate that, on a structural level, you need to reconceive the ideas as you have outlined them. You need to train yourself to listen carefully for these moments of insight. The temptation is to stay the course, to keep the developed outline merely because you invested time in its conception. The better course of action may be to follow what the outline is saying, throw out what you have, and start over again. For example, if you have few occurrences of "natural" horrible green foods and many occurrences of "manufactured" horrible green foods, you might focus solely on "manufactured" foods and exclude mention of "natural" ones.
- The subsubpoints (symbolized by lower case letters) are the microscopic yet more specific level of development in the outline. Typically, they introduce some form of supporting evidence, such as an example, a story, a quotation, or statistic.

Writing a thesis statement

The main heads each state one idea in a complete declarative sentence. Quite unsurprisingly, considerations for writing a good main heading apply equally to writing a good thesis statement. A thesis statement combines the ideas of the main headings into a single sentence; by so doing, the thesis creates an identifiable and coherent theme for the presentation. A good thesis statement needs to encompass the development of the heads in the body but should not specify each head. In fact, it's preferable for the thesis to allude to the body *without* enumerating the heads. Devising a thesis statement requires finesse of expression. An example would be the thesis statement, "Horrible green foods manifest in many forms," for any of the outline variations on this theme.

Let's move away from the horrible and play with conventions for writing a thesis statement as applied to an actual topic choice:

A proper thesis statement advances an assertion, not a question: Are we paying too much tuition? (BAD EXAMPLE)

A proper thesis statement is a complete declarative sentence, not a phrase: The tuition mess we're in (BAD EXAMPLE)

A proper thesis statement is a single declarative sentence, not two sentences: The tuition

increase is wrong. Students can't afford it. (BAD EXAMPLE)

A proper thesis statement is expressed in active voice, not passive construction: There are drawbacks to the tuition increase. (BAD EXAMPLE)

A proper thesis statement expresses a single idea, not composite ideas: Tuition is raised while personnel and educational programs are being cut. (BAD EXAMPLE)

A proper thesis statement is simply stated, not fancy: Tuition, if raised, will result in deleterious effects to instructional delivery. (BAD EXAMPLE)

An example of a good thesis statement: Tuition increases will harm our college. (GOOD EXAMPLE)

One additional consideration for a thesis statement is that the thesis must overarch, or encompass, the main heads in the body. The thesis statement does not need to state each of the headings but should allude to how the heads contribute to the potential development of the speech in the body. In other words, the above thesis statement could conceivably encompass the following three main headings:

Thesis: Tuition increases will harm our college.

- I. Tuition increases will harm our college's students
- II. Tuition increases will harm our college's faculty
- III. Tuition increases will harm our college's operations.

Reviewing of outlining principles

Outlining is really about pattern recognition. In preparation, you are arranging material so that it can become meaningful to your listeners. A lot of time and thought is invested into arranging ideas so as to present them in their best light. In addition, pattern recognition enables adaptability to unexpected circumstance. Being trained in this manner of arrangement gives you leave to decide on, and execute, changes in a nearly instantaneous fashion.

The idea expressed in the main heading has to be discrete from other ideas or mutually exclusive. Each idea has to be equal in importance or coordinate in value to other like ideas. The body should have at least two and no more than five main heads.

Developed example outline

One student, who was taking floristry courses, gave a memorable demonstration speech on how to make a French Twist bouquet. The French Twist technique involved twisting and tying mixed blooms to produce an informal bouquet that could stand up on its own or be placed in a vase. The subject was a good choice, because the student was enjoying her floral arrangement course, the materials were easy to obtain, and the speech and bouquet

could be completed in less than ten minutes. Although Valentine's Day had already passed, the speaker made the subject timely by mentioning how the audience could follow her instructions to make a gift or centerpiece for Mother's Day, which was taking place later in the semester. Her speech adapted to the audience, appealing to most students in the class by virtue of the project's simplicity, value for the effort, and splendid effect

Demonstration Speech Outline

Thesis: The French Twist method creates a spectacular floral bouquet

Introduction

Opening Attention Grabber: Visual aid. Table cloth. Lay out supplies neatly.

Topic Introduction: how to create a French Twist bouquet

Reason to Listen: anyone can do it, cheap, good for special occasions like Mother's Day, birthdays.

Ethos: Taken flower arrangement courses at CSM; learned technique and made French Twist bouquets for hospitals for Valentine's Day.

Partition Preview: I want to show you how, in two steps, you can create a beautiful French Twist bouquet. First, you will want to gather your materials within easy reach. Second, you will then use all those materials and a little know-how to twist and tie your bouquet

Body

I. Creating a spectacular French Twist floral bouquet requires gathering the materials

A. Plant materials with long stems

1. Yellow "Peace" roses
2. Peach spray roses
3. Feverfew
4. Orange-red bouvardia

B. Foliage or grasses

1. Hypericum
2. Oregano
3. Zebra grass

C. Floral supplies

1. Floral clippers
2. Raffia
3. 2 yards of decorative ribbon

[Internal summary/preview: You've gathered the materials you need, like an artist

deciding upon the color palette for a painting. Using those supplies, you apply a little technique to compose a beautiful French Twist bouquet.]

II. Creating a spectacular French Twist floral bouquet requires composing the bouquet

A. Create the center of bouquet

1. Place five stems vertically next to each other
2. Add flower stems in threes, placing at 45 degree angle
3. Accent with foliage

B. Twist to fill out the bouquet

1. Twist bouquet clockwise.
2. Add three flower stems and foliage accents
3. Twist and continue to add plant material
4. Continue process until bouquet looks full.

C. Complete the bouquet

1. Wind raffia around stems and tie.
2. Trim stems evenly
3. Finish with decorative ribbon

Conclusion

Summary Statement: A French Twist Bouquet, as I have shown you in the span of a few minutes, can be easily made by gathering your materials and using those materials to compose the bouquet

Closing Attention Grabber: Visual aid. Show completed bouquet and stand it on table.
Quote about flowers as a language of love.

Exercise: Format for an outline. Limit outline to two pages.

Outline

Thesis statement: A single declarative sentence that expresses the essential idea of the speech.

Introduction

Opening Attention Grabber: Indicate in a word or phrase, without writing out in detail, how you plan to arrest attention, e.g. "Anecdote about Uncle Buck" or "Statistics from Surgeon General"

Topic Introduction: introduce topic briefly

Reason to Listen: Specifically tell the audience how they will benefit by listening to your talk. Use phrases to jog your memory.

Ethos statement: Indicate, without writing out in detail, your expertise and/or connection with the topic of the speech.

Partition Preview statement: Signpost and state each of the main heads in the body.

Body

I. Main heads present the substantive ideas of the speech.

- A. At least 2 and no more than 5 main heads in the body
- B. Each main head is complete declarative sentence
- C. Each main head is substantive on its own

[Internal summary/preview: states the previous head, connects and forecasts the next head]

II. The supporting detail proves or clarifies assertions stated in main heads.

- A. Each point is substantive
 - 1. must say something specific, not merely introduce what is to follow
- B. Each subdivided point has at least two points
 - 1. Exception: If you are clarifying point
 - 2. Exception: If you are giving a single example
 - 3. Exception: If you are quoting a single authority
- C. Each subpoint is logically related to superior point.

[Internal summary/preview: states the previous head, connects and forecasts the next head]

III. Additional considerations provide detail in the speech.

- A. Internal summaries/previews, between main heads, should be indicated in brackets
- B. Long direct quotations are written on quote cards
- C. Observe proportion in development of heads, points, subpoints

Conclusion

Summary statement: Restates the main heads in the body

Closing Attention Grabber: Identifies the strategies you will use to capture attention. Be sure you do not introduce new arguments in the conclusion.

Types of arrangement (organizational structures)

Some organizational structures are more suitable to the chosen subject and your treatment of it than other structures. Arrange the main headings in a pattern that is best suited to the material and your purpose in presenting it. Keep an open mind, as sometimes you will need to jettison your labor in favor of a different, more effective pattern of arrangement. Below are some useful ways of patterning the most important ideas, or main headings, in your speech. Patterns of arrangement are like cookie cutters. They shape the material you will present in meaningful ways. According to Herbert Simon, who won the Nobel Prize in 1978 on theories of human decision making that grow out of human expertise, greater fluency in relevant patterns enables you to have a wider field of possible choices that lead to a better decision. This enables you, as well, to execute instantaneous decisions, reacting to the audience and to circumstances. Have you ever marveled at how the best quarterbacks make snap decisions on whether to follow a planned play or improvise?

Chronological. In chronological arrangement, ideas are organized according to the logical progression of time. Ideas could be arranged according to historical development or enumerating steps in a task, as the examples below illustrate:

- I. Past communication studies originated with classical rhetoric.
- II. Present communication studies reflect developments in human psychology.
- III. Future communication studies will be influenced by digital technologies.

- I. The United States declared independence in 1776
- II. The United States became a leading independent nation in 1876
- III. The United States began to reassess its independent status in 1996.

- I. The immediate effects of fluoridation are positive.
- II. The long-term effects of fluoridation are mixed.

Spatial. In spatial organization, ideas are organized according to logical placement in space, such as left to right, top to bottom, inside to outside, geographical layout, or a parts-to-whole relationship in the physical world.

- I. The CSM lower campus houses administrative facilities.
- II. The CSM middle campus contains liberal arts and sciences.
- III. The CSM upper campus has occupational programs.

Causal. In causal organization, ideas are organized from causes to effects or, in reverse order, from effects to cause. Antecedents to consequents. Past to present, present to future, causal principles to effects.

- I. Tuition increased from \$5/unit to \$12/unit

- II. Tuition "cap" of \$50 was eliminated.
- III. Student enrollment dropped by 11%.

- I. Smoking cigarettes impairs lung capacity.
- II.

If your audience is part of the problem that has contributed to the poor effects, choose an effects to cause format. You want your audience to understand and concede the existence of deleterious effects before they can understand their complicity in creating those effects.

Problem-Solution. In problem-solution, ideas are arranged from the diagnosed concern to its cure or solution. As with causal organization, the pattern can be reversed from solution to problem. Determine whether to move from problem to solution or its reverse in your speech, depending on whether the audience has contributed to the problem. If audience members are complicit with the problem and can contribute to its resolution, you may wish to have them recognize and acknowledge the problem's significance before requesting that they take part in its solution.

- I. Jadoo is overly dominant
- II. Jadoo is enrolled in obedience training.

- I. The Foundation distributes scholarships to deserving students.
- II. Only 10% of faculty contributes to the Foundation.
- III. Support students through contributing to the Foundation.

Topical. In topical organization, ideas are arranged according to the natural divisions of a subject.

- I. Informative speeches share information.
- II. Persuasive speeches create action.
- III. Evocative speeches commemorate events.

- I. College will develop your knowledge.
- II. College will help you enjoy yourself.
- III. College will win you friends and connections.

Dispositio or organization, in which different elements are arranged in a certain order to create a consistent and organized whole, is part of the outlining process. Plato stated that using means and material to take on a definite form is the domain of any profession, including architects, painters, and shipwrights. Public speaking is communication that is designed to achieve a purpose with an audience. We speak to affect the beliefs, feelings, actions, or practices of other people. Dispositio, which is concerned with the right ordering of ideas, gains the attention and interest of the audience. Dispositio, in getting people to understand our ideas, contributes to our intelligibility. Dispositio, in getting people to answer the "so what? Question, shows them the relevance of your point

Dispositio, through ensuring that your message is remembered, works to keep the important ideas of our message from being too quickly forgotten. In sum, dispositio determines the success or failure of your speech, which is not measured by applause, but by the effect on the thoughts, feelings, and actions of your audience.

Exercises

- I. A good teacher is someone who is firm but kind.
 - A. Firm means sticking to one's rules
 - 1. Story about Prof. Gonzales
 - B. Kind means someone who is caring.
 - 1. Helping with problems with homework
 - a. Opinion of a fellow ESL student

In the above outline, "I" is the main heading. The main heading is superordinate to, or encompasses, two points: "IA" and "IB." Both IA and IB, which are subordinate to I, "add up" to the assertion expressed in main heading I. In addition, IA1, IB1, and IB1a are examples that illustrate their superordinate ideas. IA1 illustrates how Professor Gonzales can be firm. IB1

Coordination and subordination of points.

A superordinate point is one that encompasses, and thus is of greater importance than, another point

A subordinate point is one that exemplifies, and thus is of lesser importance than, another point

A coordinate point is one that is equivalent in importance, and thus is equal to, another point

If you give a speech about how we tend to spoil our children and you mention we do so in two ways, avoiding physical punishment and giving gifts and treats, then:

- I. We tend to spoil our children.
 - A. Avoiding physical punishment
 - B. Giving gifts and treats

Main heading I is the most important idea. IA and IB are coordinate or equal in importance to one another; both exemplify how we spoil our children (main head I). Another way to view it is to say that both IA and IB are subordinate to I or that I is superordinate to IA and IB.

Try again with the following ideas:

A weight loss plan encompasses positive steps, such as eating lots of fruits and vegetables, enjoying small portions of protein, and drinking lots of water.

- I.
- A.
- B.
- C.

Points IA, IB, and IC are _____ with one another.
Points IA, IB, and IC are _____ to main head I.

Scrambled outline.

Put the following ideas into their proper order:

- aa.* Caffeine made me jittery and irritable
- bb.* Caffeine is in medicine
- cc.* Caffeine harms your personal health
- dd.* Caffeine in cough medicines keep you awake
- ee.* Caffeine is in coffee
- ff.* Espresso has less caffeine than brewed coffee
- gg.* Without their daily dose of caffeine, people's personalities are altered

- I.
 - A.
 - 1.
- II.
 - A.
- III.
 - A.

I, II, and III are coordinate/subordinate.
IA1 is coordinate/subordinate to IA.
IA is coordinate/subordinate to I.

Develop a pattern (organizational format), using at least two headings and no more than five, for each of the following ideas. Here are some ideas that generate related ideas to the subject of surfing. Use them to brainstorm and map other ideas; then use what you've uncovered to create main heads for the themes identified below.

You can also generate your own themes.

Duke Kahanumoku	“Five Summer Stories”	Mavericks
Long board	Shooting the tube	Beach Boys
Paipo board	Hotdogging	Glassy
Ripping	Home break	Power cord
Choppy	Skegs	“Blue Crush”
The Zone	Ocean energy	Surfers Alliance

The ancient roots of surfing in Hawai'i

The popularization of surfing in the United States

Surf conditions around the world

Surf etiquette. What you need to know to ride a wave

Aspects of surf culture that developed around the sport of surfing

Characteristics of three famous locations for surfing

Do's and Don'ts of surfing for the first time

Which thesis statement is preferable?

Detect the problem in the following main headings. Comment on how the problem might be resolved, either in revising the thesis or the main heading(s).

1. Thesis: Classical patterns of speech organization are useful even today.

- I. Forensic speeches resolve questions of fact.
- II. Epideictic speeches answer questions of value.
- III. Deliberative speeches trace their lineage to the sophists' teachings.

2. Thesis: The Three-Strikes Law is effective.

- I. The Three-Strikes Law results in a swift sentence.
- II. The Three-Strikes Law results in a sure sentence.
- III. The Three-Strikes Law results in a just sentence.

3. Thesis: A book discussion group is easy to start.

I. Introduction

- A. What is a book discussion group?
- II. Some of the groups in our area that are popular among college students.
- III. The first step is to decide whether you will lead the group.
- IV. The next step is to choose the book.
 - A. Autobiographies
 - B. Detective stories
 - C. Works by local authors
 - C. Classical works
- V. Another step is to advertise the discussion group.

4. Thesis: The Puente Project is a proven method to support Latinos in higher education.

I. Student retention is improved.

- A. It reduced the number of stop outs
- B. The program teaches community service
- C. Students gained a sense of their history
- D. Some students came to feel that school was worth attending

II. Student completion of degrees is enhanced.

5. Thesis: Choose appropriate childrens' books by following some guidelines.

I. Children are impregnable.

II. Stages of development

- A. Physical
- B. Mental

III. Books serve a purpose

IV. Some books do not have worthwhile content.

6. Thesis: Secretary of Transportation Mineta proposed bold reforms.

I. San Jose faces a crisis of transportation

- A. Statistics show this
- B. Adequate parking is not available
 - 1. 600,000 automobiles
 - 2. 500,000 parking spaces
- C. Public opinion shows this

7. Thesis: The Declaration of Independence was a product of its time.

- A. The Continental Congress
- B. The battles of the Revolutionary War
- C. The slave trade and the abolitionist debate

Revise the following main headings into clearer, more dynamic ideas. If the head is already succinct, you need not change it.

The United States must pay down its \$5.7 trillion national debt.

A perfectly ripe fig is a thing devoutly to be desired.

Being able to identify common electrical hazards in your home can save you heartache in the future.

White supremacist consciousness can be unlearned.

You can learn a great deal about a culture by reading its mythology.

When you receive your paycheck, calculate the percentage that goes towards living expenses.

Judaism is based on the teachings in the Torah.

Mastering the technique of cooking pig in an imu is very important to preparing for a luau.

In understanding what made our nation great we have to stop to consider the contribution of the labor movement.

Good reasoning: Putting logos into action

Plato advises the rhetor to build a chain of argument "strong as iron" through the use of reasoning [Gorgias, 119].

How you handle information is an expression of your ethics and sincerity as a speaker. Building an argument is an opportunity to see into the nature of ideas.

Fact. Inference. Opinion.

A fact can be tested and verified. A fact has logical force that can compel nearly universal agreement. An opinion cannot be readily tested or verified because, even though it may be reliable, it is tied with an individual's beliefs, attitudes, and values. An inference may begin with facts but goes on to make a leap to a probable conclusion.

Fact:	White asparagus are grown without exposure to sunlight
Opinion:	White asparagus are the king of vegetables.
Inference:	Anyone who buys white asparagus can afford to shop at Draeger's.

Inductive reasoning

Inductive reasoning moves from specifics to a conclusion. It starts with observations and arrives at a probable general conclusion. It is impossible to observe all occurrences of specifics, so, after a number of occurrences, one can say with relative certainty that the conclusion is supported. If, for example, your motorcycle goes over a bump and the engine misfires, and it goes over another bump and it misfires, and it goes over yet another bump and it misfires again, then you ride over a long smooth stretch and nothing happens ... until your motorcycle goes over a fourth bump and it misfires once again, you can logically conclude that, when your motorcycle goes over a bump, it will misfire. To state it otherwise, going over bumps causes the motorcycle to misfire. Inductive reasoning moves from particular experiences to general truths. Inductive reasoning is a mode of proof in which a sample of specific instances is generalized to form an all-inclusive statement. However, the chain of instances may not result in a logically acceptable generalization.

