Exploring Public Speaking:

The Open Educational Resource College Public Speaking Textbook

Version 4.1 (2020)

A Creative Commons Licensed Open Educational Resource for Introductory College Public Speaking Courses

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In Memory of Dr. Kristin Barton, Originator of the Project and First Editor

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This textbook can be downloaded in PDF, AZW3, and EPUB formats from Exploring Public Speaking. An online, mobile-friendly version with annotation and sharing tools is available at OpenALG. Ancillaries are available by contacting Barbara G. Tucker at btucker@daltonstate.edu or filling out a request form on the book's website.

Introduction to Version 4.1 (2020) of *Exploring Public Speaking*

Exploring Public Speaking: The Open Educational Resource College Public Speaking Textbook began as the brainchild of Dr. Kris Barton, former Chair of the Department of Communication at Dalton State College in Dalton, Georgia. It also was made possible through a generous Textbook Transformation Grant in 2015 from Affordable Learning Georgia (ALG), a highly successful program of the University System of Georgia. We have already been able to save hundreds of thousands of dollars for students at our institution with this text, and millions have been saved through the ALG program.

In applying for the first grant, Dr. Barton asked me to help him author/compile the text. The original goal of our creation of *Exploring Public Speaking* was to provide a high-quality, usable, accessible, and low-cost textbook for the hundreds of students who take COMM 1110 at Dalton State College every year. This course is required of all degree-seeking students at our institution.

Dr. Barton and I worked on creating the textbook from July 2015 until May 2016, with the goal of going live with the text in Summer of 2016. Tragically, Dr. Barton passed away in early May 2016. He has been greatly missed as a friend, colleague, father, scholar, teacher, and mentor.

However, the launch of the book proceeded. In Summer 2017 I took on a significant revision and update, which I named the Second Edition. In that edition, I included information on college student success in the appendices for institutional reasons, and we have chosen to continue including those. In January 2018, colleague Matthew LeHew and I won a grant from the University System to create the ancillaries and improve the format for more accessibility. In April 2019, we were awarded another mini-grant to further revise the text and create a website for it. For the fourth edition and succeeding ones, we have removed "Dalton State" from the title and examples for wider appeal. An appendix on library research retains the information for specific use of Roberts Library on our campus.

We felt these changes were needed in the fourth and following editions because, unexpectedly and happily, the text has also been downloaded close to 100,000 times from the University System of Georgia site by readers all over the world as of June 2020. It is used on six continents and has been adopted at many other institutions. These institutions include state universities, well-known private universities, community and technical colleges, liberal arts colleges, and dual enrollment programs. Faculty users are welcome to contact me at the email address on the copyright page for access to the ancillaries, or through the textbook's official website..

Over 90% of the book was created by Dr. Barton, me, or other colleagues at Dalton State College. Some parts, specifically from Chapters 9, 10, and 15, are adapted from another open resource public speaking text whose author prefers not to be cited.

In *Exploring Public Speaking*, especially in its second through current editions, we have attempted to create a usable, zero-cost textbook for basic public speaking courses or courses that include basic public speaking skills as one of their primary learning outcomes. The free, open nature of the text means that instructors are able to use all or part of it, and add their own materials. We have also ensured that it meets ADA requirements for accessibility.

We believe this text addresses all the subjects that traditional publishers' books would address in an appropriate writing style and with appropriate college-level learning theory in mind. The appendices address some additional topics that might be excluded from most texts, but that we believe add to the experience: learning theory, plagiarism, speaking online, speaking to diverse audiences, and humor in public speaking. In the third and fourth editions we have added "case study" examples and some different outline samples.

We think this book is especially useful in coverage of PowerPoint, audience analysis and responsiveness, ethics in public speaking, persuasion, special occasion speeches, and structure of speeches. Because it was written by communication professors with decades of experience in the classroom, we are aware of the needs of basic public speaking students. Three ancillaries are currently available: electronic "flash cards" for study, PowerPoint slide decks on the 15 main chapters, and test banks for the 15 main chapters.

In Version 4.1 we have sought to address any typographical or editorial errata, achieve a more inclusive text, and add material on civil discourse (Chapter 3). Otherwise, no structural or content changes have been made to the Fourth Edition.

Two editorial notes: As per the *American Collegiate Dictionary* (2016), in most cases we use the pronoun "they" when the antecedent is an indefinite pronoun, whether singular or plural, to avoid the awkward he/she/him/her/his/her combinations.

Second, we admit to some redundancy in the textbook. Because it is an open educational resource, some users do not access the whole text. For clarity, sometimes a concept that is explained in a preceding chapter is re-explained.

Finally, this edition was completed during the events of 2020 in the United States. These events included a presidential election and, at best, contentious politics; protests over police actions toward minority communities;

and of course, an unprecedented (in our lives) global pandemic. At the risk of being obtuse, the authors have chosen not to include many references to those events in this text for a few reasons. The events are ongoing, and, by the time students and instructors use the book, the situations that plague us now may be very different; the book is used all over the world, not just the U.S.; and we believe writing about those events would distract from the basic goal of the text. There have been requests to address more political issues, such as power and equity, in the text. While we are very sensitive to these concerns, we believe these matters are outside our expertise and better addressed in other venues. However, as communication scholars and teachers, we have faith in the power of good communication to address these issues.

Thank you for downloading *Exploring Public Speaking Version 4.1*, and the co-authors and I truly wish you happy teaching and learning with it. We welcome input. If you choose to use it, let us know at btucker@daltonstate.edu. We keep a database of those who contact us about the book so that we can contact you about the text.

Sincerely,

Barbara G. Tucker

Authors and Contributors

Amy Burger (Chapter 5, Appendix E and F)

Amy Burger is a reference and instruction librarian at Dalton State College. She is also pursuing a master's degree in English with a concentration in rhetoric and professional writing from the University of Tennessee at Chattanooga. She lives in Northwest Georgia with her husband Ross and their pets.

Chad Daniel (Chapter 11/Expert Advice on the Voice from an Acting Instructor)

Chad has his Master of Fine Arts degree in Theatre from Southern Methodist University and over twenty years of teaching and professional experience. Chad has performed and directed in New York, Los Angeles, Chicago, Dallas, Nashville, Austin; Lyon, France; and London, England. He has spent three years studying voice and speech with some of the best teachers in the industry, and eight years teaching voice at various institutions throughout the Southeast.

Jerry Drye (Appendix D)

Jerry Drye is a professional humorist, public speaker, and educator. His career has included work as a comedian, motivational humorist, broadcaster, conference and workshop leader, and educator. He is a gifted storyteller and award winning professor. He has been called the "…ultimate entertainer" (Venable), and "…the best combination of Humor and Humanity I have ever seen" (Hawkins).

He earned the B.S. and M.S. degrees in Organizational Communication at Murray State University where he served as a graduate teaching assistant. He obtained the Ed.S. degree in Adult Education from the University of Georgia. His teaching career includes stops at Clemson University and Dalton State College.

He has studied and practiced the craft of public address and the humor arts for many years. He is in high demand as a keynote speaker, workshop leader, and consultant. He teaches college classes in Humor Communication, Public Speaking, Human Communication, and Organizational Communication.

He has performed in concert halls, corporate board rooms, educational institutions, and churches and faith-based organizations. His motto is "Laughter is not a luxury; it is a necessity."