Dale is a vegetarian.

Paul is a vegetarian. [specific statements about individual instances]

Kevin is a vegetarian.

All men are vegetarians. [a conclusion about a larger class of instances]

How might we critique the validity of this generalization that is derived through inductive reasoning? By questioning the sample size of three men who happen to be vegetarian. In other words, is the shared characteristic of three men *sufficient* to draw the conclusion that "all" men possess that particular trait? In the informal logic of daily life, we often jump to conclusions.

In inductive reasoning, which is the basis for the scientific method, one must question how many instances are required before one asserts a generalization with any degree of reliability and confidence. How many times must you observe the direction of the swirl of water in your sink before you can make a statement that, in the Northern Hemisphere, due to the rotation of the earth, the swirl always goes to the right? How many times must we be awakened by the sun before we can conclude that the sun will likely shine on us tomorrow? How many times must we replicate a costly experiment or trial before we say that the product being tested has no deleterious effects? You see the tremendous costs and harms that could be associated with inductive reasoning.

Also, is the sample representative? In the above example, if the specific instances—Dale, Paul, and Kelvin—were seen sharing a table at Green's, the premier vegetarian and vegan restaurant in the Bay Area, chances are better than average that all three men have an affinity for vegetables. But chances are greater, due to where the sample was chosen, that each man is vegetarian. It is true that three make up the sample, but would the sample have been different had we plucked three men out of line at a fast-food restaurant, say, Jack in the Box and gave them a free meal at Green's? Also, to problematize things for accuracy's sake, let's say there is a fourth man at that table at Green's who would rather be at the World Headquarters for Beefsteak Charlie's. As the advocate, it's important to acknowledge the exception as opposed to dropping the example—ignoring him as if he weren't in the party.

Finally, you will want to consider, particularly when you have human subjects, whether and to what extent they are reliable. Did Dale, Paul, Kelvin, and "Charlie" self-report that that each was vegetarian? If you learned that they were paid a meaningful sum, say, \$50, to endorse a vegetarian lifestyle by asparagus growers in the Central Valley, would their assertions still be valid? Or would a conflict of interest create biased self-report? Also, along the lines of reliability, can the source of information be verified? You have relied on my account that these men—first three, now four as it turns out—are vegetarian. Do I have something to gain from this disclosure? Did I personally witness these men leading a vegetarian lifestyle—or did I rely on "reliable" secondhand information? Have I been inaccurate in the past? Have I lied in the past? All these concerns must be answered in order for the statement to be verified.

Thus, for the advocate, an additional means to ensure precision when advancing claims based the inductive method is to use qualifiers such as "most," "some," "a majority," and so on. Even to preface a statement with, "In my experience" or "In the course of my research for this project" is more responsible than claiming a certainty or universality that one does not possess.

Deductive reasoning moves from a conclusion to a specific case. It starts with what is generally known and moves to make a prediction about a specific instance. A syllogism has a major premise, a minor premise, and a conclusion. There is a classic example of deductive reasoning in *Zen and the Art of Motorcycle Maintenance* by Robert Pirsig. If, by knowing the hierarchy of facts about the motorcycle, the mechanic understands the electricity from the battery powers the horn, he or she can logically infer that, if the battery were dead, the horn would not work. Deductive reasoning permits movement from a generalization to a specific, valid conclusion:

Motorcycle horns are powered by electricity from the battery.
The battery of this motorcycle is dead.
This motorcycle's horn will not work.

But, as we shall see, logical necessity is insufficient to produce an undeniable conclusion.

All men are vegetarian. [major premise]
Dale is a man. [minor premise]
Dale is a vegetarian. [granting major and minor premises are acceptable, the conclusion is predicted]

A = B	All men are mortal
C = A	Socrates is a man
C = B	Socrates is mortal

Another expression for logical deduction is "syllogistic reasoning." However, one must check the material truth of the conclusion, even if the deductive validity is logically necessary. In the above syllogism, one may question the chain of deductive reasoning at several points: whether "all" men are vegetarian, whether "Dale" is a man, and whether it follows that, from these premises, we can conclude that "Dale is a vegetarian."

Enthymematic reasoning is a form of deductive reasoning in which either of the premises, major or minor, or the conclusion is implied rather than stated outright.

Major premise: All men are mortal
Minor premise: Socrates is a man.

The conclusion need not be stated. It's obvious then that Socrates is mortal.

Here's another one.

Minor Premise: Mary goes to CSM

Conclusion: Mary is cool.

The major premise is missing--that students who go to CSM are cool. Using enthymemes the audience is expected to fill in the obvious blanks of what's missing in the speaker's argument

Responsibility for listeners of a presentation

"[It is] the sound of the voice that brings language, sets thoughts astir and keeps us in the intellectual company of man." -Helen Keller

For listeners in particular, the responsibilities are immense. To begin with, even though we spend about 45% of total communication activity as listeners, listening is a difficult and demanding task. When we listen to others, we might retain a quarter of the material, losing the bulk of information related to us. When we listen to others, we comprehend at a rate much faster than a speaker can speak. Use the extra time to think about what has been said and relate things to your own experience as opposed to drifting off to ponder the "Scoobie" snacks you plan to consume after class. In a classroom where you build relationships with your listeners, consider that, one on one, there are six people involved in the communication.

My-me	Your-you
My-you	Your-me
My-your-me	Your-me-you

You aren't born with listening skills. You have to be trained to listen. Hearing is not listening. Hearing refers to the vibrations transmitted to the brain when sound waves strike the eardrum and listening is when the brain reconstructs electrochemical impulses and gives them meaning. Listening is a composite act. Listening involves hearing, a physiological ability; comprehending, or understanding what we've heard; and retaining, or recalling and being able to restate what we've heard. I stress the aspect of remembering what was said because, often, when someone tells us, "You didn't listen to me" it means, "You didn't remember." Listening is hard work that elevates your respiration rate, heartbeat, and blood pressure. We actively listen when we ask questions to gain understanding of what's been said. Some good advice for more gainful listening involves:

Remove distractions. When it's hot, you should listen more carefully and, if you're able to, open a window for fresh air. When you're hungry, you should anticipate that and take care of your needs prior to the speech. When the speaker is weak, you should listen more attentively.

Avoid judgment, argument, or solving the problem. We teachers are especially in need of this advice. We often prepare a rebuttal or offer solutions before we know the problem-as

opposed to exploring together what are the issues presented by the speaker.

Understanding key ideas or superordinate points and supporting or subordinate ideas. You do not want to outline everything you hear but listen and understand the main concepts and their support. You want to evaluate the most important and subordinate points and whether they are valid and sufficient. In listening to a persuasive speech, you want to be able to identify facts, inferences, opinions, and judgments. You want to make sure there are no lapses in reason. You want to make a provisional assessment of the speaker's ethos—his or her expertise and competence—and whether he or she is making a balanced presentation, demonstrating goodwill and trustworthiness.

Paraphrase or restate what the speaker said to clarify understanding. If a trained speaker's rate is 125 words per minute and we can comprehend at least 500 words per minute, use the time to understand key ideas, make comparisons with claims asserted, seek citation of evidence and ask whether it is accurate and objective. Listen between the lines.

Listeners provide nonverbal feedback to the speaker. Show you are interested. Nod your head, but do not nod out! Jot down notes for discussion so long as you maintain connection with the speaker. A speaker will not feel supported if he or she only sees the top of your head, bent over, as you scribble furiously on your notepad.

How might you problematize this assertion? Grade school children have better retention (50-75%) as opposed to adults (25%).

One possible pattern of questions to be used to examine any system, such as family values, government, historical record, war, education, growth, military, social spending.

What are the purposes of the system?

What roles are people assigned?

What rules must be followed?

What rights are given?

What restrictions are imposed?

What are some of the system's critical, underlying assumptions?

What are its key words?

To what extent is the language of the system obsolete?

What are the system's critical nonverbal symbols?

To what extent do the problems of the system require choices, decisions, solutions?

To what extent is the system changing?

What are the mechanisms for change in the system?

What is the actual effect of the system on people?

To what extent is this different from the ostensible purpose of the system?

Are there alternatives to the system?

Can we do without it?

How is the system related to other systems of knowing and being?

Don't be locked into the system.

Audiences

Why should we care about who is in our audience? Who are they to us? Why is understanding audience membership important to the success of our speech? It is because we hope that our words will have an intended effect upon our audience. If we have a sense of who is in our audience and what they hope to learn from our discourse, we will be better able to reach our listeners. Audience analysis is fundamentally rooted in commonality despite our many differences with others around us. We engage in audience analysis because, in the end, all speaking is about our desire to leave an impression on our listeners. To best accomplish this, we need to understand the idea of a public. What constitutes a public? What do you and I have in common as members of a public? By inhabiting the world we share some sense of history, values, and conceptions. We experience the world together, living in an information age, and that necessarily affects the ways in which we think about persons, events, and relations.

Audiences, you and I, are characterized by an increasing diversity - defined in the broadest sense of the term. So what can we do to reach across the divide? How do we learn to understand the given audience, make intelligent inferences about them, and shape our communication so it resonates with their particular knowledge base? That is the lesson of this chapter on audience analysis.

The daily business of audience analysis

We constantly engage in audience analysis. By the time you were a persuasive grade school student, you had already learned to employ the most effective methods and skillful manner to communicate the results of your class project or school report card. How you chose to relate those results to the grown-ups in your life— especially if you had a fiercely loving grandmother who was quick to rebuke any shirking of effort on your part—probably differed from the way you explained the identical situation to a grade school classmate. You are, today, many years removed from grade school. Your ability to choose what to say in a given situation has been refined over years of practice. The intuitive judgments you now make about what to say and how to say it is a form of audience analysis. Your knowing what to say or what to leave open to interpretation are based on consideration of the consequences of your words on your self, your interlocutors, and your relationship. This skill of audience adaptation is called "rhetorical sensitivity." A rhetorically sensitive person chooses words and conversational tone so that they will be considered and, possibly, accepted by the listeners.

I weigh my words on a daily basis, in formal and informal situations. Do I speak or remain silent? Silence is a viable option and sometimes the better course of valor. But, if I decide to speak, what do I say? How do I say it? For example, how do I testify in behalf of faculty at a contentious public meeting when there may be unforeseen consequences on my career path? How do I explain a communication concept to the different classes that I teach and to the different students in each class? How do I break the news to my partner that the dog has chewed up the sheet music (again)? How do I communicate to my classes the results of their term paper assignment? In each of these cases, I try to

understand who is my audience in order to speak appropriately to their specific needs and best interests. Speaking appropriately means to speak completely, without distortion or omission. Speaking appropriately means to speak honestly, without compromising my beliefs or values or those of my audience. Speaking appropriately means to speak tactfully, with a sense of our common humanity.

Audience analysis can help you in every aspect of speech preparation. Whether done formally or informally, audience analysis involves consideration of several factors: the situation; demographics, including audience psychology, and how these factors influence discursive communities; and engagement in the transactional moment of communication.

Situation analysis

You will want to learn as much as you can about the situation of the speech so that you can prepare your presentation. Some considerations are: What is the size of the audience? What are the characteristics of the space will you be in? Will the audience be able to see multimedia aids? Will there be equipment or connectivity for my multimedia aids? What time will the event begin? What is the order of speakers? Will there be time to do a site check? What are the options for continuing with the speech in case something does not work out? Revisit the communication model to gain a sense of the multiple factors involved in any communication act. Pay attention to what the model identifies as the "physical context" of the speech, the location where the speech act will take place. Physical context includes the actual space of the communication event and its effect on the speech. Try to anticipate any "noise" in the space and compensate for it. If the venue of the speech event has dim fluorescent lighting, you may want to compensate for this "noise" by preparing an upbeat presentation that invites the audience to participate. If one of the banks of lights is flickering, submit a work order to have the tubes replaced before the day of your speech. If you know the size of your audience, you can make defensible and more effective choices. You will also feel more mentally and psychologically prepared for the speech and the inevitable surprises that may arise as it unfolds.

Possible adaptations when using a microphone in a theater-style setting for five hundred seats are communicating clear and focused ideas, using artful repetition, and establishing a connection with an audience seated at some distance from you. If the audience will remain seated for the duration of your speech, are the seats movable or fixed, especially if you want them to participate in smaller group activities? Will there be event staff that could pass a wireless microphone during your question and answer period? Are you prepared to start posing some initial questions to be answered if the audience is slow to participate in discussion? Anticipating and, even better, doing a sound check and walk-through in the speech setting is part of audience analysis. That way, you can scope out in advance the best way to leave the building to flee from hordes of screaming **fans**.

Demographic analysis, including audience psychology

Audience analysis should begin with self-analysis. Why should we begin with understanding ourselves? Self-analysis will yield insights that could then be extended to

the audience. Analysis includes consideration of identity positions we occupy in our lives. A few of the more important demographic variables to consider include:

- age;
- gender, including sexual orientation;
- race or ethnicity;
- socioeconomic class;
- organizational affiliations, including political membership;
- education.

Like the communication model, demographic information can be an inert concept. The value of both comes in their use. What is important is how you understand and apply demographic information in order to make informed choices in your speech that will make sense to your particular audience.

Age can be an important variable, as we have already learned with generational cohorts. We are deeply shaped by our milieu. Over twenty-five hundred years ago, Aristotle acknowledged that the young, middle-aged, and old could be known by their different temperaments. Many instructors, who perambulated the olive groves at Aristotle's knee, are separated by generations from the students we now serve. Belonging to a different generational cohort, instructors often struggle to make ourselves understood to a vastly different audience. It can be difficult to invoke a specific moment in a public address, such as World War II, when your audience has no memory of it. It can be difficult, as well, when the milieu has left an indelible mark on one's own values but has left younger persons untouched. Many who served in the Sino-Japanese War, for example, cannot eat the roasted sweet potatoes that they had subsisted on during long hard Siberian winters. Because of life experiences that we may not have shared, these survivors may be unable to tolerate the wastefulness of a throwaway society that we take for granted. When President Kennedy spoke of how Americans had been "tempered by a hard and bitter peace," his words resonated with these older individuals who had lived through those difficult times.

Gender is a demographic variable that is part of audience analysis. Perceptions of gender and gender roles are tied with the times in which we live and the cultures in which we were raised. Returning to the notion of age as a demographic category, it is probably safe to say that one's generational cohort inculcated individuals with notions of gender. Do you think, for example, that there are gender-specific subjects? There was a time when it was safe to say so. If you were to prepare an informative speech for an audience composed mostly of young women in their twenties, what might you choose as speech subjects that might grow out of your expertise? If it were then revealed that the women are members of the college soccer team, would the list of your possible subjects change in any way? Clearly, generalizing is inevitable when an audience analysis is attempted. It's best to be mindful of the tendency to oversimplify when thinking through our choices for and treatment of speech subjects. It's important to consider, as well, how perceptions of gender have been influenced by popular culture. Persons who are gay, lesbian, bisexual, and transgender have had to put up with invisibility—it is easier to spot a moose

on commercial television—or else endure biased portrayals of homosexuality on the big screen—depraved serial killers or the lead characters of *La Cage Aux Folles* come to mind. Like age, gender can be a demographic construct that reveals our ignorance when we stereotype other individuals. At the same time, gender can be a demographic category that yields information about how much we share in common. While it may be true that breast cancer tends to afflict women, all people can relate to how the disease affects us as mothers, fathers, sons, and daughters.

Race or ethnicity is important to audience analysis, but as with any demographic category, consider the basis of your information. Your observation "skills." Granted, some of us have greater confidence in our powers of observation and deduction. But it's probably safe to say that all of us have made many mistakes trying to classify individuals according to race or ethnicity. Because we have not been called on these errors of attribution does not mean that we did not commit the crime. As with any of the demographic categories, we take a risk whenever we generalize. For example, Asian Americans in San Francisco overwhelmingly voted against Prop. 209, the anti-affirmative action initiative, during the 2000 election. Asian Americans were the only "minority" group to do so. But you may be mistaken to extrapolate that your Asian American classmates support affirmative action in general, or, more specific to them, endorse race-sensitive measures in college admissions policies. One vocal and activist group of Asian Americans, for example, opposes any race-based admissions on the grounds that Asian Americans are held to a higher standard than other ethnic groups. Moreover, students in your class may not identify in the slightest with the category "Asian American." Some may be Asian nationals; others may identify with ethnic categories, such as Cambodian, Hmong, Toi Shan, Vietnamese, as opposed to a pan-Asian designation. But it is undeniable that our experience, situated in our identity positions, affects how we make sense of the world.

Socioeconomic class is an interesting demographic construct on a couple of levels. At one level, the income that we make places us in different categories as consumers. If you've ever filled out a survey when you mailed in a warranty, you've provided the manufacturer with free information that is used for marketing purposes. (The warranty would be good even without mailing in the survey.) Such forms generally include questions about your age, gender, and income bracket. But income is about more than generating personal wealth. At a second level, income is tied to covert notions about social "class." It is enlightening to look at information about the city in which you live because census data about you and other inhabitants has been developed into a profile. For example, San Mateo County includes the two cities of East Palo Alto and Palo Alto. In terms of median household income, inhabitants of East Palo Alto earn an average of \$29,000 per year with an average of four persons per household. The inhabitants of Palo Alto, minutes away from their sister city, earn a median household income of \$55,000 per year with an average of 2.8 persons per household. The tale of two cities reveals deep differences in income that are tied to attributions about socioeconomic class. Interestingly, we in the United States tend to deny the existence of distinctions based on class. But our thoughts and actions show us otherwise.