Cathy Hunsicker (Appendix B, Parts 3, 4, 5, and 6)

Prior to obtaining credits to teach communication courses, Ms. Hunsicker taught reading and study skills for thirty years. She developed courses in reading, study skills, and problem solving for academic institutions and businesses, such as Reading Area Community College, Alvernia University, and the Reading Eagle in Reading,PA; Dalton State College, Dalton, GA; various county associations and institutions in Berks County, PA; and Agere Systems (formerly AT&T) plants in Reading, Allentown, and Breiningsville, PA. Working with students with learning disabilities at the college level led to Ms. Hunsicker honing her repertoire of cognitive strategies and problem solving skills to assist all kinds of students, especially adults, in acquiring an enriched learning experience to further their education and/or seek promotion on the job.

Amy Mendes (Appendix B, Part 7)

Amy Mendes is a Lecturer in the Communication Department at the University of West Georgia. Her approach to teaching public speaking is very student-centered. She believes that every individual has a story to tell if given the right tools, and cherishes the opportunity to help students find those tools. Ms. Mendes attended Berry College for her undergraduate degree in Communication, and earned a Master of Arts in Communication from Westchester University. She is currently working on her dissertation to complete a doctorate in Higher Education Administration. Amy is married to Dr. Vincent Mendes, and they have three lovely girls who eschew public speaking as much as possible.

Matthew LeHew (Editor, Technologist, and Web Designer)

As Assistant Professor at Dalton State College, Matthew LeHew teaches courses in public relations, integrated marketing communication, film studies, and video production. His research interests include various areas of media studies, especially examination of virtual communities for online games. He is currently writing his dissertation for the Ph.D. in Communication (Media and Society track) at Georgia State University. He lives in Marietta, Georgia with his wife, son, and two dogs.

Barbara G. Tucker (Editor and Primary Author)

As Chair of the Department of Communication, Performing Arts, and Foreign Languages at Dalton State College, Dr. Tucker oversees programs in communication, general studies, music, theatre, and interdisciplinary studies. She is Professor of Communication and has worked in higher education for over 40 years. She lives in Ringgold, Georgia, with her husband; they have one adult son. She is a novelist and playwright. Her research areas are the basic course, open educational resources, historical perspectives on rhetoric, high impact educational practices, and gratitude in communication. Her website is www.barbaragrahamtucker.com.

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Chapter 1: The Basics of Public Speaking

Learning Objectives

After reading this chapter, the student will be able to:

- Define public speaking, channel, feedback, noise, encode, decode, symbol, denotative, and connotative;
- Explain what distinguishes public speaking from other modes of communication;
- List the elements of the communication process;
- Explain the origins of anxiety in public speaking;
- Apply some strategies for dealing with personal anxiety about public speaking;
- Discuss why public speaking is part of the curriculum at this college and important in personal and professional life.

Chapter Preview

1.1 – What is Public Speaking?

1.2 – Anxiety and Public Speaking

1.3 – Understanding the Process of Public Speaking

1.4 – The Value of Public Speaking in Your Life

1.5 – Getting Started in Public Speaking

1.1 – What is Public Speaking?

What is your mental picture when you think about "public speaking?" The President of the United States delivering an inaugural address? A sales representative seeking to persuade clients in a board room? Your minister, priest, or rabbi presenting a sermon at a worship service? Your professor lecturing? A dramatic courtroom scene, probably from *Law & Order*? Politicians debating before an election? A comedian doing stand-up at a night club?

All of these and more are instances of public speaking. Be assured that public speaking takes many forms every day in our country and across the world. Now let's get personal: Do you see yourself as a public speaker? And when you do, do you see yourself as confident, prepared, and effective? Or do you see a person who is nervous, unsure of what to say, and feeling as if they are failing to get their message across?

You find yourself in this basic public speaking course and probably have mixed emotions. More than likely, it is required for graduation in your major. Perhaps you have taken a formal public speaking course before. Although they are not as common in secondary education as in colleges (Education Commission of the States, 2015), public speaking instruction may have been part of your high school experience. Maybe you competed in debate or individual speaking events or you have acted in plays. These activities can help you in this course, especially in terms of confidence and delivery.

On the other hand, it might be that the only public speaking experience you have had felt like a failure and therefore left you embarrassed and wanting to forget it and stay far away from public speaking. It might have been years ago, but the feeling still stays with you. This class is not something you have been looking forward to, and you may have put it off. Maybe your attitude is, "Let's just get it over with." You might think that it's just another course you have to "get through" in order to study your major—what really interests you—and start a career in your field.

These are all understandable emotions because, as you have probably heard or read, polls indicate public speaking is one of the things Americans fear the most. As Jerry Seinfeld has said in his stand-up comedy routine,

> *According to most studies, people's number one fear is public speaking. Number two is death. Death is number two. Does that sound right? This means to the average person, if you go to a funeral, you're better off in the casket than doing the eulogy. (Garber, 2018)*

(Note: this passage is quoted by many and found all over the Internet, but we will cite R. I. Garber here because he actually takes issue with Seinfeld's statement as it is often quoted. Garber cites the original study, the Bruskin-Goldring Research Report from 1993. That report placed "speaking before a group" as the number one fear of 45% of the 1000 subjects. Therefore, while it is a stretch to think that most people fear death less than giving a short speech, aversion toward public speaking situations and tasks is common.)

Before we go any further, though, what do we mean by "public speaking?" The most obvious answer is "talking in front of a group of people." For the purposes of this class and this book, public speaking is more formal than that. **Public speaking** is an organized, face-to-face, prepared, intentional (purposeful) attempt to inform, entertain, or persuade a group of people (usually five or more) through words, physical delivery, and (at times) visual or audio aids. In almost all cases, the speaker is the focus of attention for a specific amount of time. There still may be some back-and-forth interaction, such as questions and answers with the audience, but the speaker usually holds the responsibility to direct that interaction either during or after the prepared speech has concluded.

Public speaking

an organized, face-to-face, prepared, intentional (purposeful) attempt to inform, entertain, or persuade a group of people (usually five or more) through words, physical delivery, and (at times) visual or audio aids.

Garber (2010) cites two scholars of public speaking from the early 20th century, Edwin Du Bois Shurter and James Albert Winans, who wrote of public speaking as an "enlarged conversation," and as such it has some similarities to conversations but some major differences, too. As a conversation, it has elements of:

- awareness of and sensitivity toward your audience (in this case, more than one person);
- an exchange of explicit messages about content (facts, ideas, information) and less explicit ones about relationship (how you relate to one another, such as trust, liking, respect);[this content/relationship dichotomy will come up again in this book and is characteristic of all communication];
- a dependence on feedback to know if you are successful in being understood (usually nonverbal in public speaking, but still present);
- the fact that the public speaking communication is (almost always) face-to-face rather than mediated (through a computer, telephone, mass media, or writing).

As an "enlarged conversation" public speaking needs to be more purposeful (to entertain, inform, or persuade); highly organized with certain formal elements (introduction and clear main points, for example); and usually dependent on resources outside of your personal experience (research to support your ideas).