Organizational affiliations can encompass many aspects of our voluntary membership in organizations. We may participate in these organizations on an active or occasional basis. For example, you may pay dues to professional organizations, receive trade journals, and participate in related activities, such as an annual convention or conference. Many speech communication professors belong to the National Communication Association (NCA) or International Communication Association (ICA). In addition, many in the field hold membership in regional associations, such as Western States Communication Association (WSCA), or even state associations, such as the California Speech Communication Association (CSCA). You can also affiliate with organizations that support values and issues that are important to you. For example, you may choose to be a member of a human or civil rights group such as the American Civil Liberties Union (ACLU), First Amendment Project, National Association for the Advancement of Colored People (NAACP), for example. You may join a group that enables you to express or explore your faith, such as a study or youth group at your church, synagogue, or temple. In addition, you may elect to participate in a group that enables you to pursue your dreams and interests. One important membership is our affiliation with a political party. The campaign literature or telephone calls we receive prior to Election Day do not arrive by happenstance but are based on voter turnout information—how we voted (by party designation, not our specific votes on a ballot) and how often we voted in the last five elections. Depending on the audience being addressed, organizational affiliations can provide a basis for building bridges with your listeners.

Educational level can be important information in a demographic analysis. While we often rely on educational attainment to determine whether someone is competent (a sure example of reasoning from sign; she has a degree, ergo, she must be skilled in the field), it goes without saying that a difference exists between the educated and the wise. Earning a doctorate or master's degree can give some an excuse to swan around in their robes, taking credit for their students' accomplishments. But all of us who have attained a particular educational level are placed in the company of those who have a modicum of earning power. It is important to stop to consider that, as students in a public speaking class, we are different from others around us. We are participating in classes at a college or university and, in this respect, have experienced something that could set us apart from others. It is important for us to ask ourselves who is not present among us. For example, several years ago, there was great pressure put upon long-time immigrants to get their American citizenship. These elderly residents who needed to pass a citizenship examination in order to receive benefits were trapped by their limited proficiency in English and the time constraints they faced in taking and passing an examination in English. In your public speaking class, are there English learners in their eighties and nineties? Probably not. They would be taking survival English classes at the local high school or community center. Our membership at a college or university excludes the perspective of these individuals. We need to be mindful of those who are not with us as we continue with our studies. This applies especially when we presume to speak for or about the absent. Beginning with understanding your own subject positions will encourage reflection on possible caveats when applying an audience analysis to others. For instance, you may, like me, represent as a first-generation college student. Although this is a point of pride for you and your family, you are fully aware of social biases and

cultural stereotypes about first-generation college students, your parents, your values, your abilities. Being the only first-generation college student class member creates an interesting communication dynamic when, for example, someone makes the statement that migrant workers' children are trapped in a cycle of educational underachievement. Your participation in the class contests the assertion and your response, if you choose to speak, is an opportunity to problematize a hasty generalization. The example enables us to problem pose the many times when others who may or may not be present in class are invoked in discourse. Think about who is in your class and who is absent. Are there people in their seventies? Are there people who use wheelchairs? Are there people who have a different political point of view? In their absence, these individuals may be characterized in a particular manner. Ethical speakers and listeners will speak up to correct an inaccurate or stereotypical assertion.

Going further, if there are other first-generation college students in class, what is the expectation that the speaker adapt the message to include and address them? It's important to think about the numbers of individuals representing different discursive communities and practices. If half of the class is international students, and the instructor uses only domestic examples, he or she appears to be considering the experiences of only half of the audience. Additionally, audience analysis must attend to the relative proportions and range among individuals in the group being addressed. Returning to the example of being a first-generation college student, how many first-generation college students are represented as opposed to second-, third-, fourth- generation students? What about those who do not relate to the concept of "generations" at all?

Identity is mutable and multi-layered. A skilled speaker understands who is in the audience, speaks directly to their needs or interests, ascertains whether new ground is being covered, and avoids offending any particular group. When an individual identifies with a particular community as defined by age, gender, ethnicity, class, organizational affiliations, the speaker may try to use the information to speak to the interests and concerns of a given group. The speaker will consider the extent of the information provided in light of what the audience knows or does not know. The speaker will try to engage all members of the audience and avoid alienating any audience members. You will want to know the audience demographics in order to forecast the listeners' predisposition towards certain issues. We have already talked about how a generational cohort might regard differently certain events in history. An audience's predisposition towards issues refers to whether they are supportive, neutral, or opposed to a particular stance. If you are invited to give a speech on community colleges, how you develop the speech materials will depend greatly on whether the audience is supportive of public education or pro-voucher friendly.

Audience analysis is not akin to altering your position, like a chameleon to adapt to the environment . To do so would be to misrepresent your values and beliefs. Making reasoned inferences about your audience enables you to analyze how your points can be best heard and considered by these individuals.

Audience Psychology: Maslow's Hierarchy of Needs

In addition to the demographic constructs we've just discussed, Abraham Maslow provides a heuristic that can assist in your thinking about what motivates people. Maslow's Hierarchy of Needs posits that we are motivated by five universal needs. The needs are presented in pyramid form, with the most basic needs, such as physiological needs, at its base, and higher order needs, such as self-actualization, at its apex.

Self-actualization needs

Esteem needs

Belonging

Safety needs

Physiological needs

Physiological needs are the basic needs of survival, such as the need for air, water, food, shelter, reproduction. Thomas Hobbes would characterize a subsistence economy as "mean, brutish, and short." Physiological needs are comprised of the barest essentials for survival. Without air, water, and food, we will surely perish. Without shelter, our lives are shortened by lack of protection from the elements. Without reproduction, our species, unable to perpetuate itself, will die out.

Safety needs fulfill a sense of security. Safety goes beyond physiological needs to address our psychological requirements. If we enjoy some assurance that our physiological needs for shelter or food will be met, that can bring about a feeling of relief and security. The assurances that our shelter can withstand the elements, that we will not be dispatched while we sleep are important forms of safety. The expectation that we will have enough to eat for the day contributes greatly to our peace of mind.

Belonging needs fulfill our nature as social creatures. A sense of belonging, of being part of a group, meets our psychological needs. At the same time, belongingness can contribute to our physical well-being and, through this, affect us physiologically; for example, persons who enjoy the company of others tend to live longer and enjoy better health. To have membership in a group means that we find comfort in the company of others and the affection and loyalty they might bestow on us. For some, belongingness needs are fulfilled by a connection with our animal companions.

Esteem needs are tied with belonging needs. Although possessing self-esteem is motivating to us, the desire to be esteemed among others presupposes membership in a group. Esteem needs are status needs, such as being shown respect by those whose approbation we value or to have prestige accorded us or upon our works. We all experience the need to be loved, honored, and cherished, to be recognized for the person that we are.

Self-actualization needs are the need to realize our *telos*, to meet our full potential, to live life according to our principles. Sometimes, determining how we are self-actualized, learning what speaks to our innermost desire, can be difficult because of competing voices telling us what we ought to do or be. It is important for us to listen carefully to our heart's desire because the other voices are loud and insistent. Another challenge of self-actualization is the difficulty of living in accordance with one's principles. That's why, while we all strive to be self-actualized, few are actually known to be self-actualized individuals. Gandhi, Rosa Parks, Mother Theresa, Zen Master Suzuki-roshi, and Kumu hula Folani Luahine are a few individuals who come to mind. These rare individuals are like the Udumbara flower, said to bloom once every three thousand years. It's said that once you see this flower, its fragrance will stay with you forever as will the memory of these singular individuals.

In addition to identifying the five levels of needs that motivate people, Maslow posited that higher level needs can be met only after the more basic needs are satisfied. For example, Maslow might argue that a homeless person who lives day to day in the elements may be most concerned with how his or her physiological needs are going to be met. Will there be enough to eat? Will it rain today? Is there going to be a place at the shelter? That is a good point. It can be exhausting to meet these basic needs on a daily basis. Finding subsistence can easily become one's reason for living. However, while a person who happens to be homeless may indeed have immediate concerns about meeting physiological needs, he or she has the same needs for safety, belonging, esteem, and self-actualization needs as any one else. Haven't we been impressed upon learning that a talented student, striving to meet a personal goal of fulfilling coursework for transfer, has been living out of his or her car for the last six months? It is patronizing to assume that any individual would not be motivated by the five needs.

However, we can acknowledge that life is much more difficult for a person who has to contend with whether his or her most basic needs will be met on a given day. The value of Maslow's hierarchy is that it provides us a means to think about some universal needs that could be used as the basis for appeals in our discourse. For example, at a community meeting convened because mass transit is being extended into the neighborhood, some residents could be concerned about losing their homes (physiological and safety needs). If they were displaced through eminent domain, where would they go, what would be lost and gained, and how would they be compensated?

Audience analysis in the moment

Clearly, a speech is more likely to be received when the audience feels the speaker is addressing their needs, interests, and concerns. We can make some informed inferences about how the speech will be received by conducting an audience analysis, which includes the speaking situation and the demographic and psychological variables of the audience. Audience analysis in the moment of speaking means that the speaker is attending to the verbal and nonverbal messages he or she is receiving during the speech. If half of the audience is looking listless or confused, or if the entire front row appears to be growing more opposed to your message, what do you do? Analyzing your audience

and responding to it in midst of your speech can be a frightening possibility. This is especially true if you are the kind of speaker who likes to have everything prepared in advance. But, if you think back to the communication model, you may be more effective if you read and respond to the responses of your audience. This kind of adaptation occurs with greater ease when you are working with an outline. It takes practice, of course, but the audience may feel that the speaker who is adapting to them is truly communicating with them—as opposed to performing according to a prepared script

Other questions to think about for audience analysis

What follows are some questions that will give a more precise sense of your audience so that you are better able to prepare your speech:

- Who are the members of your audience?
- What privileges do they enjoy?
- What problems do they face?
- How many people are expected to attend?
- How likely is it that some will arrive during your speech or leave before it is over?
- Why is the audience meeting?
- What motivates them to attend?
- Will they be interested in the topic?
- What are the audience's expectations towards your presentation?
- Why have you been invited to speak?
- Why do they think you are here?
- What have they been told about you?
- Will someone be introducing you?
- What do they share in common with you?
- In what ways are they different?
- What do they currently know about the subject in terms of expertise or experience?
- What is likely to be new to them?
- What misconceptions or stereotypes might they entertain?
- How does your audience feel towards your subject or stance?
- Are they friendly, neutral, indifferent, hostile?
- What reservations might they have or objections might they raise?
- What is the worst loss to the audience if they do not hear your speech?
- Conversely, what is the greatest benefit to be gained if they hear your speech?
- What will they need to do after the speech?
- How much time will you have?
- What is the format? (solo speaker, debate, forum, panel)
- Add your own experience to this list.

Audience analysis helps you prepare your approach, treatment of the message, and level of detail you will use in the speech. The meeting of minds that one finds in speaking before an audience enriches one another's experiences. In a speech about the treaties that gave rise to the Indian Nations, a classmate revealed that he was an Ohlone Indian and brought up the old ways, ways that were kept hidden from other children of his

generation. In a later round of speeches another student, an English major, said that she had been moved by her classmate's speech.

Audiences are by nature diverse and therefore different from you, even if you share demographic characteristics in common. When you offer your speech for the audience's appraisal, you need to let it go. Even with the most skillful and comprehensive audience analysis, the audience may not embrace your speech. They may disagree with your speech. They may remain unmoved by your arguments. The audience will receive the speech in its way. As maddening as it may be to someone who wants results, rhetoric is an art, not a science. The best work a speaker can do is to try to prepare for the speech as best as he or she can. That an audience ends up rejecting your speech is certainly their entitlement.

Exercises

Magazine Audience Analysis and Activity

Select five or six current magazines that each cater to a particular demographic group. Ask the class to form small groups and have each group work with one magazine. Group members are to study the articles and advertisements to determine the audience readership for the magazine. Since advertisers pay good money for ads, it can be revealing to see who is represented in the ad as well as who is absent, what might be values underlying the message, and so on. Ask the groups to come up with several inferences about the readership, using evidence to support their inferences. Have the groups report their findings to the class.

Then, if you want to continue with the exercise, ask each group to tailor a message to the readership of the magazine as they have identified it. The group is to write a persuasive message that invites the hypothetical reader to enroll in classes at your college. Each group is asked to read the written message and to explain how they adapted the message to the interests, needs, and concerns of their audience. Analyzing the magazines proves interesting because most of us have enjoyed popular periodicals with an uncritical eye. But when we begin to notice a preponderance of advertisements for a particular kind of product, in a given price range, we become interested in how the readership has been analyzed, profiled, and targeted. A related realization comes with the writing exercise. It can be great fun to exaggerate the logical and emotional appeals in messages we write for our hypothetical readership, but therein lies the potential for parodying that audience. It is a good moment to discuss how others could feel disconfirmed or angered by the characterization. Speakers or writers often do not think through the implications of messages and how our words may affect the audiences' sense of esteem and self-respect.

Introductions, Conclusions, Transitions

Introductions, transitions, and conclusions are significant moments in a speech or essay; Specifically, owing to the ephemeral nature of the oral medium, these three moments are critical to the success of spoken discourse. The introduction, transitions, and conclusion

each play a part to assist the listener in gaining an interest in, understanding, and remembering the subject matter presented in the speech. While methods discussed in this chapter may seem rather commonplace, it's been my experience that the untrained speaker does not utilize these opportunities to best advantage. For example, student presentations in interpersonal or small group communication that do not emphasize message construction tend to be less effective than presentations given in a public speaking class. Typically, a student will begin to speak before reaching the lectern, say, "My speech is on . . .," rely on a sheaf of notes or stack of note cards, present a couple of dozen points, conclude with "That's it," and retreat as if in hot pursuit by demons. There are many ways in which such a presentation could be improved, but the method sometimes proves elusive unless you study the theory and concepts of effective speaking. You must also make a sustained effort to apply the method to your personal practice.

It may surprise you to learn that teachers are at times hard-pressed to show effectiveness of subject matter and pedagogical expertise in a public presentation. One colleague, despite years of teaching experience to her credit, seemed at wit's end when she role-played a lecture demonstration prior to an important job interview. She dropped her tray of slides at the beginning of the presentation, depended on notes to the detriment of her connection with the audience, and seemed pretty discouraged with herself throughout the talk. And students love to hear tales of my own blunders, such as the time the AV equipment I'd tested the prior afternoon refused to cooperate in a presentation in front of about 300 fellow teachers! Talk about feeling scrutinized and ... evaluated. The point is, that when it comes to public speaking, we are all learners who could use some help in improving upon our communication skills. And the pressure we put upon ourselves in public speaking makes us act in ways we know to be counterintuitive to our personal effectiveness as communicators. Learning to use effective introductions, conclusions, and transitions offers simple techniques to improve your presentations in measureless, yet meaningful, ways.

Functions of an introduction

What does a good introduction do? What is its work? The etymology of the word "introduction" gives us a clue to its function. An introduction means a "leading into." The Greek *proemium* means "before the song" and the Latin *exordium* means "beginning a web." An introduction, in beginning a speech, performs several essential tasks. It arrests the initial, favorable attention of the audience. It establishes the ethos or credibility of the speaker. It is appropriate to the occasion. It provides necessary background for the audience, such as key concepts or important terminology that will be used throughout in the speech. It contributes to your ease as a speaker and eases the audience into becoming accustomed to you, your speaking style, and your speech topic. It is a moment when you begin to establish your relationship with the audience and show how the speech topic is valuable to them.

When you think about it, the time between the speaker's long walk up to the lectern and his or her spoken introduction to the speech is what marks that individual, in the audience's eyes, as the person to whom they will give undivided attention for the next

five, ten, fifteen, or fifty minutes. That is why we practice and are mindful of our walk up to the lectern. Expensive motivational speakers who capitalize on beginnings often manufacture excitement for their entrance with upbeat music, follow spots, an emcee's enthusiastic introduction, planting confederates to begin applause, or getting staff to lead the audience in chanting slogans such as (I kid you not as I was there to experience it for myself, and I had another witness), "It's not the set of your sail, it's the cut of your jib" and other similar profundities. Celebrity speakers -or more likely their speech consultants -realize that seeding the audience with excitable paid staff creates social proof for the paying members of the audience to follow. Robert Cialdini extensively discusses social proof as the conviction we gain from observing behaviors of others around us. As a small demonstration of the power of social proof, Cialdini suggests that you stop in the middle of a busy sidewalk and look up as if you have sighted some very interesting thing. Few will follow your singular example. However, if your action were bolstered by the antics of two buddies, all intently peering into the cloudless blue, innocent passersby with start looking up into the sky, too. That we rely on others for social proof enables motivational speakers to transition dramatically from being one among the many to The One standing apart and before the whole. Knowing this, "claquers" were once hired and paid according to the ardor of their response. Money exchanged hands when, at an opera production's premier, enterprising producers hired claquers who would provide "ordinary applause," "insistent applause," "still more insistent applause," interruptions with "Bene!" "Bravo!," "Bis," or even "wild enthusiasm "--for a special sum to be arranged. [Robert B. Cialdini, *Influence Science & Practice*, Illinois: Scott, Foresman and Co., 1985, 133.] That presenters often pay to solicit the audience's positive regard is proof of its importance, especially at the start of a presentation.

After you have gained the audience's attention, seek to develop rapport or a connection with them. This is no different from what you're hoping for, and working to present, a positive impression on someone upon meeting him or her for the first time. Putting your best self forward is different altogether from being a social chameleon, however. Some considerations include:

- What are your similarities with the audience?
- Why are they here to listen to you?
- What is your purpose for speaking before them?
- Do you like and respect your audience?

Many times, an introduction can create rapport with the audience as, for instance, when the nationally recognized speaker returns to Hometown, USA and invokes memories of growing up there. A peer educator who is invited back to his or her high school to speak about transitioning to college might open a speech in the same manner. The connection can be strengthened by mention of experience or credentials offered up by the speaker or by those who introduce the speaker to the audience.

A rough rule of proportion is that an introduction should take up no more than 15 percent of your total speaking time, with the body of the speech taking up 70 percent of the total speaking time. The conclusion takes up the remaining 15 percent of total speaking time.

Of course, the rule of proportion can be violated—and sometimes to good effect. I remember a speech in which the introduction took up 80% of the speech, with the conclusion taking up the remaining 20% of total speech time. What made this unusual proportion "work" was that the introduction was vivid from the get-go and continued to hold interest throughout the discussion; the advocate developed the human side of the story through vignettes about the lack of equitable lending practices as it affected Latinos and related to Latino cultural values. The conclusion summarized three common stereotypes about the Latino community and how these influenced the lending practices of banks that had artfully comprised the most important ideas in the introduction.