Of course, the delivery would have to be "enlarged" or "projected" as well—louder, more fluid, and more energetic, depending on the size and type of room in which you are speaking—and you will be more conscious of the correctness and formality of your language. You might say, "That sucks" in a conversation but are less likely to do so in front of a large audience in certain situations. If you can keep in mind the basic principle that public speaking is formalized communication with an audience designed to achieve mutual understanding for mutual benefit (like a conversation), rather than a "performance," you will be able to relate to your audience on the human and personal level.

1.2 – Anxiety and Public Speaking

Glossophobia

a severe fear of public speaking

Why are so many people afraid of public speaking? This is a complex question, and the answer is tied to many personal and psychological factors such as self-efficacy, self-confidence, past experience, training, culture, and context. The term "**glossophobia**," combining the two Greek words for "tongue" and "fear or dread," has been coined to refer to

> *...a severe fear of public speaking. People who suffer from glossophobia tend to freeze in front of any audience, even a couple of people. They find their mouth dries up, their voice is weak and their body starts shaking. They may even sweat, go red and feel their heart thumping rapidly. ("Do You Suffer From Glossophobia?," 2015)*

This fear may arise in situations such as responding to a professor in class, participating in a job interview, or having to interact with a stranger, not just giving formal speeches.

For many people, fear of public speaking or being interviewed for a job does not rise to the level of a true "phobia" in psychological terms. A phobia is defined by the *Diagnostic and Statistical Manual IV* as a state where someone experiences "significant and persistent fear when in the presence of, or anticipating the presence of, the object of fear, which may be an object, place or situation" (Grohol, 2013). They are just uncomfortable in public speaking situations and need strategies for addressing the task.

Why Anxiety and Public Speaking?

Scholars at the University of Wisconsin-Stout ("Public Speaking Anxiety," 2015) explain that anxiety in public speaking can result from one of several misperceptions:

- "all or nothing" thinking—a mindset that if your speech falls short of "perfection" (an unrealistic standard), then you are a failure as a public speaker;
- overgeneralization—believing that a single event (such as failing at a task) is a universal or "always" event; and

- fortune telling—the tendency to anticipate that things will turn out badly, no matter how much practice or rehearsal is done.

Likewise, many new college students operate under the false belief that intelligence and skill are “fixed.” In their minds, a person is either smart or skilled in something, or they are not. Some students apply this false belief to math and science subjects, saying things like “I’m just no good at math and I never will be,” or even worse, “I guess I am just not smart enough to be in college.” As you can tell, these beliefs can sabotage someone’s college career. Also unfortunately, the same kind of false beliefs are applied to public speaking, and people conclude that because public speaking is hard, they are just not “naturally good” at it and have no inborn skill. They give up on improving and avoid public speaking at all costs.

Modern research by Stanford University psychologist Carol Dweck (2007) and others shows that intelligence and related skills are “malleable,” meaning that they are open to change and growth. Understanding and accepting that your intelligence and skill in different areas is not fixed or “stuck,” but open to growth, will have a significant influence on your success in life. It will also help you see that just because learning a subject or task is hard does not mean you are not or cannot be good at it. Obstacles and barriers that make learning hard are opportunities for growth, not “getting off places.”

There is more to Dr. Dweck’s research. We would recommend her book *Mindset*. Many students enter a public speaking class thinking “I’m just no good at this and never will be,” just like some students feel about college algebra or science. Dr. Dweck and other learning psychologists show that learning a new skill might be hard work, but the difficulty is not a sign that learning is impossible.

Along with the wrong way of thinking about one’s learning and growth, two other fears contribute to anxiety in public speaking. The first is fear of failure. This fear can result from several sources: real or perceived bad experiences involving public speaking in the past, lack of preparation, lack of knowledge about public speaking, not knowing the context, and uncertainty about one's task as a public speaker (such as being thrown into a situation at the last minute).

It is not the goal of this book to belittle that fear. It is real and justified to some extent because you might lack understanding of the public speaking task or lack good speaking experiences upon which to build. One of the goals and fringe benefits of this course is that you are not just going to learn about public speaking, but you are going to do it—at least four or five times—with a real audience. You will overcome some of your fears and feel that you have accomplished something of personal benefit.

The second fear is fear of rejection of one's self or one's ideas. This one is more serious in some respects. You may feel rejection because of fear of failure, or you may feel that the audience will reject your ideas, or worse, you as a person. Knowing how to approach the public speaking task and explain your ideas can help. However, you should ask yourself deep and probing questions as to why you believe that your audience will reject you *because this fear is rooted in a belief*. You should ask yourself what possibly false belief is causing your anxiety.

One of the core attitudes an effective and ethical public speaker must have is respect for and empathy with the audience. Your audience in this class is your peers who want to learn and want to get through the class successfully (just like you do). Your audience also includes your instructor who wants to see you succeed in the course as well. Believe me, public speaking teachers get a lot of pleasure from hearing successful student speeches! Your audience wants you to succeed if for no other reason than a good speech is much easier and pleasant to listen to than a poor one. Again, gaining practice in this class with a real, live audience can help you work through the roots of your fear of rejection.

Beyond dealing with the root fears that may cause you to have a "fright or flight" response when it comes to public speaking, there are some practical answers to dealing with fears about public speaking. Of course, fear responses can be reduced if you know how public speaking works, as you will see throughout this textbook. But there are some other strategies, and most of them have to do with preparation.

Addressing Public Speaking Anxiety

Mental Preparation

If your neighbor's house were on fire, getting to the phone to call the fire department would be your main concern. You would want to get the address right and express the urgency. That is admittedly an extreme example, but the point is about focus. To mentally prepare, you want to put your focus where it belongs, on the audience and the message. Mindfulness and full attention to the task are vital to successful public speaking. If you are concerned about a big exam or something personal going on in your life, your mind will be divided, and that division will add to your stress.

The main questions to ask yourself are "Why am I so anxiety-ridden about giving a presentation?" and "What is the worst that can happen?" For example, you probably won't know most of your classmates at the beginning of the course, adding to your anxiety. By midterm, you should be developing relationships with them and be able to find friendly faces in the audience. However, very often we make situations far worse in our minds than they actually are, and we can lose perspective. One of the authors tells her students, "Some of you have been through childbirth and even through military service . That is much worse than public speaking!" Your instructor will probably try to help you get to know your classmates and minimize the "unknowns" that can cause you worry.

Physical preparation

The first step in physical preparation is adequate sleep and rest. You might be thinking such a thing is impossible in college, where sleep deprivation and late nights come with the territory. However, research shows the extreme effects a lifestyle of limited sleep can have, far beyond yawning or dozing off in class (Mitru, Millrood, & Mateika, 2002; Walker, 2017). As far as public speaking is concerned, your energy level and ability to be alert and aware during the speech will be affected by lack of sleep.

Secondly, you would be better off to eat something that is protein-based rather than processed sugar-based before speaking. In other words, cheese or peanut butter on whole grain toast, Greek yogurt, or eggs for breakfast rather than a donut and soft drink. Some traditionalists also discourage the drinking of milk because it is believed to stimulate mucus production, but this has not been scientifically proven (Lai & Kardos, 2013).

A third suggestion is to wear clothes that you know you look good in and are comfortable but also meet the context's requirements (that is, your instructor may have a dress code for speech days). Especially, wear comfortable shoes that give you a firm base for your posture. Flip- flops and really high heels may not fit these categories.