When you studied the chapter on outlining, you learned that my preferred and proven method for effective outlining is to use full-sentence thesis, headings, and major transitions. My advice was to limit the attention-gaining strategies in the introduction and conclusion to cue words or phrases instead of writing them out in complete sentences. Why do I ask that you try this? Because I want to encourage you to improvise the introductions and conclusions—the moments most critical to establishing a connection with your audience—using different words every time you run through it. Don't be wedded to any one way of saying something in the introduction or conclusion; instead, have fun practicing many different ways of telling your personal anecdote or revealing your statistics. I have seen too many speeches ruined when the speaker, flustered that the introduction was not going well ended up reading the entire outline to the audience. The result, due to the skeletal nature of the outline, is the infamous, two-minute speech. We have all given the two-minute speech when we "chicken out" of following through with our plans. Often, getting past the initial shock of being in front of the audience, of encountering its energy, of becoming the center of its attention, is the most difficult part of giving a speech. If you have imposed the additional burden of memorizing the introduction, you have compounded the things you must attend to in the introduction. How much worse the problem becomes if you've memorized the entire speech. Few students are convincing readers of texts, and there is a separate course for that kind of work in performance studies classes.

Strategies for attention grabbers to start and end the speech

Common ground. You can emphasize the similarities of your background, experience, interests, or goals with the audience's demographics. Many people like to open a conversation by talking about an innocuous subject, such as the weather, the home team, their children (human or otherwise), the latest gaffe of the president. Many speakers begin by sharing an experience that nearly all of us have had.

Do not, under any circumstances, invent common ground if you don't in fact possess it. A Democrat who suddenly professes to be a Libertarian will be viewed with suspicion. Beyond the confines of demographics and affiliations, there may be some experiences that are shared between speaker and audience. I am a faculty member who also takes classes at my college. I would never profess to be a student without qualifying the role, since my primary work is as a teacher. But I could share my direct experience of student life to create common cause with a student audience. For instance, I could speak from

personal experience about the 60% drop rate in a telecourse that I had enrolled in; the instructor had mentioned the statistic at our first class meeting, but I didn't believe it until I lived through the solitary experience of independent study and was one of few who showed up to take the final exam. Then, when I took the next level the next semester, I ended up one of the 60%. I could have read about this aspect of telecourses in a research report, but it lacks the credibility accorded to personal experience that builds common ground, in this case, with the lives of other students.

Carlos, now a practicing architect, used common ground in beginning a speech about same race adoption. He opened a speech by using experiences that were probably familiar to his audience, speaking of walking a couple of blocks to the elementary school around the corner, wrinkled paper bag in hand containing a sandwich and juice box, and finding adventure at every street crossing.

Personal anecdote. You are the person best qualified to speak about your relevant experiences and their significance to you. A personal story about something that happened to you or to someone you know is one of the best ways to begin or end a speech. Why? Because inquiring minds want to know. Audiences are always interested in stories. Stories have sustained us for centuries, some becoming deeply ingrained in the spirit and perspective of entire cultures. Some are a kind of medicine. The act of telling a story can be redemptive, as well.

A personal vignette, such as a tantalizing memory from childhood or a humorous mishap, could be a potent way to begin or end a speech. One of the most effective beginning and ending to a speech that I have heard used personal anecdote in a speech of tribute to a student's local hero. In the introduction, Luke conjured the memory of his friend and mentor, now deceased, who happened to be the boyfriend of his big sister. He recalled how his heart would leap after walking home from school and seeing his red 1998 Toyota Celica parked in their driveway. The body of the speech was a celebration of the hero's life, masterfully done, but the unforgettable conclusion circled back to the beginning as Luke remembered, with a half-smile, how seeing that red 1998 Toyota Celica parked in the driveway would make him feel so good.

Both Carlos's story of walking to school with his lunch in hand and Luke's story of his sister's boyfriend's car are personal anecdotes. Yet Carlos's narrative is generalizable while Luke's is uniquely special to him. That something can be generalized makes it universal and effective in building common ground.

Refer to the occasion. When you reference the occasion that has brought people together, you are expressing your connectedness with the audience. When President Kennedy said, "Ich bin ein Berliner," he was, in a sense, invoking a commonality with the audience to whom he was speaking and the occasion that brought them together. (He also impressed the German people with his perfectly rehearsed greeting in the German language.) One variation of referring to the occasion would be referring to previous speakers by name, trying to establish a connection or through-line between their speeches and your own speech. When you mention others' speeches that were given for the occasion, be sure you

state their name and topic correctly, for it shows that you were listening carefully to the words of others.

Quotation. Quotations enhance your ethos or credibility, showing you to be a culturally literate individual. It is said of quotations that they are "what oft was thought, but ne'er so well express'd." Perhaps because quotations often state a truth in such felicitous terms, they resonate deep within the listener's soul. A quotation could be a memorable saying from an acknowledged leader, public figure, or respected authority on a subject. On the other hand, the quotation could come from an ordinary person, provided that the sentiment is "well express'd." The quotation must be appropriate to your subject matter, of proper length (not too long, in particular), and memorable to the ear. You could use the words of a popular saying, poem, or song if they are related to your speech. Unless the quotation is a truism, you will want to credit the source of the quotation. Be sure you rehearse the quotation and, in general, read it more slowly than your typical rate of speaking.

Sometimes, quotations can be pithy. They are, after all, kernels of human wisdom. It can be abrupt to begin or conclude a speech with an apt quotation, such as coming right out with, "An Akan proverb says, 'If you plant turnips you will not harvest grapes.'" Confused looks all around. The quote is excellent, but it is wasted. You will need to consider whether or not to use repetition, paraphrase, and emphasis through skillful delivery to counteract the tendency to rush through a quotation. Keep in mind that you, the speaker, are familiar with the quotation and have chosen it for a reason. But it will not speak to others the way it spoke to your soul unless they are able to hear, understand, and appreciate it. Sometimes, you make best use of the quotation by leading into it, perhaps by giving a paraphrase before stating the quotation in its entirety. Another option would be to state the quotation or some portion of it twice, for effect, as in this statement by John Stuart Mill:

If all of mankind, minus one, were of one opinion, and only one person were of the contrary opinion, mankind would be no more justified in silencing that one person, than he, if he had the power, would be justified in silencing mankind.

Mill's quotation, being substantive and somewhat difficult to grasp on first hearing, becomes even more powerful when the speaker reads all or some portion of it a second time, for emphasis.

Startling Statistics. British Prime Minister Benjamin Disraeli once said, "There are lies, damned lies, and statistics." His statement notwithstanding, statistics are very appropriate to begin or end speeches. Statistics add authority to persuasive speeches and can be used to good effect in an informative speech. But the numbers must be made understandable to your audience. When Carl Sagan exclaimed about, "Billions" and "Billions" of stars, he created the impression that there are countless numbers of stars in the sky. We may, at times, need a more precise accounting. The budget for California Community Colleges is \$4.5 billion. In giving a speech about state funding for California Community Colleges, it would be more credible and useful to provide the \$4.5 billion

figure as opposed to saying "billions" and "billions." Likewise, if you say that half of all marriages in the United States end in divorce, that is less effective than stating the statistic and going on to explain, "That would be as if half of us in the room today were to divorce our partner. Could you imagine? Fifteen people in this room would get divorced and the other fifteen would stay married. For a gambling person, those may not be good enough odds of success."

More importantly, statistics are to be used sparingly. Limit statistics to one or two in number-unless you have visual aids or a clear explanation to support the presentation. People generally have a hard time relating to, and retaining, statistics unless those numbers are made meaningful to them. What does a .1 error rate mean? It strikes us as something that is very small, perhaps infinitesimal. But it conjures up no images in our minds and arouses no sympathy. But that is how statistics lie, for a .1 error rate can mean a great deal. In the hospitals of our nation, a .1 error rate means that 12 babies will be sent to the wrong homes, each day. In the hospitals of our nation, a .1 error rate means that 107 incorrect medical procedures will be performed each day. In other words, the statistic of .1 is insufficient to show us why this figure is unacceptably high. By "humanizing" statistics and explaining their significance in terms to which we relate, we understand the authority of numbers very well.

Shocking statement. This is a way to startle your audience and gain their initial interest in listening to your subject. "What is something you do 24,072 times a day? You take that many breaths in a day. Two seconds in, three seconds out. Each of those moments can represent a potential opportunity for personal transformation." The speech would then go on to provide justification for the statement. A shocking statement could also be extended to a shocking act that creates a feeling of suspense about what is to come later on in the speech. The shocking act can backfire, though, as in the case of the irresponsible speaker who fired a track gun to punctuate the beginning of a speech. He got the attention of the audience, to be sure, but earned their wrath after they picked themselves off the floor. A shocking statement or act should not be gratuitous but must relate to the subject, its treatment, and tone. And keep in mind that the shocking act must never put the audience into danger or harm.

Humor. They say that before the speech, the audience needs to have faith in the speaker, that while beginning the speech, the audience needs to have hope that the speaker will do a good job; and that, while listening to the speech, the only thing an audience has left is charity. Humor, especially when directed towards oneself, such as in describing mistakes you have made and learned from, can be effectively used if you are comfortable in relating the story. Not everyone is skilled at the timing involved in telling jokes and making an audience laugh. Physical and vocal factors are important, as well. The humor must be appropriate to the speech subject and the occasion; what might work at a bachelorette party might turn out to be a faux pas when repeated in your classroom. Finally, if you use humor, follow through with conviction. Nothing sounds more feeble or flat than a half-hearted joke. If you are comfortable with humor, though, nothing wins an audience over as well as laughter.

People receive humor differently, particularly if the humor is risqué. Does racy humor have a place in speech to a college audience? Usually not, but use your judgment. A student who taught us how to string a flower lei gave one joke that skirted the boundaries of protocol. It was interesting to learn about the materials and technique and to watch him create a beautiful product as he spoke—a good use of a visual aid to be sure! In the end, after his summary statement, he made sure everyone in class had a lei in hand, which he invited us to place around our necks. You can guess the punch line, of course, which he delivered with perfect aplomb: "Now you can tell everyone that you got lei'd in class." Probably, there are some classmates and teachers who would have a laugh along with the speaker and there are those who would not. The point is that, when it comes to risqué humor, the safest course is to omit it.

Examples. You know of, or have heard of, incidents that are related to your speech that could be used to good effect in the introduction or conclusion. An apt example generates credibility by virtue of being concrete and actual. "In 1998, Carmen Ortiz left her homeland to come to the United States. In 2001, Cesar Mendoza left his homeland to come to the United States. Last year, I left my homeland to come to the United States. We all left so that we could receive a higher education to make a better life for ourselves and our children." Examples serve as factual testimony and, thereby, possess authority.

Audience participation. Audiences assume they can sit back during a speech—such as attending a large lecture—letting the speaker do all the work. For example, in the unlikely case you are unprepared for class, aren't you secretly hoping that the professor has prepared a lecture? Even though we know after studying the communication model that listening is an active, demanding activity, we are still willing to reify the importance of the speaker in communication. When the speaker begins or concludes a speech with audience participation, therefore, the listeners cannot help but be physically and mentally involved. The audience becomes attentive as they are engaged in an activity directed by the speaker.

We remember by doing. One student, a star javelin thrower and personal trainer, began a speech on cultivating cardiovascular health by asking the class to stand and do five jumping jacks. Audience participation works not only for kinesthetic learners but for all of us, especially if we have been sitting patiently listening to a speech. One of the clever conclusions I can recall had the speaker using treats to reward each audience member who called out each main head and, in essence, did the speaker's work of reviewing the most important ideas of the speech.

Questions. A question invites an audience to think about a subject. It is effective because it is less direct than making an outright statement. In using questions, use a series of at least three questions. For example, "I have talked about the traits of a good bottle of domestic chardonnay to serve at your next dinner party. Can you imagine its bright flavors and long finish? Can you imagine your best friends enjoying the chardonnay's persistent notes of citrus and herbs, toasting you for an excellent choice? Don't you think the combination of the wine, enjoyed with your best friends, will make for an evening that will be long remembered?"

Rhetorical question. A rhetorical question is a self-answering question. When the speaker poses such a question, he or she has a fairly good idea of how the audience will answer. A rhetorical question is one that does not necessarily invite a verbal response, but asks for silent confirmation and acknowledgment of the truth. The transcript of the famed "Give me liberty or give me death" speech by Patrick Henry contains a powerful rhetorical question, "Is peace so dear and life so sweet, so as to be purchased at the price of chains and slavery?" We know how to answer this question, do we not? Henry goes on, in an over-the-top move, to provide a rejoinder to his own rhetorical question, "Forbid it, Almighty God!" Which is exactly how an audience of patriots would have answered the question posed of them. However, a rhetorical question can sometimes confuse an audience. They may be unsure of the kind of reaction the speaker desires, with the result being questioning looks, tentative hands in the air, and an air of uncertainty. Delivery counts for much when using a rhetorical question to open a speech. You must assert the rhetorical question with force and conviction, and remain open to how an audience might respond to you. In fact, they may respond which should not throw you off kilter.

Imagine. The "imagine" strategy paints a vivid picture in the audience's mind through the use of second person narration ("you") about a subject related to your speech. It works best if the speaker selects words and experiences that are specific, vivid, and detailed. For instance, "Imagine that you are locked in a room. No one comes to see you. You are there, alone, in the dark. The room smells of damp mops. There is nothing to do but sit and wait. And wait some more. This is what it is like to be illiterate in a new country. Being unable to read and write is like being locked in that closet. Education can offer a key..." The "imagine" creates a living context for the listeners in the present, inviting the audience to participate in the mood of the introduction or conclusion and to be predisposed to accept your point.

Visual aid. You can use a visual aid to help the audience to understand your speech, both in the beginning and at the ending. Be sure that the visual aid is large enough so that everyone can see it and that you display it long enough so that everyone understands it. For example, one speaker talked about doing an "ollie," a trick on a skateboard. He demonstrated it, first on one side of the room and then on the other side of the room. This was a wise choice as it was hard to see the ollie, due to the quickness of the maneuver, and the lack of a stage or raked seating in the classroom. Another student came up to the lectern, heavily dropped a large gray slab on the table, and, as the thud echoed in the room, announced that he would speak about elements that made up concrete. These are good examples of visual aids that can interest an audience in the speech to come. You would be wise to refrain from bringing in dogs or small children as presentational aids, as they tend to steal audience focus from you, the speaker, and turn the spotlight onto their lovable selves and irresistible antics. Keep the focus of attention on you, the speaker, and do not let visual aids, including PowerPoint presentations, upstage you.

On the related topic of video or audio aids, the advice is to consider the perspective of the audience and to remember that you, the speaker, are the focus of audience attention. Don't hesitate to ask the audience to rearrange their seats or draw close if there is some

detail they need to observe. In turn, the speaker should consider the needs of the audience and any limitations in seeing a visual aid or hearing an audio aid. Working with a friend from class can help you be mindful that what's plainly visible to one side of the room or to those in the first two rows may be missed by those sitting in other locations in the classroom.

Analogies. Audiences derive pleasure in seeing the connection, similarities, and differences between two things being compared. To create an analogy you will need to relate the unknown to the known, putting what is less well known into a more familiar light. Several Platonic dialogues contain the analogy that cookery is merely a "knack" whereas medicine is respected as an "art." The working comparison is

cookery = knack
medicine = art

Cookery takes an approach to the subject that is lacking in method in its ministrations; medicine, by contrast, "studies the nature of the patient before it treats him and knows the reasons which dictate its actions and can give a rational account of both ... [Plato, *Gorgias*, London: Penguin Books, 501]." Two great speakers, Martin Luther King, Jr. and Jesse Jackson, are famous for their skill in using analogies. Jackson's 1976 speech to the Democratic National Convention used the analogy of a patchwork quilt to represent our strength in unity and our solidarity in diversity.

Functions of a conclusion

While an opening attention grabber in the introduction generally creates a sense of anticipation and momentum for the speech to come, a closing attention grabber in the conclusion brings the speech to a memorable close. Untrained speakers often conclude speeches by noticing, with a start, that they've used up their allotted time for the speech. "I guess I've run out of time," or "That's it" are conclusions of last resort. Aristotle suggests that four things occur in a conclusion. The audience is inspired with a favorable opinion of the speaker; appropriate emotions are roused in the audience; the force of points made in the course of the speech is amplified; facts and arguments are restated in a summary manner. A final appeal is made to ethos, pathos, and logos in the closing moments of the speech.

The Greek epilogos means, "to say in addition to;" its counterpart in Latin, the peroration, is a "finishing off." A conclusion provides a sense of closure to the speech, usually by reminding the audience of the relationship of the speech subject and their own lives, appealing to their hearts and minds, and regaining attention to direct it toward a higher ground. Be careful that new substantive ideas that were not developed in the body are not crammed into the conclusion. Since you are at the close of the speech, you will not have the time required to develop the new idea in the final moments. It will seem to be a claim that lacks support. A very successful campaign to defeat a 10% cut in salaries was begun in the Los Angeles Community College District when the refrain, "No way, not now, not ever," was used to punctuate the conclusion of each idea. The speaker found that, after a

few repetitions of this tactic, the audience was chanting along with her. "No way, not now, not ever!" The event received wide media exposure and the refrain ended up becoming the slogan of a successful campaign to restore salaries. Or imagine an informative speech about the Omega Boys Club, an organization that offers young members a chance to change their lives and graduate from colleges and universities across the nation. Co-founder Joe Marshall's apt quotation, based on an extended analogy, could bring the speech to a powerful conclusion: "A gang is just a bunch of sick people getting together—like everybody's got the flu, a cold, but they think they're healthy. In many neighborhoods and communities you have more people like that than the healthy kind. That's how a whole neighborhood catches the disease of violence."

When you use an attention-gainer in the introduction or conclusion of your speech, you are insuring that the audience stays interested in two important moments in your talk. In the outline, simply identify what you plan to use but do not write it out. Try to practice your strategy using different words. Why should you do this? Because if you write out your strategy in the introduction and conclusion, you will want to read what is written because, just as in flying, the most nerve-wracking moments are the takeoffs and landings. If you have written something out, word for word, you can be pretty certain that you will want to read what you've written there. But reading your introduction or conclusion will result in a complete loss of contact with your audience at the moment when your connection with them needs to be intensified and your appeals to ethos, pathos, and logos need to be the strongest. In addition, writing out and reading a manuscript speech is not the same activity as speaking extemporaneously—which is what you're attempting to do. Instead, you are reading an essay. Giving a speech is an oral skill; reading an essay aloud shows your reading skills.