A final suggestion for physical preparation is to utilize some stretching or relaxation techniques that will loosen your limbs or throat. Essentially, your emotions want you to run away, but the social situation says you must stay, so all that energy for running must go somewhere. The energy might go to your legs, hands, stomach, sweat glands, or skin, with undesirable physical consequences. Tightening and stretching your hands, arms, legs, and throat (through intentional, wide yawns) for a few seconds before speaking can help release some of the tension. Your instructor may be able to help you with these exercises, or you can find some on the Internet.

Contextual preparation

The more you can know about the venue where you will be speaking, the better. For this class, of course, it will be your classroom, but for other situations where you might experience "communication apprehension," you should check out the space beforehand or get as much information as possible. For example, if you were required to give a short talk for a job interview, you would want to know what the room will be like, if there is equipment for projection, how large the audience will be, and the seating arrangements. If possible, you will want to practice your presentation in a room that is similar to the actual space where you will deliver it.

The best advice for contextual preparation is to be on time, even early. If you have to rush in at the last minute, as so many students do, you will not be mindful, focused, or calm for the speech. Even more, if you are early, you can make sure equipment is working, and can converse with the audience as they enter. Professional speakers often do this to relax themselves, build credibility, and gain knowledge to adapt their presentations to the audience. Even if you don't want to "schmooze" beforehand, being on time will help you create a good first impression and thus enhance your credibility before the actual speech.

Speech preparation

Procrastination, like lack of sleep, seems to just be part of the college life. Sometimes we feel that we just don't get the best ideas until the last minute. Writing that essay for literature class at 3:00 a.m. just may work for you. However, when it comes to public speaking, there are some definite reasons you would not want to do that. First, of course, if you are finishing up your outline at 3:00 a.m. and have a 9:00 speech, you are going to be tired and unable to focus. Second, your instructor may require you to turn in your outline several days ahead of the speech date. However, the main reason is that public speaking requires active, oral, repeated practice before the actual delivery.

You do not want the first time that you say the words to be when you are in front of your audience. Practicing is the only way that you will feel confident, fluent, and in control of the words you speak. Practicing (and timing yourself) repeatedly is also the only way that you will be assured that your speech meets the assignment's time limits, and speaking within the expected time limits is a fundamental rule of public speaking. You may think your speech is five minutes long but it may end up being ten minutes the first time you practice it—or only two minutes!

Your practicing should be out loud, standing up, with shoes on, with someone to listen, if possible (other than your dog or cat), and with your visual aids. If you can record yourself and watch it, that is even better. If you do record yourself, make sure you record yourself from the feet up—or at least the hips up—so you can see your body language. The need for oral practice will be emphasized over and over in this book and probably by your instructor. As you progress as a speaker, you will always need to practice but perhaps not to the extent you do as a novice speaker.

As hard as it is to believe,

YOU NEVER LOOK AS NERVOUS AS YOU FEEL.

You may feel that your anxiety is at level seventeen on a scale of one to ten, but the audience does not perceive it the same way. They may perceive it at a three or four or even less. That's not to say they won't see any signs of your anxiety and that you don't want to learn to control it, only that what you are feeling inside is not as visible as you might think. This principle relates back to focus. If you know you don't look as nervous as you feel, you can focus and be mindful of the message and audience rather than your own emotions.

Also, you will probably find that your anxiety decreases throughout the class (Finn, Sawyer, & Schrodt, 2009). In her Ted Talk video, Harvard Business School social psychologist Amy Cuddy discusses nonverbal communication and suggests that instead of "faking it until you make it," that you can, and should, "fake it until you become it." She shares research that shows how our behavior affects our mindsets, not just the other way around. Therefore, the act of giving the speech and "getting through it" will help you gain confidence. Interestingly, Dr. Cuddy directs listeners to strike a "power pose" of strong posture, feet apart, and hands on hips or stretched over head to enhance confidence.

Final Note: If you are an audience member, you can help the speaker with his/her anxiety, at least a little bit. Mainly, be an engaged listener from beginning to end. You can imagine that a speaker is going to be more nervous if the audience looks bored from the start. A speaker with less anxiety is going to do a better job and be more interesting. Of course, do not walk into class during your classmates' speeches, or get up and leave. In addition to being rude, it pulls their minds away from their message and distracts the audience. Your instructor will probably have a policy on this behavior, too, as well as a dress code and other expectations on speech days. There are good reasons for these policies, so respect them.

1.3 - Understanding the Process of Public Speaking

Earlier it was stated that public speaking is like an enlarged or projected conversation. Conversation and public speaking are two forms of human communication, of which there are also small group communication, organizational communication, mass communication, and intercultural communication. All human communication is a process composed of certain necessary elements:

- People (often referred to as senders and receivers);
- context;
- message;
- channel;
- noise;
- feedback; and
- outcome.

With all these elements working together, the act of communication can be very complex. The famous German philosopher Johann Goethe said something to the effect that (and we paraphrase here) if we understood how complex communication really is, we probably would not attempt it! (One translation has it, "No one would talk much in society if they knew how often they misunderstood others.") Perhaps here we can demystify some of it. Communication is a process, not a singular event. Later we will look at models of communication, which can be helpful for understanding communication but are basically snapshots because a model cannot capture the dynamic process of communication. A simple, basic definition of **communication** is "sharing meaning between two or more people." Beyond a definition, we can break it down into its part or components and examine each.

Communicaton

sharing meaning between two or more people

Human communication first involves **people.** That is pretty obvious, but we do not want to be so focused on the message or channel that we forget that people are at the center of communication. In public speaking it is common to call one person (the speaker) the "sender" and the audience the "receiver(s)," but in the real world it is not always as simple as that. Sometimes the speaker initiates the message, but other times the speaker is responding to the audience's initiation. It is enough to say that sender and receiver exchange roles sometimes and both are as necessary as the other to the communication process.

Human communication and public speaking secondly requires **context.** Context has many levels, and there are several "contexts" going on at the same time in any communication act. These contexts can include:

- Historical, or what has gone on between the sender(s) and receiver(s) before the speech. The historical elements can be positive or negative, recent or further back in time. In later chapters we will see that these past events can influence the speaker's credibility with the audience, as well as their understanding.
- Cultural, which sometimes refers to the country where someone was born and raised but can also include ethnic, racial, religious, and regional cultures or co-cultures. Culture is defined (Floyd, 2017) as "the system of learned and shared symbols, language, values, and norms that distinguish one group of people from another."
- Social, or what kind of relationship the sender(s) and receiver(s) are involved in, such as teacher-student, co-workers, employer-employee, or members of the same civic organization, faith, profession, or community.
- Physical, which involves where the communication is taking place and the attributes of that location. The physical context can have cultural meaning (a famous shrine or monument) that influences the form and purpose of the communication, or attributes that influence audience attention (temperature, seating arrangements, or external noise).

Culture

the system of learned and shared symbols, language, values, and norms that distinguish one group of people from another

Each one of these aspects of context bears upon how we behave as a communicator and specifically a public speaker.

Third, human communication of any kind involves a **message.** That message may be informal and spontaneous, such as small talk with a seatmate on a plane, conversing for no other reason than to have someone to talk to and be pleasant. On the other hand, it might be very formal, intentional, and planned, such as a commencement address or a speech in this course. In this textbook all the chapters will be devoted to the creation of that formal message, but that does not diminish the importance of the other elements. The message is a product of all of them.

Channel

the means through which a message gets from sender to receiver

Fourth, public speaking, like all communication, requires a **channel**. We think of channel in terms of television or something like a waterway (The English Channel). Channel is how the message gets from sender to receiver. In interpersonal human communication, we see each other and hear each other, in the same place and time. In mediated or mass communication, some sort of machine or technology (tool) comes between the people—phone, radio, television, printing press and paper, or computer.

The face-to-face channel adds to the immediacy and urgency of public speaking, but it also means that physical appearance and delivery can affect the receiver(s) positively and negatively. It also means that public speaking is linear in time and we do not always get a "redo" or "do-over." This element of channel influences structure, transitions, and language choices, which are discussed later in the book.

Feedback

direct or indirect messages sent from an audience (receivers) back to the original sender of the message

The fifth element of human communication is **feedback**, which in public speaking is usually nonverbal, such as head movement, facial expressions, laughter, eye contact, posture, and other behaviors that we use to judge audience involvement, understanding, and approval. These types of feedback can be positive (nodding, sitting up, leaning forward, smiling) or less than positive (tapping fingers, fidgeting, lack of eye contact, checking devices).

Can you think of some others that would indicate the audience is either not engaged in, confused about, or disapproving of the message or speaker? Feedback is important because we use it in all communication encounters to evaluate our effectiveness and to decide the next step to take in the specific communication interaction. For example, a quizzical expression may mean we should explain ourselves again. Someone's turning away from us is interpreted as disapproval, avoidance, or dismissal.

These examples are all of nonverbal feedback, which is most common in public speaking. There are times when verbal feedback from the audience is appropriate. You may stop and entertain questions about your content, or the audience may fill out a comment card at the end of the speech. You should stay in control of the verbal feedback, however, so that the audience does not feel as if they can interrupt you during the speech.

The sixth element of human communication is **noise**, which might be considered interruptions or interference. Some amount of noise is almost always present due to the complexity of human behavior and context. There are just so many things that can come into the communication process to obscure the messages being sent. Some of the ways that noise can be classified include:

Noise

anything that disrupts, interrupts, or interferes with the communication process

- Contextual – something in the room or physical environment keeps them from attending to or understanding a message
- Physical – the receiver(s)' health affects their understanding of the message, or the sender's physical state affects her ability to be clear and have good delivery.
- Psychological – the receiver(s) or sender(s) have stress, anxiety, past experience, personal concerns, or some other psychological issue that prevents the audience from receiving an intended message.

This short list of three types of noise is not exhaustive, but it is enough to point out that many things can "go wrong" in a public speaking situation, enough to make us agree with Mr. Philosopher Goethe. However, the reason for studying public speaking is to become aware of the potential for these limitations or "noise" factors, to determine if they could happen during your speech, and take care of them. Some of them are preventable; for example, ones related to physical context can be taken care of ahead of time. Others can be addressed directly; for example, if you know the audience is concerned about a recent event, you can bring it up and explain how it relates to your topic.

The final element of the communication process is **outcome** or result, which means a change in either the audience or the context. For example, if you ask an audience to consider becoming bone marrow donors, there are certain outcomes. They will either have more information about the subject and feel more informed; they will disagree with you; they will take in the information but do nothing about the topic; and/or they will decide it's a good idea to become a donor and go through the steps to do so. If they become potential donors, they will add to the pool of existing donors and perhaps save a life. Thus, either they have changed or the social context has changed, or both. This change feeds back into the communication process.

It is common for textbooks on public speaking and communication to provide models of the communication process, depicting the relationship of these factors. There are several varieties of such models, some of which are considered foundational to the field of communication, such as Shannon and Weaver's original linear, transmissional model from 1949 and other more recent ones.

One model that focuses more on the process is the transactional model of communication. In it, the emphasis is more on the relationship between the communicators and co-meanings created between them. This textbook depends on a transactional model. If you go to Google images and search for "models of communication," you will find many.

> **Encode**
>
> the process of the sender putting his/her thoughts and feelings into words or other symbols

What these models have in common is the idea of process in time. They also will often use the word **encode** to express the process of the sender putting his/her thoughts and feelings into words or other symbols. Models also use the word **decode** to express the process of the listener or receiver understanding those words and symbols and making meaning of them for themselves personally. Models of communication attempt to show the interplay of the many elements that take place in the communication act.

> **Decode**
>
> the process of the listener or receiver understanding the words and symbols of a message and making meaning of them

Em Griffin (1987), a long-time professor of communication at Wheaton College and author of several textbooks, compares the communication process to three games, dependent on one's theory of how it works. Some think of communication like bowling, where the speaker throws a message at an audience in order to knock them down. The audience does not really respond or have very much to say about the act; they only react. Some think of communication like table tennis (ping-pong); there is back and forth between the participants, but the goal is to win. Griffin says the better game metaphor is charades, or Pictionary®, where a team together tries to understand meaning and one player has to make many attempts to get the team to guess the right answer. It is collaborative and involves trial and error. Models of communication that show the value of feedback in recalibrating the message are like the image of charades. An ethical speaker sees public speaking as more than attacking the audience and more than winning.

> **Symbol**
>
> a word, icon, picture, object, or number that is used to stand for or represent a concept, thing, or experience

Additionally, communication is referred to a symbolic process. In this context, a **symbol** is a word, icon, picture, object, or number that is used to stand for or represent a concept, thing, or experience. Symbols almost always have more than one specific meaning or concept they represent. A flag, for example, is a symbol of a country or political unit, but it also represents the history, culture, and feelings that people in that country experience about various aspects of the culture.

> **Denotative**
>
> the objective or literal meaning shared by most people using the word

> **Connotative**
>
> the subjective or personal meaning the word evokes in people together or individually

The word "car" or "automobile" represents a machine with four tires, windows, metal body, internal combustion engine, and so on, but it also represents personal, individual experiences and associations with cars. We call this difference **denotative** (the objective or literal meaning shared by most people using the word) and the **connotative** (the subjective, cultural, or personal meaning the word evokes in people together or individually). One of the authors and her husband recently visited the National Corvette Museum in Bowling Green, Kentucky. Nothing like a car museum shows that "car" has deep and broad cultural meanings beyond metal, rubber, and glass.

Now that we have looked at the process of communication, let's apply it to public speaking. The speaker originates and creates a structured message and sends it through the visual/oral channel using symbols and nonverbal means to the audience members as a group, who provide (mostly nonverbal) feedback. The speaker and audience may or may not be aware of the types of interference or noise that exist, and the speaker may try to deal with them. As a result of the public speaking, the audience's minds, emotions, and/or actions are affected, and possibly the speaker's as well.

Humans have been aware and using public speaking for purposes of persuasion, religious preaching, and community-building for millennia. Corax, Tisias, Plato, Isocrates, and Aristotle studied or wrote books about rhetoric in the Hellenistic Age of Greek Civilization (third and fourth centuries BCE), and as scholars have widened their view, found that India and China had conceptualizations of rhetoric through Buddha and Confucius, and Han Fei Tzu (Kennedy, 1980), as did Egyptians (Hutto, 2002). Public speaking as an art form and a social force has been around a long time. Marcus Cicero (106-43 B.C. E.) was a renowned politician, orator, and advocate of rhetoric in the late Roman Republic. For centuries he was considered the role model for aspiring public speakers. He discussed the process of public speaking in a unique way, proposing that a speaker go through the "canons (laws) of rhetoric" to create a speech. These steps are:

1. invention (creating content),
2. disposition (organization and logic of arguments),
3. style (choosing the right level and quality of vocabulary),
4. memory (actually, memorizing famous speeches to learn good public speaking technique), and
5. delivery (nonverbal communication).