Functions of transitions

While attention grabbers and conclusions focus on creating a psychological orientation to the speech, the major transitions provide logical orientation to the most important ideas in the speech body. On a smaller level, transitions similarly serve as bridges that indicate a relationship between ideas.

The major transitions lay out the road map of the speech. Road maps include the partition preview statement, which occurs right after the opening attention grabber, topic introduction, ethos, and reason to listen and before the body of the speech, and the summary (review) statement, which occurs after the body of the speech and prior to the closing attention grabber. The partition preview statement has several tasks. It signposts or counts the main heads (first, second, third, or one, two, three); states the main headings; segues into the body. The summary statement reiterates the main headings and segues into the closing attention grabber.

Internal summaries/previews do three things: summarizes the previous head; connects the previous head to the upcoming heading; previews the upcoming heading.

Transitional words and phrases are used throughout the speech:

For example
As may be seen in
This is illustrated by
Which is composed of

Further, moreover
In addition
Similarly

And what was the result? I will tell you the result...

Of similar importance to this point...

On the other hand...

One of the most important transitions is, "I appreciate your question."

One way to begin to field questions is to say, "When I speak on this issue, I'm often asked..."

When fielding a question, restate the premise of the question and acknowledge the concern. Then, build a bridge to what you wish to say with the transition, "The point I want to make is..."

"I understand your concern. I know you are committed to this issue. May I tell you my perspective?"

"I understand how you feel. I've felt that way myself. Here's what I found..."

"That's only part of the story. The way I see it is..."

"I don't know about that, but I can tell you this..."

"You bring up an important observation. And if we look at the bigger picture..."

"I know that's a concern for all of us. My sense of the issue is..."

"Anger is an understandable reaction. But it is not deserved. (Or: And I appreciate your expressing it.) Let me express myself..."

"From your perspective that would make sense, but here's something you may not know..."

"I can't answer that question. What I do know is..."

"The problem is a big one. Here's what we could do to resolve it..."

"I'd like to explain further if you'd like to know more..."

"I understand that you disagree. I'd like to address your concern..."

When your interlocutor is speaking, be in the moment. Listen as if your life depended on it because, at some level, it does. Do not construct your counter argument at this time. Try to understand the opposition's points. Do not complain or engage in individual attacks.

And, in closing the question and answer session, you can say, "Is there a final concern that we have that I haven't addressed yet?" or "Is there anything else you would like to add?" "Tell me more about that." or "What would make this situation better?"

Exercises

Identify the following attention gaining strategies that could be used in an introduction or conclusion:

As John F. Kennedy said, "Ask not what your country can do for you, but what you can do for your country." The words of America's youngest president are related to the subject of my speech, the spirit of volunteerism and how service learning contributes to this.

Do you know that human touch is very important? Massaged babies gain weight as much as 50 percent faster than unmassaged babies. Even stroking a baby during its sleep will allow it to gain 50 grams more a day. Massaged babies will be going home sooner than babies who are not touched.

Here, before you, is a map of the state of California. Take a look at the whole of our state. As you can see, most of the population lives along the coastal areas whereas much of the inland areas are unpopulated.

Would you like to try some of my delicious pupusas? I've brought my favorite kind, with chicharones, for you to sample after my speech. Take a look at them carefully as I tell you how they are made.

When I was a little girl, I walked two miles to school each day. I would get up at five-thirty in the morning, make breakfast and lunch for my brother and I, and hand-in-hand we would walk two miles in the dark. When I think now about coming to College of San Mateo, I think we have it very easy.

Does this cascarone look beautiful? Wouldn't you like to celebrate with these festive, confetti-filled eggshells at your next baby shower or birthday party? Wouldn't you enjoy learning the simple steps in order to make your own cascarones?

Imagine what would happen if there were a nuclear war. Imagine getting up one morning and finding there was no one in the house, in your neighborhood, in your city, in your country. Imagine hearing no birds sing, no sounds of traffic, no car alarms. Imagine that the only sound you hear is the sound of your own breathing...

In the United States, people like the smell of mint in their mouthwash and toothpaste. Among the Masai people, the tradition is to dress their hair with cow dung. This gives their hair a red sheen and a powerful aroma. Among my people, men put in fragrant oils that smell like flowers. I'll be talking about how smells are culturally based. What smells good or bad depends on the culture.

We are moving to the land of freedom. Let us march to the realization of the American dream. Let us march on segregated housing. Let us march on segregated schools. Let us march on poverty. Let us march on ballot boxes, march on ballot boxes until race baiters disappear from the political arena, until the Wallaces of our nation tremble away in silence. —Martin Luther King, Jr., on civil rights march from Selma to Montgomery, AL

Write in the transitions for this speech:

Thesis: Knowing your beans will make you a discriminating coffee consumer.

Introduction

Opening Attention Grabber: Quotation that uses sensory imagery to get audience to feel what it's like to smell and taste good coffee

Topic Introduction: how to choose the right coffee beans

Reason to Listen: love good coffee; know someone who does—makes great gift

Ethos: Work @ Starbucks x 3 yrs; 2 mochas each day

PP

Body

I. Robusta beans are inferior coffee beans.

A. Smaller in size

1. Show bean

2. About 1/4 inch

B. No real flavor

1. Bitter

2. No complexity

a. Story of trying robusta in my travels

[Internal summary/preview: _____]

II. Arabica beans are premium coffee beans.

- A. Larger in size
 - 1. Show bean
 - 2. About 1/3 inch
- B. Delicious in taste
 - 1. Rich
 - a. Like difference between ice milk and premium ice cream
 - 2. Dark
 - 3. Delicious
 - a. compare with cheap and expensive wine
 - b. quotation from Peet's Coffee

Conclusion

SS:

Closing Attention Grabber: Imagine scenario. I want the audience to imagine looking forward to getting up in the morning by describing a scenario that makes drinking the right kind of coffee to be a practically orgasmic experience

Questions

The transitions in this speech are:

1. The partition preview statement: What are the two tasks of the partition preview statement?
2. The internal summary between I and II. What does the transition do?
3. The summary statement. What does the summary statement do?

In addition, please note:

The thesis relates to the entire speech.

The attention-gainers in the introduction and conclusion are identified but not written out

Informative speaking

The general goal of an informative speech is to enrich understanding through sharing information. A speech that intends to teach how to do something, sometimes called a demonstration speech, is similar to an informative speech because the goal is to enrich audience understanding. Your goal is not to merely present the information but to have it listened to, understood, retained, and possibly put to use.

Audience retention of the significant points you present is important. Research on

memory shows that audiences retain only 25% of what is heard while forgetting 75%—the bulk of what we have heard. Given the dismal statistics on retention, it's important to try to get the audience to remember the most important 25% of the speech. This speaks to the value of selectivity, structure, and emphasis in the speech. For instance, one student wished to teach the class to diagnose and treat various kinds of cuts, burns, and bites from insects, snakes, or animals to fulfill an informative speech assignment. He had impeccable credentials as an Eagle Scout, Red Cross certification, and vast experience in administering first aid. Having so much information proved to be a liability when the information took little consideration of the lay audience. All those facts, which he insisted on including in his speech, made him nervous and pressured in delivery. He could not share with us the easygoing, affable nature that made him so likeable to all of us. Ultimately, he was unhappy with my critique when I suggested that the speech be rethought—either keeping the three heads and eliminating the many variations of injuries or, as an alternative, editing out two heads to focus on one particular type of injury, such as diagnosing and treating cuts. It does little good, I explained to him, to show for three seconds a sling constructed with a board and strip of fabric and then a three second view of a picture of poison oak and then one of poison ivy.

This example is instructive to me. As a teacher, I try to do too much in too little time. Sometimes it is because I love to teach the subject matter, forgetting the audience may not share my passion for minutiae. Towards the end of the class period or semester, instructors are often guilty of trying to cram in new material just for the sake of having covered it. That may satisfy me, or my lesson plan, but are the students served by the information and the manner in which I presented it? I think not. That is the question that each speaker must ask himself or herself in preparing the informative speech—or for any speech, for that matter.

Write your thesis statement with audience action in mind. The audience should be able to accomplish the action after listening to your speech. "I want my audience to appreciate aspects of Jewish culture" is OK, though diffuse as a thesis for an informative speech. You could hold that thought and revise it to something more specific: "I want my audience to visit the Jewish Cultural Center," "I want my audience to participate in Sukkoth," "I want my audience to be able to explain the four principles carved on a dreidel."

Persuasive speaking

"There are two kinds of truth, small truth and great truth. You can recognize a small truth because its opposite is falsehood. The opposite of a great truth is another truth. – Niehls Bohr

Sometimes we choose to stay away from persuasive speaking because we perceive it as a clash of opposites. Much of Greco-Roman theory about persuasion is based on polarization of opposites, such as light and dark, truth and falsehood, right and wrong. Would that the world and our choices were so clearly defined. The truth is that opposites are, first of all, complex and they interanimate one another. Since each position comes

into being and is defined by its antithesis, a helpful way to reconceive persuasion-as-conflict is to consider that each position exists by virtue of its opposite. The truth is often not only either-or but both-and. Bohr's quotation reminds us that, on issues of significance, persuasive speeches take a principled position while recognizing competing views due to the complexity and nuance of the topic. In giving a persuasive speech, it's true that a position must be taken in the spirit of problem orientation. Jack R. Gibb speaks of "problem orientation" as permissive because it is ultimately collaborative. While the speaker may advocate for a position, that act of speech enables the receiver to set his or her own goals, make decisions, and evaluate progress (277).

A persuasive speech seeks to change an attitude or course of action on a significant and controversial subject. In a persuasive speech, you develop the body by providing reasons and showing how these reasons relate to the overall conclusion of the speech. The reasons become the heads of the speech. In an informative speech, the body does not consist of several major reasons offered in support of the conclusion. The heads of an informative speech are generally in a parts-to-whole relationship. For example, in presenting a how-to speech, you might present four major steps in getting something done, with each step being part of the whole and constituting one head of the speech. In presenting these ideas, you will have made prior decisions about which time periods are significant, what relationship they bear to one another, or what relationship they bear to the speech subject as a whole. While each phase must be integrated with the rest of the speech, every head must be able to support itself so that it presents a clear and discrete idea. In a persuasive speech, your job is to support your thesis statement by explaining the bases for your position. To achieve this goal, you must give and explain the criteria you are using and then compare the subject against the criteria.

Moreover, you can have different goals of persuasion. You could persuade someone to support, accept, or adopt a course of action. You could persuade someone to continue to support or do something. You could persuade someone to stop doing something. You could persuade someone not to begin to do something. You could persuade someone to modify a position. You could persuade someone to think differently about a position in time.

Regardless of the different goals of persuasion, a persuasive speech must be clear and coherent. The audience members should be able to state the proposition or thesis and the main headings that support basic point that the speaker is making. The clear advocacy of a position is a defining character of persuasive speeches and without such the discourse is more of a read essay, prepared statement, or talking points. The subject matter should be properly limited to respond to the complexity of the subject and the extent of its controversial nature and adapted to respond to the time constraints under which the speech must be presented and the expertise and attentiveness of the audience on the subject matter covered by the discourse. A persuasive speech must contain sound reasoning and compelling evidence—including explicit citation of sources—to support the contentions being advanced. The persuasive speech should have a seamless introduction, transitions, and conclusion. The persuasive speech should be well delivered.

Pronunciatio

"A slave is he who cannot speak his thought." --Eurpides

With regard to delivery, Aristotle observed, "The art of delivery has to do with the voice: with the right management of it to express each emotion—as when to use a loud voice, when a soft, and when the intermediate; with the mode of using pitch—high, low, and intermediate; and with the rhythms to be used in each particular case. Cooper, 183, 3.1." Aristotle goes on to admit that, while delivery is important to success of a speech, no systematic treatises on the subject existed in his day. In addition, both Aristotle and Plato were rather suspicious of the power of delivery because of its influence on an audience; being somewhat patrician as learned men, they took the view that audiences were a rather sorry lot that could be swayed by emotional appeals and by delivery. Included in pronunciatio, or delivering the speech, is memoria or the use of mnemonic devices to secure the speech in the advocate's memory. After Aristotle, the Romans discussed at greater length delivery and memory as separate aspects of speech preparation and execution.

Interestingly, as the art of public speaking evolved, it was influenced by a movement that placed—by contemporary standards, at least—excessive emphasis on precise and mannered delivery. Elocutionism was the art and science of delivery honed into a formula for evoking certain emotional responses from your audience.

The Greeks identified several styles of speaking, depending on the topic being presented. Energetic style, etc. While we do not have as many physical demands on speakers, you might consider whether you communicate enthusiasm in an informative speech or conviction in a persuasive speech. Being a poised speaker does not mean that you are dispassionate or dry-as-dust in delivery. Good delivery clarifies ideas presented, because, unlike the reader, the listener cannot re-read a passage nor is the passage marked with italics, underlining, boldface, indentation. All depends on the voice.

Poor delivery can impair the best of instruction or compromise a devastating counterargument to the worthy opposition. And a statistic frequently cited is that 93% of emotional communication is nonverbal, according to the research of Albert Mehrabian [7% from words, 38% from tone and vocalized sound, 55% from expression and body language, *Nonverbal Communication*, Chicago: Aldine-Atherton, 1972]. In addition, most emotional communication is nonverbal in nature and, when verbal and nonverbal codes conflict, we tend to believe the latter, as when we "read" when someone is lying to us. ["Verbal and Nonverbal Communication of Deception," *Advances in Experimental Social Psychology* 14(1981):1-59].

Further, speakers tend to overestimate their expressiveness in delivery. Many times, they feel they have convincingly spoken and shown their feelings towards an issue when, in fact, their delivery has been overly subtle.

Using your voice to communicate

Paralanguage is one of the first means of nonverbal communication for infants and is an important step in their language development. Even as early as one week, a newborn can identify his or her mother's voice. And when parents begin to speak to the infant, they tend to use higher pitch, slower rate, and exaggerated enunciation—all paralinguistic features—to signal to the infant that he or she is being addressed. The infant, in turn, often responds with a vocalization. When I was growing up, it dawned on me one day how important was the use of paralanguage in the Japanese household. My mother is usually quite stern with us, using a rough voice towards her familiars, but, as soon as the telephone rang, she would answer, sweet as a bird, and carry on a conversation full of honorific words and tones that I personally found mawkish and demeaning. I found her to be "two-faced," at the time, being so utterly convincing in feigning politeness to the caller. I learned that children pick up cultural practices through habituation and that I was learning the difference between "uchi" (home) and "soto" (outside). My mother was the gatekeeper, determining which messages needed to be relayed to my father for resolution and which she was able to handle by herself.

Rate. A professional speaker usually speaks at 125 words per minute. While we can comprehend four times as much information, around 500 words per minute, the best speaker is not the one that can cram as much information as possible in the span of a minute.

Pitch, tone. The exclamations "Duh" and "Dude!" popularized by Homer and Bart Simpson, respectively, depend greatly on their pitch and tone. These exclamatory remarks can carry an impressive array of meanings. For example, try to say "Dude!" to indicate surprise, admiration, or disgust. You will probably be amazed at your ear for subtle inflections and skill at reproducing these discernible differences in utterance.

Inflection patterns. Downward inflection is letting a sentence trail off at the end. Upward inflection is raising the intonation at the end of a sentence, making it sound like a question. This has the effect of making the speaker seem tentative and unsure. It is difficult when one has a habit of using the rising inflection at the ends of all sentences, but, as with any work, one starts with gaining an awareness of the practice.

Volume. Make sure you can easily be heard in the back of the room. If you are soft-spoken, exaggerate in practice to make your voice loud enough. That is, go over the top and really blast at the imagined audience. During the presentation itself, you will then find that you are louder than you would normally be but not so loud as to rupture the audience's collective eardrums. Those with unfamiliar accents can also benefit by increasing their volume. In doing so, you increase the chances of being understood.

Using your body to communicate

Kinesics. Our bodies are made to do things. A communicator that is judged to have immediacy in presentational skills is perceived to be warm and approachable, a

perception that encourages more communication. Balance is key to effective body movement. You do not want to move about so much that your simply working off adrenalin. Nor do you want to stand so frozen as to draw attention to your perfect pose.

Stance and physical transitions. Stance means how we stand during the presentation. Obviously a slouched body position, fidgeting with your hands or a pencil, and playing with your hair distract the audience from your message. On the other hand, a tall even body posture, an open stance with natural gestures, and solid eye contact convey professionalism and concern for the message and the audience. Movements should always have meaning; that is, use them to show a transition into a new point or to emphasize a point (such as with an extended gesture).

Gestures. The most awkward aspect of speaking for many presenters is use of gestures. If the gesture is a natural part of your expressiveness, then let yourself gesture. If they are not, then consider using them in practice and see if they are used in the speech itself when viewing your videotape.

Eye contact. It's important to look people in the eye in our culture. If this is difficult, however, then look at their forehead. They will not notice. But attempt to look at everyone, and in so doing, complete an entire thought while looking at that one person. This is known as sustained eye contact. Remember, everyone counts so make sure to look at everyone. If the room set-up is not conducive to good eye contact, then manipulate it so you will look at everyone. It's also important to stand at the center of the classroom. Otherwise those far away from the speaker will have an opportunity to zone out during your presentation. Your message is important. Try to keep us involved as far as you have the power.

Suggestions for rehearsal

Use conversational language—not read or memorize speeches

Clarify misunderstanding and correct mistakes immediately. Don't over apologize during the speech.

In rehearsal use an outline not a written text.

Pay attention to introductions and conclusions. Introductions ensure that you are acknowledged and respected as the speaker on the subject while conclusions ensure that you don't fade away.

Be able to deliver introductions and conclusions while looking directly at, and trying to establish a connection with, the audience. Anticipate possible questions and practice answering them.

Work on presenting yourself as confident and interested in speaking.

You must rehearse in your body. You have to rehearse the speech in your voice and as you will deliver it. Several quick mental run-throughs while driving to school or during coffee service on the flight to an important client is not equivalent to standing up, actively visualizing the audience in the speaking context, and speaking the speech, with all its "ums," false starts, and slip-ups. The speech will not come "trippingly on the tongue," as Hamlet said. Instead, it's profoundly humbling to pay your dues during this early part of the rehearsal process, for one never sounds like the knowledgeable, trustworthy person one purports to be. The speech is a blooming, buzzing confusion and you are ready to give up in despair. But this is how it usually is, early on in rehearsal, and going through the experience is essential to "owning" the speech, and making it yours.