This book will take this same basic approach as the canons of rhetoric in helping you walk through the process of constructing a presentation.

1.4 – The Value of Public Speaking in Your Life

Despite the long history of public speaking, dating back to at least 500 BCE, it is not unusual for students to question why this course is included in the curriculum of their major. You might have put it off or be taking it in your first semester. You might believe that it will have little use in your future career. The actual experience of completing the course may change your mind, and we would encourage you to do some research on our own about the question of how public speaking fits into your career. Perhaps you could talk to some professionals in your future career field, or perhaps your instructor will discuss this in class or assign a short speech about it.

However, here are three reasons why you can benefit from this course. First, public speaking is one of the major communication skills desired by employers. Employers are frequently polled regarding the skills they most want employees to possess, and communication is almost always in the top three (Adams, 2014). Of course, "communication skills" is a broad term and involves a number of abilities such as team leadership, clear writing in business formats, conflict resolution, interviewing, and listening. However, public speaking is one of those sought-after skills, even in fields where the entry-level workers may not do much formal public speaking. Nurses give training presentations to parents of newborn babies; accountants advocate for new software in their organizations; managers lead team meetings.

If you are taking this class at the beginning of your college career, you will benefit in your other future classes from the research, organizational, and presentational skills learned here. College freshmen enter with many expectations of college life and learning that they need to "un-learn," and one of those is the expectation that they will not have to give oral presentations in classes. However, that is wishful thinking. Different kinds of presentations will be common in your upcoming classes. In research done at the authors' college involving 341 graduating seniors' perceptions of the basic public speaking course showed that 72% of respondents agreed with the statement, "I feel that I used what I learned in the course in other courses I took towards my degree."

Another reason for taking a public speaking course is the harder-to-measure but valuable personal benefits. As an article on the *USAToday College* website states, a public speaking course can help you be a better, more informed and critical listener; it can "encourage you to voice your ideas and take advantage of the influence you have;" and it gives you an opportunity to face a major fear you might have in a controlled environment (Massengale, 2014). Finally, the course can attune you to the power of public speaking to change the world. Presentations that lead to changes in laws, policies, leadership, and culture happen every day, all over the world.

1.5 – Getting Started in Public Speaking

To finish this first chapter, let's close with some foundational principles about public speaking, which apply no matter the context, audience, topic, or purpose.

Timing is everything

We often hear this about acting or humor. In this case, it has to do with keeping within the time limits. As mentioned before, you can only know that you are within time limits by practicing and timing yourself; being within time limits also shows preparation and forethought. More importantly, being on time (or early) for the presentation and within time limits shows respect for your audience.

Public speaking requires muscle memory

If you have ever learned a new sport, especially in your teen or adult years, you know that you must consciously put your body through some training to get it used to the physical activity of the sport. An example is golf. A golf swing, unlike swinging a baseball bat, is not a natural movement and requires a great deal of practice, over and over, to get right. Pick up any golf magazine and there will be at least one article on "perfecting the swing." In fact, when done incorrectly, the swing can cause severe back and knee problems over time (Duvall, 2019).

Public speaking is a physical activity as well. You are standing and sometimes moving around; your voice, eye contact, face, and hands are involved. You will expend physical energy, and after the speech you may be tired. Even more, your audience's understanding and acceptance of your message may depend somewhat on how energetic, controlled, and fluid your physical delivery. Your credibility as a speaker hinges to some extent on these matters. Consequently, learning public speaking means you must train your body to be comfortable in front of an audience and to move in predictable and effective ways.

Public speaking involves a content and relationship dimension

You may have heard the old saying, "People don't care how much you know until they know how much you care." According to Watzlawick, Beavin, and Jackson (1967), all human communication has two elements going on at the same time: content and relationship. There are statements about ideas, facts, and information, and there are messages communicated about the relationship between the communication partners, past and present. These relationship message have to do with trust, respect, and credibility, and are conveyed through evidence, appeals, wording (and what the speaker does not say) as well as nonverbal communication.

That said, public speaking is not a good way to provide a lot of facts and data to your audience. In fact, there are limits to how much information you can pile on your audience before listening is too difficult for them. However, public speaking is a good way to make the information meaningful for your audience. You can use a search engine with the term "Death by PowerPoint" and find lots of humorous, and too true, cartoons of audiences overwhelmed by charts, graphs, and slides full of text. In the case, less is more. This "less as more" principle will be re-emphasized throughout this textbook.

Emulation is the sincerest form of flattery

Learn from those who do public speaking well, but find what works best for you. Emulation is not imitation or copying someone; it is following a general model. Notice what other speakers do well in a speech and try to incorporate those strategies. An example is humor. Some of us excel at using humor, or some types of it. Some of us do not, or do not believe we do, no matter how hard we try. In that case, you may have to find other strengths to becoming an effective speaker.

Know your strengths and weaknesses

Reliable personality inventories, such as the Myers Briggs or the Gallup StrengthsQuest tests, can be helpful in knowing your strengths and weaknesses. One such area is whether you are an extravert or introvert. Introverts, estimated by one source as up to 50% of the population (Buettner, 2012), get their psychological energy from being alone while extraverts tend to get it from being around others. This is a very basic distinction and there is more to the two categories, but you can see how an extravert may have an advantage with public speaking. However, the extravert may be tempted not to prepare and practice as much because they have so much fun in front of an audience, while the introvert may overprepare but still feel uncomfortable. Your public speaking abilities will benefit from increased self-awareness about such characteristics and your strengths. (For an online self-inventory about introversion and extraversion, go to http://www.quietrev.com/the-introvert-test/)

Remember the Power of Story

Stories and storytelling, in the form of anecdotes and narrative illustrations, are your most powerful tool as a public speaker. For better or worse, audiences are likely to remember anecdotes and narratives long after a speech's statistics are forgotten. Your instructor may assign you to do a personal narrative speech, or require you to write an introduction or conclusion for one of your speeches that includes a story. This does not mean that other types of proof are unimportant and that you just want to tell stories in your speech, but human beings love stories and often will walk away from a speech moved by or remembering a powerful story or example more than anything.

Conclusion

This chapter has been designed to be informative but also serve as a bit of a pep talk. Many students face this course with trepidation, for various reasons. However, as studies have shown over the years, a certain amount of tension when preparing to speak in public can be good for motivation. A strong course in public speaking should be grounded in the communication research, the wisdom of those who have taught it over the last 2,400 years, and reflecting on your own experience.

John Dewey (1916), the twentieth century education scholar, is noted for saying, "Education does not come just from experience, but from reflecting on the experience." As you finish this chapter and look toward your first presentation in class, be sure to give yourself time after the experience to reflect, whether by talking to another person, journaling, or sitting quietly and thinking, about how the experience can benefit the next speech encounter. Doing so will get you on the road to becoming more confident in this endeavor of public speaking.