When you practice a speech, do you take it seriously, build in adequate time for rehearsal, and behave as a professional? You want to capture and direct your energy as opposed to dissipating it.

Lexis or Elocutio

"For what should a man live if not for the pleasure of discourse? Surely not for the sake of bodily pleasures; which almost always have previous pain as a condition of them, and therefore are rightly called slavish." -- Plato, Phaedrus

Lexis or elocutio refers to how the speaker would clothe thoughts in language so that those ideas would be clear, appropriate, and vivid. In so doing, the speaker must ensure that artistry does not obscure the accuracy of his or her words. Clarity and accuracy always trump ornament. When Bilbo Baggins says, at his one hundred and eleventh birthday, "I don't know half of you half as well as I should like; and I like less than half of you half as well as you deserve," he leaves the simple hobbits puzzling over what it was he really meant to say—and whether to feel insulted at a jibe. [JR-R- Tolkien, *The Fellowship of the Ring*, NY Ballantine Books, 1955, 51.] Now Bilbo chose obfuscation to have a bit of fun at the expense of the villagers, but, for us, we choose clarity. It's far better to be simple than overly mannered. Aristotle observed, many centuries ago, "People grow suspicious of an artificial speaker, and think he has designs on them—as if some one were mixing drinks for them (Cooper 186, 32.). The effect of trying too hard to create an effect results in the impression that that speaker is manipulating the audience. Beware the speaker who seems to be mixing your drinks.

The impression of effortlessness in style is important. Longinus, in his treatise, *On the Sublime*, refers to the quality of sublimity as a "consummate excellence and distinction of language" [125, I. 2-11. 1]. Sublime use of language is not mere persuasion. The listener is transported out of the self. Who would not wish to be such a speaker? And who would not wish to be among the audience that is being addressed by such a speaker? Longinus goes on to propose that the poet hold his or her work up to the scrutiny of "great characters," asking of oneself, "How perchance would Homer have said this, how would Plato or Demosthenes have made it sublime or Thucydides in his history? (169)." This is a good exercise, and part of the long tradition of using imitation in order to learn. Longinus concludes that the written work must be submitted to the judgment of

"posterity." That is a serious charge, and one to think about in preparing a speech for one's fellow classmates. What would be the judgment of an audience that is made up of more than just one's peers? What would be the judgment of the best people you can think of about the discourse you have prepared?

It is impossible to contemplate style without a prior discussion of language. Aside from mystical states that surpass all description, we think and speak using words - -the symbol system of language. Because we make our thoughts and emotions known through language, we need to use words ethically. Truth is no object but is our manner and habit of thinking and acting. Thomas Nilsen reminds us:

The words of discourse, then, do not function in isolation, or with fixed meanings, or as direct representations of reality. Language when used in communication reflects and in a sense embodies the thoughts and feelings, the purposes and values of the persons using the language.

When a speaker addresses an audience, what concepts does he or she seek to arouse in the listeners' minds? Is that conception accurate and complete so the audience is able to think and choose in a responsible manner? Benedetto Croce says, "Truth is not a bundle that can be passed from hand to hand: it is thought itself in the actuality of thinking. [The Conduct of Life) NY: Harcourt, Brace, 1924), 52; Nilsen, 23]

Before going on to discuss the devices of language, let's first understand denotation and connotation.

Denotation and connotation

*The little dragon fly hunter-
How far, I wonder
Has he gone today?
--Chiyo-jo*

What is the meaning of the words in this eighteenth-century *haiku* (a three-line, seventeen syllable poem)? Words have denotative and connotative meanings, as is hinted at in classical writings. When one speaks of "iron" and "silver," as Socrates says in *Phaedrus*, there is usually little doubt about the meanings of those words as opposed to words such as "justice," "goodness," or "love." In fact Socrates goes on to point out that, with the meanings of "justice," "goodness," or "love," we can be at odds not only with one another but also within ourselves [*Phaedrus*, 133].

Denotation, the dictionary meaning of a word, is derived from popular parlance. Denotative meaning may seem as permanent settled, and fixed as concrete; however, if you thumbed through the *Oxford English Dictionary*, you will see that words evolve with usage and time. The denotative meaning of a word is a meaning that is accepted widely by virtue of its usage. The connotative meaning of a word exists alongside its denotative meanings, enriching and complicating meanings established through usage. Connotative

meaning conjures up subjective associations that can be deeply personal and highly idiosyncratic; in a sense, a word's connotative meaning is part of our personal lexicon, a private little dictionary, so to speak. A good friend of mine, Lee, begins her lesson on language by writing three words on the board: "champagne," "strawberries," "baby bottoms." Each of the words has a denotative meaning that is pretty well understood; however, for Lee, the connotative meanings bring to mind a first date with her future husband, where glasses of champagne were drunk with red ripe strawberries, bobbing up and down, in the bubbling glasses. They looked to Lee like her baby niece's bottom! Who else but Lee could have put the three together? No one else but Lee, because no one else—except for her then-fiancé—were there to make the initial connection. That is the nature of the lexicon of connotative meaning, that it is idiosyncratic and often deeply personal. Returning to the *haiku*, we have little trouble understanding the denotative meanings of the words, though there is some ambiguity in the expression, "little dragon-fly hunter." What complicates the verse is the poetic form of *haiku*, of course, in the way that sonnets, sestinas, or villanelles as form bring rich tradition to understanding a work. But what brings transcendence to Chiyo-jo's verse is that it expresses a feeling of keen loss at the death of her son. Knowing this becomes part of our connotative meanings that deepen our recognition of the *haiku's* truth.

Look at the chart below to gain a further sense of the complexity of a word's meanings. A denotative meaning can be quite scientific, whereas its connotative meanings can be more poetic:

Word	Denotative Meaning	Connotative Meaning
Water	H ₂ O	Fountain of Life
Purple	Red and Blue	Color of Kings

Connotation is the last settled meaning of a word. When I was taking an interpersonal speech class, we received the assignment to try to get a word of our invention, a neologism, into everyday usage. Being hopelessly optimistic freshmen and sophomores, our group came up with a warm and fuzzy word, "chuddle," which was a combination of "cherish" and "huddle." (Those who felt that "chuddle" evoked "choke" and "muddle" kept their silence and probably their distance from us.) Our plan to establish the word in common parlance involved enlisting the assistance of the most popular talk show hosts on the airwaves. The two KPOI radio personalities, probably nostalgic about their now-distant college days and kinder than saints, graciously obliged by using the word, "chuddle," several times during their morning show. What do you think happened after this assault through the mass media? Did we get our "A?" Did the person on the street use "chuddle"? Of course not—to both questions. Our experiment was a splendid failure, but we learned that it is very difficult for the average individual to introduce a new word into the popular vocabulary.

Devices to enhance your presentations

Simile is an explicit comparison between two dissimilar things using "like" or "as."

My love is like a red, red rose. -Robert Burns

Every man's heart is like a three-ring circus. -Prince

Metaphor is an implied comparison between two dissimilar things; since it's implied, "like" or "as" is eliminated.

My love is a red, red rose.

Every man's heart is a three-ring circus.

Personification is investing abstractions or inanimate objects with human qualities or characteristics.

Because I could not stop for Death- He kindly stopped for me. -Emily Dickinson

A Specter is haunting Europe. The Specter of communism. -Marx & Engels

Metonymy. Substitution of one word for another through the use of attributes.

The sweat of thy brow. She sets a good table.

Synecdoche. Substitution of one significant part for the whole. For example, if you knew a systems analyst who wore eyeglasses and who worked with other analysts, you would not refer to them as "The Eyeglasses." Or would you?

A sail, a sail!
Lend me your ears.

Pun. A play on words

Her sins were scarlet,
But her books were read. -Hilaire Belloc

Hyperbole-exaggeration

I would walk a million miles, cry a million tears.

Schemes-"devices of repetition"

When it's Libby's Libby's Libby's
On the label label label
You will like it like it like it
On your table table table.

Count the number of repetitions in advertising messages, particularly those in audio or

televised media.

Anaphora is a repetition of the same word or groups of words at the beginning of successive clauses.

Now is the time to make real the promises of democracy...
Now is the time to rise...
Now is the time to open the doors...
-Martin Luther King, Jr., "I Have a Dream"

We are grateful to be together with open hearts.
We are grateful for the miracle of food.
We are grateful for the miracle of each other.
Food is holy.
We are holy.
Bless this food. Bless us.
Thank you, thank you, thank you. -Gary Zukav The Seat of the Soul?

Family of friends, family of mine, family of yours, family of ours.
Family of families, it is what is... the family of humankind.
The family of all kinds, family of love. A big family we are.
The blessed family of god. -Susej

Epistrophe is repetition of the same word or group of words at the end of successive clauses.

When I was a child,
I spoke as a child,
I understood as a child,
I thought as a child.... -St. Paul

Parallelism is a similarity of structure in a pair or series of related words, phrases, or clauses.

Friends, Romans, Countrymen
Lend me your ears. -William Shakespeare

Antithesis is a juxtaposition of contrasts, frequently in parallel form.

Give me liberty, or give me death, -ascribed to Patrick Henry

I messed up my entire life because I got high.
I lost my kids and wife because I got high.
Now I'm sleeping on the sidewalk and I know why -cause I got high.
"Because I Got High," Afroman

Truth is not necessarily loved when it is seen and it isn't necessarily seen when it is shown. -Henry Gladstone

As I would not be a slave,
So would I not be a master.
This expresses my idea of a democracy. -Abraham Lincoln

Alliteration is repeating the initial sounds in two or more adjacent words.

The fair breeze blew, the white foam flew,
The furrow followed free. Samuel Taylor Coleridge, Rime of the Ancient Mariner

Onomatopoeia-the naming of a thing or action by a vocal imitation of the sound associated with it

Buzz!
Hiss!

Playing with words

You don't want to tell me you can't write poems. Anyone can write poems. That someone convinced you otherwise is a crime committed against you, sometime in your distant past. Everyone is a poet. Want to impress yourself and me? Try filling in the following lines. You can do it, so try it.

If my life were a musical instrument,
it would have to be _____
because _____

If my life were a color,
it would have to be _____
because _____

If my life were a season,
it would have to be _____
because _____

If my life were _____
it would have to be _____
because _____

Finished? Title your work "My Life," and read all your verses—except for the "because"—aloud. What do you think? As you admire your original work, you can read the lines of verse written by an ESL student in an intermediate-level speech class:

If my life were a season,

it would have to be summer,
flowers blossoming,
birds singing,
insects dancing,
with people going out of their homes to enjoy the sunshine.

How about trying to communicate experiences? Respond to the questions below, but do not write in complete sentences. Respond in phrases of four or five words.

Is there a particular odor in the air before it rains? Describe it.
Is there a particular sensation after it rains? Describe it.
What do you hear if you are in a car and it is raining outside?
What do you feel if you are standing outside?

"I Have a Dream"-Martin Luther King, Jr.

Dr. Martin Luther King, Jr., a Baptist preacher and civil rights leader, held an earned doctorate and understood the intellectual tradition with its emphasis on print media. At the same time, he understood the oral traditions of African American address. Some values of traditional African American culture are religion and a reliance on God and the communal relations among people.

"I Have a Dream" was delivered on August 28, 1963 at the Lincoln Memorial in Washington, D.C. The audience consisted of over 200,000 civil rights supporters who had come to demonstrate in support of civil rights legislation; in addition to those who had marched and gathered to listen to the speech, the speech was broadcast to those listening and watching in the United States and throughout the world. In addition to King's delivery of the speech, you will hear vocal responses such as "My Lord!" and "Well!" that are part of the call-and-response tradition of the black church.

Dr. King had prepared a speech and, towards the end, departed from and embellished his prepared remarks. At times, his speech rhythm changes and he searched for words to use. The speaker and audience seem to interact with each other, more and more, towards the peroration of the address.

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 100 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. So we have 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 unalienable rights of life, liberty and the pursuit of happiness.

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." 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. So we've come to cash this check, a check that will give us on 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 real the promises of Democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlight of racial justice. Now is the time to lift our nation from the quick sands 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 this 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 be now 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 guaranteed his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But that 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 militancy 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. And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk we must make the pledge that we shall always

march ahead. We cannot turn back. There are those who ask the 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 the 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.

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 has 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.

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.

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."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners 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 here 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, and rough places will be made plane 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.

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 pilgrim's pride, from every mountainside, let freedom ring," and if America is to be a great nation—this must become true.

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!

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 mole hill 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!"

What was your first impression of Dr. King's speech?

Was your impression different when you viewed the video or read the speech?

How does King use ethos, pathos, and logos in this speech?

Is style an aspect of ethos, pathos, and logos? Please explain.

Identify the recurring phrases and imagery in the speech. Is there simile, metaphor, analogy, anaphora, quotation of patriotic songs and Scripture?

Longinus's work, *On the Sublime*, uses the principle of "elevation" to express that sublime discourse raises the audience's feelings "up to the lintel." Longinus also adds that sublime discourse differs from perfect discourse; a sublime discourse can be marked by small failings but the total effect is one of indisputable power and magnificence. Could you relate Longinus's ideas to Dr. King's speech?

Evidence/Proof—more Logos

There are 5 generally accepted forms of evidence that speaker's use to substantiate claims or in other words to prove your head. Savvy audiences will expect that you give reasonable proof of claims in the form of evidence though the amount needed will depend on your own ethos with the audience along with the extremeness of the claim. That is to say, if the audience believes that you are an honest, well-informed person (in other words, have high ethos) plus find your claim to be reasonable, (for instance "smoking can cause cancer" versus "eating spinach will cause moss to grow inside your ears"), then less proof is needed.

For the last three classroom speeches you make (informative, persuasive, and local hero), you are expected to offer 1-3 pieces of evidence to support your contentions (heads) though some kinds of evidence are likely to be found in the first two talks as well.

The following are the kinds of evidence you should look for in research and incorporate in your talks. We will go over them as part of a class lecture.

Extended Examples

Brief Examples

Statistics

Testimonies (2 kinds)

Analogies

Letter from a previous class

Dear Speech 100 students:

Do not be fooled by the grade of your first speech; Mr. Kramm is a tough, yet fair grader. In order to be a successful student in Speech 100 you must follow these three simple steps.

First, make sure your speech is well prepared and within the time allotted. He takes away points if your speech goes below or above the time limit. Second, make sure you go to the Speech Lab and complete all self-assessments, buddy critiques, and any extra credit assignments. By completing these assignments, your grade will dramatically improve. Lastly, take the outlines very seriously; Procrastination is not an option. Kramm is a tough grader when it comes to outlines, so remember to follow the guidelines the best you can. Do not let this intimidate you from taking Speech 100 with Mr. Kramm. He is in fact a great teacher with a sense of humor and knowledge for the material.

If you follow these three simple guidelines, you will have a great and successful experience in Speech 100 and pass with flying colors. Good luck!

Sincerely,

Justin, Diana, and Kait

Criteria Used for Evaluating Graded Speeches

The average speech (grade C) should meet the following criteria:

1. Conform to the kind of speech assigned (informative, persuasive, etc.)
2. Be delivered on the assigned date
3. Conform to the time limit
4. Fulfill any special requirements of the assignment -- such as being supported with evidence, using visual aids, etc.
5. Have a clear thesis
6. Have an identifiable introduction, body, and conclusion
7. Show reasonable directness and competence in delivery
8. Be free of serious errors in grammar, pronunciation, word usage, and use of slang.

The above average speech (grade B) should meet the preceding criteria and also:

1. Deal with a challenging topic.
2. Fulfill all major functions of a speech introduction and conclusion.
3. Display clear organization of main heads and supporting materials.
4. Support main points with evidence that meets the tests of accuracy, relevance, objectivity, and sufficiency.
5. Exhibit proficient use of connectives -- enumeration, internal previews/summaries, and other transitional devices.
6. Be delivered skillfully enough so as not to distract attention from the speaker's message.

The superior speech (grade A) should meet all the preceding criteria and also:

1. Constitute a genuine contribution by the speaker to the knowledge or beliefs of the audience.
2. Sustain positive interest, feeling, and/or commitment among the audience.
3. Contain elements of vividness and special interest in the use of language.
4. Be delivered in a fluent, polished manner that strengthens the impact of the speaker's message.

The below average speech (grade D or F) is seriously deficient in the criteria required for the C speech.

Sample Speech Topics

You may choose a topic from this list or choose one of your own. However, you must let me know ASAP what you want to speak on in order that we don't have two people giving a speech on the same topic. Even if you're not sure, come up and let me know what you're thinking, email me or call me on the phone. I'll get back to you. Below are topics from recent classes.

Speech to Demonstrate

How to have better posture

How to change a tire

How to make guacamole

How to pack luggage efficiently

How to open a beer/soda *sans* the bottle opener

How to hit a tennis ball properly

How to change a diaper

How to tip properly when on vacation

How to make Kim Chee Fried Rice

How to do a Body Wave

Informative

Topic options will be offered in class depending on the social issue that is being addressed

Persuasive

Global Warming

Vitamins

Sun Exposure

Laughing

Graffiti as Art

Tree planting

Three Strikes Law

Capital Punishment

Legalizing Drugs

Medication

AOL is a waste of money

Safe Sex

Recycling your electronics

Get a tattoo!

Go Shop Online!

Sexual Harassment

Affirmative Action

Volunteer for Hospice

Evidence Worksheet

Teenagers and Sex Crimes

A New Jersey assault dramatizes the rise in offenses by youths
Time, June 5 1989

The horrible story had circulated in the halls of Glen Ridge (N. J.) high school for months. Last week the scandal broke into the open when police arrested five teenagers and charged them with sexually attacking a mentally impaired seventeen-year-old girl. According to investigators, the girl was invited to the home of two of the youths on March first, where she was forced by the five suspects to perform sexual acts and violated with a broomstick and miniature baseball bat while eight other young men watched.

The crime has convulsed Glen Ridge, a well-off community of 7,700 that likes to think of itself as a large family. The girl has known at least two of the youths since grammar school; she and the accused are white. The alleged assailants are among the town's favored sons: Kyle and Kevin Scherzer, eighteen-year-old twins, and Peter Quigley, also eighteen, are stars of the football team. The two other youths that were arrested were under eighteen at the time of the attack, and their identities have not been released. Among the eight onlookers: the eighteen-year-old son of a local police lieutenant.

The news of the assault comes less than two months after the entire nation was shocked by the gang rape and near fatal beating of a white jogger in New York City's Central Park, allegedly by six black and Hispanic youths. Taken together, the two cases brutally demonstrate that sexual violence by adolescents transcends racial and class lines. Such attacks are now increasingly common across the U. S. According to the FBI, the number of arrests for rape committed by boys eighteen years old or younger rose by 14.6% between 1983 and 1987.

In Los Angeles last April, a twelve-year old girl was kidnapped and assaulted over the next four days by dozens of teenage members of the Rolling 40s Crips gang. Five months ago in Columbia, S. C, two boys ages thirteen and fourteen were charged with raping an eleven-year old girl in school. In Houston last October, three youths ages fourteen, fifteen, and sixteen abducted and raped a 26-year-old woman during a three-day crime spree.

The rising tide of assaults has created a rippling pool of fear. Some teachers . . .

Demonstration Speech Directions

You will present a 4-6 minute speech designed to teach the class about a process. There is no research necessary for the demonstration speech. Perhaps the biggest hurdle for many students is thinking that they have nothing to say that is of interest to the class. On the contrary, your experiences have prepared you to explain certain topics with authority. However, you must be able to think and recast your topics so as to enhance your credibility as you speak.

The Lesson: I expect, in addition to a defined topic, a correctly organized and formatted typed outline. You will need to indicate your thesis. I will look for a clear introduction, body, and conclusion. I expect to see you handle your visual aids in an effective manner when you present the speech.

Demonstration Speech/Outline

Once you've arrived at a topic, you must decide whether your goal is to demonstrate, inform, persuade, or entertain. In this case, the goal is to demonstrate. Write it down.

Before doing the introduction, write out your goal. What do you want the audience to know as the result of their listening to your talk. For instance, I want my audience to know how to head a soccer ball properly.

Write on scratch paper what your major heads might be:

- Example:
- a) Heading a soccer ball properly requires knowing the process
 - b) Heading a soccer ball properly requires practicing the process

Next, the thesis controls the emphasis of the speech. It's the most important idea you want the audience to remember and it ties everything you say in the speech together into one concise statement.

Example: Heading a soccer ball properly can improve your game

Notice that parallel structure is used in writing the heads and thesis. This is optimum. However, at least make sure your heads are parallel in structure.

In addition, the two heads (could be two to five heads) will be what you develop with evidence in the body of the outline. So you can see that beginning by writing your attention grabber is not the way to go. If you start there, your speech will be disorganized and frustrate everyone including yourself.

Now I'm going to give you the rest of the pertinent information you need to know and follow for your demonstration speech beginning with the body since it should be developed first followed by the introduction and conclusion.

Body

1. Choose 2-5 main heads of roughly equal weight (coordinate) that directly support your thesis.
2. Make your information understandable by using an organizational format.
 - Chronological or step-by-step
 - Component parts order (spatial)
 - Topical (subject matter divisions)
 - Causal
 - Problem-solution
3. Make your information understandable by using visual aids:
 - Charts, drawings, VCR
 - Objects or models of objects
 - Diagrams, maps, overheads
4. Make your information interesting by:
 - Using vivid imagery
 - Concrete language
5. Include bridging devices:
 - Enumeration, question and answer, internal summaries/previews, transitional words
6. Use appropriate language by
 - Having it at a level appropriate to your audience
 - Involving something recent, impending, physically near your audience, familiar, using appropriate humor

Introduction

1. **Opening Attention Grabber:** Get attention by using one or more of the following choices:
 - An extended example
 - A hypothetical example
 - A startling statement
 - A startling statistic
 - A provocative quotation
 - A rhetorical question
 - Other?
2. **Topic Introduction:** Clearly announce the subject of your talk

3. **Reason to Listen:** Motivate the audience to want to hear the rest of your speech by alluding to:
 - The practical value of the information for them
4. **Ethos:** Establish your right to inform by:
 - Alluding to any first-hand experience you may have had
 - Alluding generally to the sources of information you have consulted
5. **Partition Preview:** Provide orienting material by:
 - Previewing all main heads specifically
 - Defining any technical terms you may be using
 - Supplying any background information that would help listeners to better understand the information you'll be offering

Conclusion

1. **Summary Statement:** End the speech appropriately by utilizing a restatement of each of your main heads to help the audience remember what you discussed.
2. **Closing Attention Grabber:** Terminate the speech in a striking manner by providing us with a closing attention grabber:
 - A memorable quotation
 - A memorable story
 - A tie-in to the Opening Attention Grabber (highly recommended!)
 - Or another technique designed to arouse further stimulation or contemplation by the audience

Required

1. A word-processed outline for your speech on the due date listed in the syllabus.
2. At least one visual aid must be used on the day of your speech.
3. The outline must be your original work.

Demonstration Speech Outline Evaluation

NAME: _____ POINT TOTAL: _____/25

Note: If any of the subpoints are circled, then that is the area that is the problem with the outline and the reason for lost points

(3)___1. Thesis A. Is the thesis a single declarative sentence? B. Is the thesis succinct as possible? C. Does the thesis make a single point? D. Is the thesis the sum total of the heads? E. Other?

INTRODUCTION

(2)___2. Opening Attention Grabber: A. Are you using an acceptable attention grabber from pp. 85-91 in this book? B. Are you giving me enough information about the execution of your plan so I can assess the quality of your attention grabber (actions and words)? C. Have you made sure to only give me your attention grabber in phrases, not full sentences? D. Other?

(1)___3. Topic Introduction: A. Do you clearly announce exactly what you're topic is? B. Have you made sure to only give me the topic introduction in phrases—not full sentences? C. Other?

(2)___4. Reason to Listen: A. Are you attempting to reach the audience at hand (your class in this case) with a specific appeal to keep their attention by relating your topic to their own interests and needs? In other words, are you answering the question they're wondering about, what's in it for me? B. Have you made sure to only give me the common ground in phrases—not full sentences? C. Other?

(1)___5. Ethos Statement: A. Are you writing down your qualifications to speak to the class on your topic? B. Have you made sure to only give me the ethos statement in phrases—not full sentences? C. Other?

(1)___6. Partition Preview: A. Does your partition preview actually preview (forecast) each of your heads individually and in the same order that they are presented in the body? B. Is the partition preview written in full sentences? C. Other?

GO TO BACK

BODY

(4)___7. 2-5 main heads meet criteria: A. Are the heads written in full sentences? B. Do the heads make only a single point? C. Are the heads written using parallel structure? D. Other?

(4)___8. Supporting points meet outline criteria: A. Does the body use correct symbolization for outlining? B. Do the supporting points, subpoints, and subsubpoints support the head they are under? C. Is the outline developed sufficiently with heads, points, and subpoints? D. Are the points, subpoints, and subsubpoints written as phrases and words only--not sentences? E. Other?

(1)___9. Heads support thesis: A. Do the heads amplify or breakdown the thesis into more specific statements? B. Other?

(3)___10. Internal summary/previews correctly used: A. Are internal summaries written in full sentences? B. Do the internal summaries do the job of reviewing the head just discussed and previewing the head that's coming up next? C. Are the internal summaries relatively brief? D. Other?

CONCLUSION

(1)___11. Summary Statement: A. Does the summary statement review each of the heads one by one? B. Is the summary statement written in full sentences? C. Other?

(2)___12. Closing Attention Grabber: A. Are you using an acceptable closing attention grabber from pp. 86-91 in the book? B. Are you giving me enough information about your plan to execute it so I can assess the quality of your closing attention grabber (actions and words)? C. Have you remembered not to add new information in the closing attention grabber? D. Have you made sure to only give me your closing attention grabber in phrases, not full sentences? E. Other?

FEWER POINTS

(up to -5)___ 13. Poor grammar/spelling/typos

___ OTHER POINT DEDUCTIONS

Demonstration Speech Evaluation Form

SPEAKER _____
TOPIC _____
TIME _____

POINTS _____
PENALTIES _____
TOTAL POINTS _____

INTRODUCTION

- _____ Opening Attention Grabber (3)
- _____ Introduced topic (2)
- _____ Gave audience relevant Reason to Listen (2)
- _____ Ethos statement offered (2)
- _____ Previewed all main heads (2)

BODY

- _____ 2-5 main heads clear using parallel structure, full sentences (5)
- _____ Main heads fully supported (5)
- _____ Effective Internal Summary/Previews, etc. (5)

CONCLUSION

- _____ Summarized all main heads (2)
- _____ Closing Attention Grabber (3)

DELIVERY

- _____ Physical (movement, stance, non-verbals, gestures, eye contact, etc.) (4)
- _____ Vocal (rate, pitch, variety, volume, conversational) (4)
- _____ Appropriate language (concrete/absence of vocalized pauses ("uh, ok, you know", etc. and inappropriate slang) (4)

VISUAL AID(s)

- _____ Used VA effectively (introduced, explained, put away) (2)
- _____ VA illuminated subject effectively (2)
- _____ VA neat and easy to read (big, bold, brief) (2)

OVERALL EVALUATION

- _____ Message adapted to audience/held audience interest (1)

POSITIVES:

1. _____
2. _____
3. _____

GOALS FOR IMPROVEMENT:

1. _____
2. _____
3. _____

Informative Speech/Outline

Once you've arrived at a topic, you must decide whether your goal is to demonstrate, inform, persuade, or entertain. In this case, the goal is to inform. Write it down.

Before doing the introduction, write out your goal. What do you want the audience to know as the result of their listening to your talk. For instance, I want my audience to understand how creative visualization can help them.

Write on scratch paper what your major heads might be:

- Example:
- a) Creative visualization changes how you feel in the present.
 - b) Creative visualization changes your relational future.
 - c) Creative visualization changes your financial future

Notice the use of parallel structure for the heads. I will try to also use parallel structure for my thesis if possible though it is not required if it is too difficult.

Next, the thesis controls the emphasis of the speech. It's the most important idea you want the audience to remember and it ties everything you say in the speech together into one concise statement.

- Example: Creative visualization can positively change your life.

In addition, the three heads (could be two to five heads) will be what you develop with evidence in the body of the outline. So you can see that beginning by writing your attention grabber is not the way to go. If you start there, your speech will be disorganized and frustrate everyone including yourself.

Now I'm going to give you the rest of the pertinent information you need to know and follow for your informative speech beginning with the body since it should be developed first followed by the introduction and conclusion.

Body

1. Choose 2-5 main heads of roughly equal weight (co) that directly support your thesis.
2. Make your information understandable by using an organizational format.
 - Chronological or step-by-step
 - Component parts order (spatial)
 - Topical (subject matter divisions)

Causal
Problem-solution

3. Support your main heads with appropriate evidence (3 pieces minimum):

Extended examples

Brief examples

Analogies

Statistics

Testimony (peer or expert)

4. Make your information understandable by using visual aids:

Charts, drawings, VCR

Objects or models of objects

Diagrams, maps, overheads

5. Make your information interesting by:

Using vivid imagery

Concrete language

6. Include bridging devices:

Enumeration, question and answer, internal summaries/previews, transitional words

7. Use appropriate language by

Having it at a level appropriate to your audience

Involving something recent, impending, physically near your audience, familiar, using appropriate humor

Introduction

1. Opening Attention Grabber: Get attention by using one or more of the following choices:

An extended example

A hypothetical example

A startling statement

A startling statistic

A provocative quotation

A rhetorical question

Other?

2. Topic Introduction: Clearly announce the subject of your talk

3. **Reason to Listen:** Motivate the audience to want to hear the rest of your speech by alluding to:
 - The practical value of the information for them
4. **Ethos:** Establish your right to inform by:
 - Alluding to any first-hand experience you may have had
 - Alluding generally to the sources of information you have consulted
5. **Partition Preview:** Provide orienting material by:
 - Previewing all main heads specifically
 - Defining any technical terms you may be using
 - Supplying any background information that would help listeners to better understand the information you'll be offering

Conclusion

1. **Summary Statement:** End the speech appropriately by utilizing a restatement of each of your main heads to help the audience remember what you discussed.
2. **Closing Attention Grabber:** Terminate the speech in a striking manner by providing us with a closing attention grabber:
 - A memorable quotation
 - A memorable story
 - A tie-in to the Opening Attention Grabber (highly recommended!)
 - Or another technique designed to arouse further investigation or contemplation by the audience

Required

1. A word-processed outline for your speech on the due date listed in the syllabus.
2. **Use at least three separate bibliographic sources to support your heads. Cite the bibliography sources in the text of the outline only (author, credibility, date of publication)**
3. At least one visual aid must be used on the day of your speech.
4. The outline must be your original work.

Informative Speech Outline Evaluation

NAME: _____ POINT TOTAL: _____/25

Note: If any of the subpoints are circled, then that is the area that is the problem with the outline and the reason for lost points

(3)___1. Thesis A. Is the thesis a single declarative sentence? B. Is the thesis succinct as possible? C. Does the thesis make a single point? D. Is the thesis the sum total of the heads? E. Other?

INTRODUCTION

(2)___2. Opening Attention Grabber: A. Are you using an acceptable attention grabber from pp. 85-91 in this book? B. Are you giving me enough information about the execution of your plan so I can assess the quality of your attention grabber (actions and words)? C. Have you made sure to only give me your attention grabber in phrases, not full sentences? D. Other?

(1)___3. Topic Introduction: A. Do you clearly announce exactly what your topic is? B. Have you made sure to only give me the topic introduction in phrases—not full sentences? C. Other?

(2)___4. Reason to Listen: A. Are you attempting to reach the audience at hand (your class in this case) with a specific appeal to keep their attention by relating your topic to their own interests and needs? In other words, are you answering the question they're wondering about, what's in it for me? B. Have you made sure to only give me the common ground in phrases—not full sentences? C. Other?

(1)___5. Ethos Statement: A. Are you writing down your qualifications to speak to the class on your topic **including a mentioning of the research you've completed**? B. Have you made sure to only give me the ethos statement in phrases—not full sentences? C. Other?

(1)___6. Partition Preview: A. Does your partition preview actually preview (forecast) each of your heads individually and in the same order that they are presented in the body? B. Is the partition preview written in full sentences? C. Other?

BODY

(3)___7. 2-5 main heads meet criteria: A. Are the heads written in full sentences? B. Do the heads make only a single point? C. Are the heads written using parallel structure? D. Other?

GO TO BACK

(2)___8. Supporting points meet outline criteria: A. Does the body use correct symbolization for outlining? B. Do the supporting points, subpoints, and subsubpoints support the head they are under? C. Is the outline developed sufficiently with heads, points, and subpoints? D. Are the points, subpoints, and subsubpoints written as phrases and words only--not sentences? E. Other?

(4)___9. **Quality/Quantity of Evidence: A. Does the outline have a minimum of 3 kinds of evidence contained in the entire speech? (The 5 that are possible to use are brief examples, extended examples, statistics, analogies, and testimonies) B. Does the evidence support the claim of the head it is under? C. Other?**

(1)___10. Heads support thesis: A. Do the heads amplify or breakdown the thesis into more specific statements? B. Other?

(2)___11. Internal summaries/previews correctly used: A. Are internal summaries/previews written in full sentences? B. Do the internal summaries/previews do the job of reviewing the head just discussed and previewing the head that's coming up next? C. Are the internal summaries/previews relatively brief? D. Other?

CONCLUSION

(1)___12. Summary Statement: A. Does the summary statement review each of the heads one by one? B. Is the summary statement written in full sentences? C. Other?

(2)___13. Closing Attention Grabber: A. Are you using an acceptable closing attention grabber from pp. 86-91 in the book? B. Are you giving me enough information about your plan to execute it so I can assess the quality of your closing attention grabber (actions and words)? C. Have you remembered not to add new information in the closing attention grabber? D. Have you made sure to only give me your closing attention grabber in phrases, not full sentences? E. Other?

FEWER POINTS

(up to -6)___14. **Lack of/no source citations in body: A. Did you make sure to incorporate a minimum of 3 cites in the text of your outline where you offer evidence? B. Did you write the cites at the end of where the evidence is using the correct format? (author, date, credibility, URL if a website is used) C. Other?**

(up to -5)___15. Poor grammar/spelling/typos

___ **OTHER POINT DEDUCTIONS**

Informative Speech Evaluation Form

SPEAKER _____
TOPIC _____
TIME _____

POINTS _____
PENALTIES _____
TOTAL POINTS _____

INTRODUCTION

_____ Opening Attention Grabber (2)
_____ Introduced topic (1)
_____ Reason to Listen (2)
_____ Ethos statement (2)
_____ Previewed main heads (2)

BODY

_____ 2-5 main heads clear using full sentences, parallel structure (6)
_____ Main heads fully supported w/ evidence/logical reasoning and 3 cites (6)
_____ Effective internal summaries/previews used, etc. (4)

CONCLUSION

_____ Reviewed main heads (2)
_____ Closing Attention Grabber (2)

DELIVERY

_____ Physical (movement, stance, non-verbals, gestures, eye contact, etc.) (5)
_____ Vocal (rate, pitch, variety, volume, conversational) (5)
_____ Appropriate language (concrete/absence of vocalized pauses ("uh, ok, you know", etc.) (4)

VISUAL AID

_____ Used VA effectively (introduced, explained, put away) (2)
_____ VA illuminated subject effectively (2)
_____ VA neat and easy to read (big, bold, brief) (2)

HANDLING QUESTIONS

_____ Delivery/Openness to Questioners
_____ Content of Questions Fielded

OVERALL EVALUATION

_____ Message adapted to audience/held audience interest (1)

POSITIVES:

1. _____
2. _____
3. _____

GOALS FOR IMPROVEMENT:

1. _____
2. _____
3. _____

Persuasive Speech/Outline

Your goal in the persuasive speech would be one of the following:

- a) to encourage behavior, or a policy, or an attitude the audience already is in favor of (in other words, maintain the status quo)
- b) to encourage the audience to change a behavior, or an attitude, or to take steps to change an institutionalized policy

There are several organizational formats you may choose to use to write the outline for the presentation:

- a) Problem-Cause-Solution
- b) Problem-Solution
- c) Topical

The following is a skeletal outline for using Problem-Cause-Solution in the body:

Body

- I. PROBLEM head with development (this section develops the argument that the speaker's claim of a problem is in fact true using a variety of kinds of evidence)
- II. CAUSE head with development (this section develops the reason or reasons for the problem logically again using evidence for support)
- III. SOLUTION head with development (the solution section **must logically remove** the cause of the problem-this must be explained in the head)

Reminders: All outlines must include a direct plea after the summary statement, all outlines must use 3 separate credible sources, and all outlines must be supported with a variety of evidence—4 minimum. The checklist for the outline will give you more information as to how you will be graded on these aspects of the outline as well as everything else. See next page.