Something to Think About

Investigate some other communication models on the Internet. What do they have in common? How are they different? Which ones seem to explain communication best to you?

Who are some public speakers you admire? Why? (Do not name deceased historical figures whom you have not heard personally or face-to-face.)

When this class is over, what specific skills do you want to develop as a communicator?

What behavior done by public speakers "drives you nuts," that is, creates "noise" for you in listening to them?

When you experience communication anxiety, what happens in your body and mind?

Chapter 2: Audience Analysis and Listening

Learning Objectives

After reading this chapter, the student will be able to:

- Define audience-centered, audience analysis, and demographic characteristics;
- List and explain the various demographic characteristics used to analyze an audience;
- Define the meanings of attitudes, beliefs, values, and needs;
- Diagram Maslow's hierarchy of needs and explain its usefulness to public speaking;
- Describe contextual factors that should be considered when preparing a speech;
- Describe typical barriers to listening in public speaking situations;
- Explain ways an individual can improve his/her listening when in an audience; and
- Apply what they know about listening to improve personal preparation of a speech.

Chapter Preview

2.1 – The Importance of Audience Analysis

2.2 – Demographic Characteristics

2.3 – Psychographic Characteristics

2.4 – Contextual Factors of Audience Analysis

2.5 – Listening in Public Speaking Settings

2.1 – The Importance of Audience Analysis

One of the advantages of studying public speaking and improving your own skills is that you become much more aware of what other speakers do. In one respect, we are able to look for ways to emulate what they do—for example, how they might seamlessly incorporate stories or examples into their speaking, or how they might use transitions to help audiences follow the speech's logic. In another respect, we become aware of how a speaker might use dramatic delivery or emotional appeals to hide a lack of facts or logic. A course in public speaking should include ways to improve one's listening to public speaking.

This chapter will look at the audience from both sides of the lectern, so to speak. First it will examine how a presenter can fully understand the audience, which will aid the speaker in constructing the approach and content of the speech. Secondly, this chapter will examine the public speaker as audience member and how to get the most out of a speech, even if the topic does not seem immediately interesting.

As discussed in Chapter 1, we have Paul Watzlawick, Janet Beavin, and Don Jackson (1967) to thank for pointing out to us that communication always involves a content dimension and a relationship dimension. Nowhere does that become more important than when we look into what is commonly known as audience analysis. Their concept about content and relationship dimension will guide this chapter. You are not using the speech to dump a large amount of content on the audience; you are making that content important, meaningful, and applicable to them. Additionally, the way the audience perceives you and your connection to them—such as whether there is mutual trust and respect—will largely determine your success with the audience. The speaker must respect the audience as well and the audience should trust the speaker.

Audience analysis

examining and looking at your audience first by its demographic characteristics and then by their internal psychological traits

2.2 – Demographic Characteristics

When we use the term **audience analysis**, we mean looking at the audience first by its demographic characteristics and then by their internal psychological traits. "Demo-" comes the Greek root word *demos* meaning "people," and "-graphic" means description or drawing. **Demographic characteristics** describe the outward characteristics of the audience. This textbook will discuss eleven of them below, although you might see longer or shorter lists in other sources. Some of them are obvious and some not as much. But before we get into the specific demographic characteristics, let's look at three principles.

Demographic characteristics

the outward characteristics of the audience

First, be careful not to stereotype on the basis of a demographic characteristic. **Stereotyping** is generalizing about a group of people and assuming that because a few persons in that group have a characteristic, all of them

Stereotyping

generalizing about a group of people and assuming that because a few persons in that group have a characteristic, all of them do

Totalizing

taking one characteristic of a group or person and making that the "totality" or sum total of what that person or group is

do. If someone were sitting near campus and saw two students drive by in pickup trucks and said, "All students at that college drive pickup trucks," that would be both stereotyping and the logical fallacy of hasty generalization (see Chapter 14). At the same time, one should not totalize about a person or group of persons. **Totalizing** is taking one characteristic of a group or person and making that the "totality" or sum total of what that person or group is. Totalizing often happens to persons with disabilities, for example; the disability is seen as the totality of that person, or all that person is about. Totalizing can be harmful to the relationship and ineffective as a means of communicating, as well as insensitive and unethical. If a speaker before a group of professional women totalizes and concludes that some perception of "women's issues" are all they care about, the speaker will be less effective and dismissed as a source of information.

Avoiding stereotyping and totalizing is important because you cannot assume everything about an audience based on just one demographic characteristic. Only two or three might be important, but in other cases, several demographic characteristics matter. The age of a group will be important in how they think about investing their money, but so will the socio-economic level, career or profession, and even where they live. Even their religious beliefs may come into it, since many religious groups have teachings about how much income should be spent, invested, or given to charity. A good speaker will be aware of more than one or two characteristics of the audience.

Second, in terms of thinking about demographic characteristics, not all of them are created equal, and not all of them are important in every situation. When parents come to a PTA meeting, they are concerned about their children and playing the important role of "parent," rather than being concerned about their profession. When senior citizens are thinking about how they will pay for their homes in retirement years, their ethnicity probably has less to do with it as much as their age and socio-economic level.

Third, there are two ways to think about demographic characteristics: positively and negatively. In a positive sense, the demographic characteristics tell you what might motivate or interest the audience or even bind them together as a group. In a negative sense, the demographic characteristic might tell you what subjects or approaches to avoid. Understanding your audience is not a game of defensive tic-tac-toe, but a means of relating to them.

For example, a common example is given about audiences of the Roman Catholic faith. Speakers are warned not to "offend" them by talking about abortion, since official Roman Catholic teaching is against abortion. However, this analysis misses three points. First, even if most Roman Catholics take a pro-life position, they are aware of the issues and are adults who can listen and think about topics. Additionally, not all Roman Catholics agree with the official church stance, and it is a complex issue. Second, Roman

Catholics are not the only people who hold views against abortion. Third, and most important, if all the speaker thinks about Roman Catholics is that they are *against* something, the speaker might miss all the things the audience is for and what motivates them. In short, think about how the demographic characteristics inform what to talk about and how, not just what to avoid talking about.

There is one more point to be made about demographic characteristics before they are listed and explained. In a country of increasing diversity, demographic characteristics are dynamic. People change as the country changes. What was true about demographic characteristics—and even what was considered a demographic characteristic—has changed in the last fifty years. For example, the number of Internet users in 1980 was minuscule (mostly military personnel). Another change is that the percentage of the population living in the Great Lakes areas has dropped as the population has either aged or moved southward. Even harder is to associate particular beliefs to political party affiliation, as those are fluid, too.

What follows is a listing of eleven of the more common demographic characteristics that you might use in understanding your audience and shaping your speech to adapt to your audience.

Age

The first demographic characteristic is age. In American culture, we have traditionally ascribed certain roles, behaviors, motivations, interests, and concerns to people of certain ages. Young people are concerned about career choices; people over 60 are concerned about retirement. People go to college from the age of 18 to about 24. Persons of 50 years old have raised their children and are "empty nesters. These neat categories still exist for many, but in some respects they seem outdated.