Persuasive Speech Outline Evaluation

NAME: _____ POINT TOTAL: _____/25

Note: If any of the subpoints are circled, then that is the area that is the problem with the outline and the reason for lost points

(3)___1. Thesis A. Is the thesis a single declarative sentence? B. Is the thesis succinct as possible? C. Does the thesis avoid making several points? D. Is the thesis the sum total of the heads? E. Other?

INTRODUCTION

(2)___2. Opening Attention Grabber: A. Are you using an acceptable attention grabber from pp. 85-91 in this book? B. Are you giving me enough information about the execution of your plan so I can assess the quality of your attention grabber (actions and words)? C. Have you made sure to only give me your attention grabber in phrases, not full sentences? D. Other?

(1)___3. Topic Introduction: A. Do you clearly announce exactly what you're persuasive goal is? B. Have you made sure to only give me the topic introduction in phrases—not full sentences? C. Other?

(2)___4. Reason to Listen: A. Are you attempting to reach the audience at hand (your class in this case) with a specific appeal to keep their attention by relating your topic to their own interests and needs? In other words, are you answering the question they're wondering about, what's in it for me? B. Have you made sure to only give me the common ground in phrases—not full sentences? C. Other?

(1)___5. Ethos Statement: A. Are you writing down your qualifications to speak to the class on your topic **including a mentioning of the research you've completed**? B. Have you made sure to only give me the ethos statement in phrases—not full sentences? C. Other?

(1)___6. Partition Preview: A. Does your partition preview actually preview (forecast) each of your heads individually and in the same order that they are presented in the body? B. Is the partition preview written in full sentences? C. Other?

BODY

(3)___7. 2-5 main heads meet criteria: A. Are the heads written in full sentences? B. Do the heads make only a single point? C. Are the heads written using parallel structure? D. Other?

GO TO BACK

(3)___8. Supporting points meet outline criteria: A. Does the body use correct symbolization for outlining? B. Do the supporting points, subpoints, and subsubpoints support the head they are under? C. Is the outline developed sufficiently with heads, points, and subpoints? D. Are the points, subpoints, and subsubpoints written as phrases and words only--not sentences? E. Other?

(3)___9. Quality/Quantity of Evidence: A. Does the outline have a minimum of 3 kinds of evidence contained in the entire speech? (The 5 that are possible to use are brief examples, extended examples, statistics, analogies, and testimonies) B. Does the evidence support the claim of the head it is under? C. Other?

(2)___10. Internal summaries/previews correctly used: A. Are internal summaries/previews written in full sentences? B. Do the internal summaries/previews do the job of reviewing the head just discussed and previewing the head that's coming up next? C. Are the internal summaries/previews relatively brief? D. Other?

CONCLUSION

(1)___11. Summary Statement: A. Does the summary statement review each of the heads one by one? B. Is the summary statement written in full sentences? C. Other?

(1)___12. Direct Plea: A. Do you write out what you will want the audience to do or think in this section of the conclusion? B. Have you made sure to write the direct plea in phrases, not full sentences? C. Other?

(2)___13. Closing Attention Grabber: A. Are you using an acceptable closing attention grabber from pp. 86-91 in the book? B. Are you giving me enough information about your plan to execute it so I can assess the quality of your closing attention grabber (actions and words)? C. Have you remembered not to add new information in the closing attention grabber? D. Have you made sure to only give me your closing attention grabber in phrases, not full sentences? E. Other?

FEWER POINTS

(up to -6)___14. Lack of/no source citations in body: A. Did you make sure to incorporate a minimum of 3 cites in the text of your outline where you offer evidence? B. Did you write the cites at the end of where the evidence is using the correct format? (author, date, credibility, URL if a website is used) C. Other?

(up to -5)___15. Poor grammar/spelling/typos

___ OTHER POINT DEDUCTIONS

Persuasive Speech Evaluation Form

SPEAKER _____
TOPIC _____
TIME _____

POINTS _____
PENALTIES _____
TOTAL POINTS _____

INTRODUCTION

_____ Opening Attention Grabber (2)
_____ Introduced topic (1)
_____ Reason to Listen (2)
_____ Ethos statement (2)
_____ Previewed main heads (2)

BODY

_____ 2-5 main heads clear using full sentences, parallel structure (6)
_____ Main points fully supported w/ evidence/logical reasoning and 3 cites (6)
_____ Effective internal summaries/previews, etc. used (3)

CONCLUSION

_____ Reviewed main heads (2)
_____ Made direct appeal "plea" to audience (2)
_____ Closing Attention Grabber (2)

DELIVERY

_____ Physical (movement, stance, non-verbals, gestures, eye contact, etc.) (5)
_____ Vocal (rate, pitch, variety, volume, conversational) (5)
_____ Appropriate language (concrete/absence of vocalized pauses ("uh, ok, you know", etc.) (4)

VISUAL AID(S)

_____ Used VA effectively (introduced, explained, put away) (2)
_____ VA illuminated subject effectively (2)
_____ VA neat and easy to read (big, bold, brief) (2)

HANDLING QUESTIONS

_____ Delivery/Openness to Questioners (1 extra credit)
_____ How were questions fielded? (paraphrased, etc.) (1 extra credit)

POSITIVES:

1. _____
2. _____

GOALS FOR IMPROVEMENT:

1. _____
2. _____

Local Hero Speech with Evaluation Form

You will present a 4-6 minute epideictic speech honoring a specific person. You will pay tribute to a local community "hero" you admire. The person may be a peer counselor, Red Cross worker, a physically challenged friend, local merchant, parking lot attendant, a rabbi, teacher, a friend who has been clean and sober, a cashier, etc. It is often helpful to "get to know" the local hero by interviewing him or her or someone who knows the hero. Choose a local "no name" hero because of their character and abilities--not their celebrity status. Please try not to choose family members, as I would like you to think about those outside your family circle and what they do for you. However, if you feel you wish to speak about a family member that is fine too.

You can also include what you learned in the interview or personal insights you experienced as you went through the process of completing the assignment. This is a formal speech of tribute that asks that you incorporate some artistic language in the presentation. Review pages 104-108 for examples of stylistic devices. I will be looking to hear at least one used in your presentation.

Excellence should be evident in all areas in this speech, but particularly in delivery. In addition to earlier-stated requirements of selectivity, organization (intro, body, conclusion), work on eye contact, body language, fluency, and enthusiasm. Incorporate stylistic devices in this ceremonial speech—again at least one. A visual aid is not required for this presentation though an easy-to-see picture can enhance the talk. No outline is collected for the last speech.

Local Hero Speech Evaluation Form

SPEAKER _____	POINTS _____
TOPIC _____	PENALTIES _____
TIME _____	TOTAL POINTS _____

INTRODUCTION

- _____ Opening Attention Grabber (2)
- _____ Introduced topic (2)
- _____ Reason to Listen (2)
- _____ Ethos statement (2)
- _____ Previewed main heads (2)

BODY

- _____ 2-4 main heads using full sentences, parallel structure, clear (4)
- _____ Main heads fully supported w/ evidence/logical reasoning (4)
- _____ Effective internal summaries/previews used (4)

CONCLUSION

- _____ Reviewed main heads (2)
- _____ Closing Attention Grabber (2)

DELIVERY

- _____ Physical (movement, stance, non-verbals, gestures, eye contact, etc.) (5)
- _____ Vocal (rate, pitch, variety, volume, conversational) (5)
- _____ Appropriate language (concrete/absence of vocalized pauses ("uh, ok, you know", slang, etc.) (4)

HANDLING QUESTIONS

- _____ Delivery (3)
- _____ Using Handling Questions format (3)

ALSO . . .

- _____ Message adapted to audience well (2)
- _____ Use of one or more Stylistic Devices (2)

Delivery Rehearsal Tips

1. Plan the entire speech before you begin the rehearsal period. For your early, simple speeches, this preparation will probably consist of nothing more than jotting down ideas you wish to present in the order you wish to present them. For your later more complicated speeches, preparation will include the development of an outline and the gathering of extensive research materials. Regardless of the nature of the speech, it should be planned and prepared before actual rehearsal begins.
2. Start early. The longer you live with your speech the more comfortable you will be with it. This is a good antidote to speech anxiety as well.
3. Practice out loud and while standing up. Thinking about your speech as you lie in bed or sit at your desk is not rehearsal. It may be preparation of some kind, but it is not rehearsal. Rehearsals are designed to prepare you for an event. This purpose is facilitated when the exact conditions of the event are duplicated as nearly as possible with every rehearsal.
4. With every rehearsal go all the way through the speech without stopping. If you stop every time you forget something or make a mistake, you are practicing the act of stopping. Push all the way through to the end -- this is what you are going to need to do in front of the audience anyway. When you have gone all the way through, then go back and give attention to places that need it.
5. Rehearse in the room in which you will be giving the speech. If you can do this, find one that is the same size and shape of the one in which you will speak. If you can't do either of these, at least see the room in your imagination every time you rehearse.
6. Practice in front of an audience. At least once or twice practice in front of an audience. (Family, friends, roommates, etc.) This helps to bridge the gap between rehearsal for the event and the event itself. Speaking to people is a different matter than speaking to an empty room.
7. Practice with your visual aids. You may have used the aids before, but chances are you have never used them in a speech in front of a live audience. It's difficult to use visual aids without slowing down your speech or losing eye contact. To avoid these breakdowns, you must practice with the aids. It even helps to wear the same clothes you will wear for the speech.
8. Rehearse until you are fluent and confident. Most people find that five to six rehearsals are enough for a short five or ten minute talk. However, some speakers do better with more than this. The best guide is provided by your own feelings. Rehearse until you are fluent and feel confident.
9. Avoid memorizing words. Except for the attention grabber and reason to remember in the conclusion, strive to get comfortable with your note cards by using them as prompters that help you to remember where you're at and where you want to go next with your talk. It's essential that your note cards be neat, big and easy to read. Remember, you want to talk to and with your audience; you don't want to recite at them. Consequently, each rehearsal should be an exercise in thinking through and vocalizing thoughts, not memorizing words. If you express ideas a little differently each time, you are on the right track.

Handling Questions

It is common in most public speaking situations to have a few minutes for answering questions after the conclusion of the speech. This handout offers specific guidelines to follow. First, listen. Take in every word and gesture that the questioner makes. Don't interrupt and make sure you understand the question before answering. If you do not understand the question, ask the audience member to rephrase it for you.

Once you understand the question, the next step is to break eye contact with the questioner and rephrase the question in your own words to the entire audience. Restating the question gives your audience a chance to hear the question clearly, and it gives you a chance to formulate an answer in your mind. You do not have to repeat the question verbatim. Actually, by rephrasing the question in your own words, you can more easily tie it into your presentation and give yourself an opportunity to elaborate on other information. One exception: if the question is a very simple one, then formulate the question in your answer. Finally, be sure your verbal and nonverbal behaviors are congruent; that is, show openness to the questioner and interest in their question.

I have listed five steps (next page) for handling questions from an audience.

Memorize them for your presentation and make a note card for the steps. We will have time for a few questions after most of the presentations. The steps are useful for dealing with even the most hostile of audiences. Use them.

Steps for Handling Questions

1. After your presentation is completed, take a step toward the audience and say:

"I have a few minutes for questions. What are your questions?"

2. After you have been asked a question return your eye contact to the rest of the audience and repeat the question beginning with:

"The question is..."

3. When you finish answering a question, continue to encourage questions from the audience by saying:

"Next question."

4. When your time is about up, prepare your audience by saying:

"I have time for one more question."

5. After you have answered the final question, close the session with:

"That is all the time I have for questions. I will be available in the (hall, lobby, narthex, etc.) for a few minutes for further discussion."

Potentially difficult questions are as follows:

1. The hostile question
2. Off-the-subject question
3. Your opinion
4. Information you don't have
5. Fielding a statement

This information was summarized from the Communication Skills Guide and is part of a public speaking curriculum offered by the San Diego Consulting Group. More useful information for handling questions is found in this book on pages 93-94.

Self-Assessment of Videotaped Speeches

Purpose: the purpose of the self-assessment is to critique your strengths and weaknesses as a speaker by viewing your speech on a VCR, to write out your feelings about your presentations, and to set goals for your upcoming speech

Directions: After the videotaped presentations, I'd like you to review your presentation on tape and then **type** a critique of yourself and submit it on its due date. Make sure to title your evaluation. Example: "Assessment of Informative Speech." In it I would like you to comment on four areas:

- 1) your strengths
- 2) your weaknesses
- 3) your feelings
- 4) your goal(s) for the upcoming speech.

PLEASE DO NOT COMMENT ON EVERY SINGLE ITEM BELOW. I'M LOOKING FOR YOU TO PICK OUT AND HIGHLIGHT THAT WHICH YOU THINK IS MOST SIGNIFICANT AND EXPLAIN IT TO ME.

Here's a list of important content and delivery topics from which you could comment:

- A. Introduction
 - 1) Opening Attention grabber
 - 2) Reason to Listen
 - 3) Ethos
 - 4) Partition Preview
 - 5) How well were they used?
- B. Internal Summary/Preview and other transitional devices
 - 1) Did you employ these in your body successfully?
 - 2) Did they help your speech to have a sense of cohesion?
- C. Evidence
 - 1) Did your evidence (testimony, examples, analogies, statistics, etc.) support your claims?
 - 2) Did you cite your sources appropriately?
- D. Use of Language
 - 1) Clear? Vivid? Conveyed right tone? Simple?
- E. Use of Voice
 - 1) Crisp articulation? Correct pronunciation?
 - 2) Rate appropriate for content as it changed?
 - 3) Volume?
 - 4) Pauses natural?
 - 5) Fillers vocalized pauses avoided?
 - 6) Slang overuse
- F. Physical Delivery

- 1) Gestures and expressions appropriate?
 - 2) Movement in speech appropriate?
 - 3) Were there any distractions?
- G. Conclusion
- 1) Clear, explicit review?
 - 2) Strong closing attention grabber?
 - 3) Sense of closure felt?
 - 4) No new information brought up?
- H. Visual Aids
- 1) Big, bold, brief?
 - 2) Presented explained put away?
- I. Handling Questions
- 1) Openness to questioners?
 - 2) Delivery?
 - 3) Format used effectively?
- J. Additional Comments
- 1) Things you really are proud of, great arguments, etc.

**I'D LIKE YOUR SELF-ASSESSMENT TO BE ABOUT ½ TO 1 PAGE LONG.
AND IT MUST BE TYPED! MAKE SURE ALL 4 AREAS ARE ADDRESSED.**

Transitions for Essays/Speeches

<u>Addition</u>	<u>Cause and Result</u>
<p>In addition Also At the same time Besides Equally Finally Lastly Moreover Next Second, secondly</p>	<p>Accordingly As a result Because Consequently Hence On account of Since Therefore Thus</p>
<u>Time</u>	<u>Summary</u>
<p>After a short time Afterwards At last At length Hitherto Immediately In the future In the meantime Meanwhile Soon Subsequently Ultimately</p>	<p>In brief In short On the whole To sum up To summarize</p>
<u>Place</u>	<u>Contrast</u>
<p>Besides Beyond Here On the other side Opposite</p>	<p>Although, though At the same time But For all that However In contrast On the contrary On the other hand Nevertheless Notwithstanding Still Yet</p>
<u>Purpose</u>	<u>Explanation</u>
<p>For this purpose For this reason To this end</p>	<p>For example For instance Incidentally Indeed In fact In other words In particular Specifically</p>

Speech Buddy Assignment

The goal of this assignment (worth 10 points) is to prepare you for several of your speeches with the help of videotaping and a "speech buddy." Essentially, I want you to videotape each other's upcoming speech and then watch it on the monitor with each buddy critiquing the other on the written form on the next page. (I will leave extra forms in the speech lab in building 18-110). Once you've both done a critique of each other – keep in mind that critiquing each person's talk can be a collaborative effort -- then bring the two critiques to class on the due date given in your syllabus. I will then grade the two critiques done by you and your buddy looking to see that you thoroughly answered the questions (**especially the part in bold**).

If you do this assignment in the Speech Lab please have the lab instructor **sign and date** your critique once you've completed it. I won't accept it without a signature. If you do the assignment with your own equipment outside of the Speech Lab then bring the sample speeches on videotape along with the critiques on your due date.

My hope is that through this extra "buddy" support and with the extra practice you'll be getting, you will be more fully prepared for these presentations in class.

You can choose your speech buddy (it may be more convenient this way), or I will find a partner for you.

Buddy Critique Sheet for Kramm's Speech 100 Students

Name of Evaluator _____ Name of Presenter _____

Alternative (If you are evaluating yourself put your name on the following line _____)

Speech Topic: _____

Speech to /demonstrate/inform/persuade/local hero (**Circle one**)

Answer as fully as necessary to be clear. You do not need to type this.

1. What signs of nervousness did you notice in your buddy's presentation? How did this affect the speech?

2. Was the speech well organized? Good internal summaries/previews? **Explain with examples of what internal summaries/previews and other transitional devices were effective.** If few or no internal summary/previews were used say so on this critique and to your buddy.

3. **Identify and write down** the main heads here as you heard them delivered in the speech. Were all main heads clear (stand out) in the preview, body, and review of the talk? Were they parallel in construction? **Explain.**

4. What were two strengths of the speaker's physical and verbal behavior during the speech? (e.g. voice, gestures, body movement, eye contact, facial expression)

5. What were two weaknesses of the physical and/or verbal delivery?

6. Did the speaker use authoritative sources well? **Did they cite the author's name, date source was published and the author's credibility?** Did you hear at least 3 in speech? What should they do to improve?

(Note: This question is appropriate for the speech to inform and speech to persuade)

7. What should they do to be more prepared for their graded presentation?

8. Other comments?