According to the National Center for Education Statistics (2019), over 37% of college students are over 25 years old. Some women and men wait until their late thirties to have children, and thus at 50 have preteens in the house. More and more grandparents are raising grandchildren, and some people foster or adopt children in their middle years. Combining the longer lives Americans are living with the economic recession of 2008 and following, 65 is no longer a feasible age for retirement for many.

Therefore, knowing that your audience is 18, 30, 55, or 70 is important, but it is just one of many factors. In your classroom audience, for example, you may find 30-year-old returning, nontraditional college students, young entrepreneurs, 17-year-old dual enrollment students, and veterans who have done three or four tours in the Middle East as well as 18- or 19-year-old traditional college students.

Gender

For the sake of discussion of societal norms with respect to gender, this section discusses gender in "binary" terms. However, as gender comes to be understood in terms of its social construction, more people openly identify as a gender other than traditionally male or female. Even those who identify as strictly male or female may not follow the traditional gender roles ascribed by society. This is an area for growing sensitivity. Therefore, while we reference some of the most common perceptions related to gender, it should be noted that the purpose, subject, and context of your speech will influence how and whether you address this demographic characteristic.

The gender demographic is open to misunderstanding as much as any other. Despite stereotypes, not all women have fifty pairs of shoes with stiletto heels in their closets, and not all men love football. In almost all cases you will be speaking to a "mixed" audience of men and women, so you will have to keep both groups in mind. If you are speaking to a group of all men or all women and you are of the same gender as the audience, you might be able to use some appropriate common experiences to connect with the audience. However, if you are a woman speaking to an all-male audience or a man speaking to an all-female audience, those are situations in which to be aware of overall gender differences in communication.

Like all demographic traits, gender is associated with differences in communication styles. Importantly, many of these differences may be learned through socialization as opposed to inherited biologically. According to Deborah Tannen (2007), a scholar of linguistics and a well-known author, men and women in the United States do tend to utilize divergent communication styles. She is quick to point out neither is all good or all bad, nor do they apply to every single person. The two communication styles are just different, and not recognizing the differences can cause "noise" in communication. Although she normally applies these principles to family, marital, and work relationships, they can be applied to public speaking.

According to Tannen, women tend to communicate more inductively; they prefer to give lots of details and then move toward a conclusion. Other research on differences in gender communication indicate that women listen better, interrupt less, and collaborate more, although there is research to indicate this is not the case. (Keep in mind these are generalized tendencies, not necessarily true of every single woman or man.) Women tend to be less direct, to ask more questions, to use "hedges" and qualifiers ("it seems to me," "I may be wrong, but...") and to apologize more, often unnecessarily. Other research indicates women praise more, consequently expecting more praise, and interpret lack of praise differently from how men do (Floyd, 2017).

This pattern of less direct communication ascribed to many women may not sound the same to men as it does to women. To men it may seem that a female speaker is unsure or lacks confidence, whereas the female speaker is doing it out of habit or because she thinks it sounds open-minded and diplomatic; possibly, the strategy has worked before and/or in most cases. Tannen calls women's style of communication "rapport" style, whereas she labels male communication as more of a "report" style. Some communication scholars call these differences "expressive" (women) vs. informational (men) (Floyd 2017).

Male speakers, on the other hand, are perceived to be more deductive and direct; they state their point, give limited details to back it up, and then move on. Men may be less inclined to ask questions and qualify what they say; they might not see any reason to add unnecessary fillers. Men also may tend toward basic facts, giving some the impression they are less "emotional" in their communication, which is a broad stereotype. Finally, men are socialized to "fix" things and may give advice to women when it is not really needed or wanted.

These generalized differences in communication by gender have led to much material for comedians and YouTube videos and much discussion and soul-searching about the observed tendency of women to habitually apologize. Some writers, especially women, are trying to help others avoid these patterns without losing the positive side of female or male communication differences. For example, books like *Lean In* (Sandberg, 2013) are meant to teach women to negotiate for better salaries and conditions and avoid common communication behaviors that hurt their ability to negotiate. Also, many differences are situational and have to do with relative levels of power and other factors.

Therefore, if you are a woman speaking to an all-male audience, it may help to reduce noise by being direct. It might be a good idea to avoid excessive detail and description; it could be seen as getting off topic. Do not follow the habit of starting sentences with "I don't know if this is 100%

correct, but…" or even worse, the habitual "I'm sorry, but…" Men are often perceived as abrupt when talking to women, and much research supports the conclusion that men talk more than women in groups and interrupt more. So, male speakers should allow time for questions and work hard at listening.

Age and gender are the two main ways we categorize people: a teenaged boy, an elderly lady, a middle-aged man; a young mother. However, there are several other demographic characteristics.

Race, Ethnicity, and Culture

Race, ethnicity, and culture are often lumped together; at the same time, these categorizations can be controversial. We will consider race, ethnicity, and culture in one section because of their interrelationship even though they are distinct categories

We might think in terms of a few racial groups in the world: Caucasian, African, Asian, Pacific Islander, and Native American. Each one of these has many ethnicities. Caucasian has ethnicities of Northern European, Arab, some South Asian people groups, Mediterranean, etc. Then each ethnicity has cultures. Mediterranean ethnicities include Greek, Italian, Spanish, etc., and then each of these has subcultures, and so on. It should be noted that many, if not most, social scientists today reject the idea of race as a biological reality altogether and see it as a social construct. This means it is a view of human social groups that has arisen over time and affects our thinking about others.

Heterogeneous

a mixture of different types of people and demographic characteristics within a group of people

Homogeneous

a group of people that are very similar in many characteristics

Unfortunately, dividing these categories and groups is not that easy, and these categories are almost always clouded by complicated political and personal concerns, which we do not have time or space to address here. Most audiences will be **heterogeneous**, or a mixture of different types of people and demographic characteristics, as opposed to **homogeneous**, very similar in many characteristics (a group of single, 20-year-old, white female nursing students at your college). Therefore, be sensitive to your audience members' identification with a culture. Anglos are often guilty of confusing Hispanic (a language category) with cultures (a more regional or historical category), and overlooking that Mexican is not Puerto Rican is not Cuban is not Colombian. In the same way for Caucasians, a Canadian is not an Australian is not an American is not a Scot, just because their last names, basic looks, and language seem almost the same (well, sort of!). "American" itself is a problematic term since "American" can refer to every country in the Western Hemisphere.

As mentioned in a previous example, focus as much on the positives—what that culture values—rather than what the culture does not like or value. Now we turn to an even more complicated category, religion.

Religion

Religion, casually defined as beliefs and practices about the transcendent, deity, and the meaning of life, can be thought of as an *affiliation* and as a *life commitment*. According to polls, due to either family or choice, a majority of Americans (although the percentage is shrinking) have some kind of religious affiliation, identity, or connection. It may simply be where they were christened as an infant, but it is a connection—"I'm in that group." About 23% of Americans are being called "nones" because they do not claim a formal religious affiliation (Pew Research, 2015).

On the other hand, a person may have an affiliation with a religious group but have no real commitment to it. The teaching and practices of the group, such as a denomination, may not affect the member's personal daily life. Likewise, someone who has an affiliation may develop his or her own variations of beliefs that do not match the established organization's doctrines. Unless the audience is brought together because of common faith concerns or the group shares the same affiliation or commitment, religious faith may not be relevant to your topic and not a central factor in the audience analysis. As with other categories, be careful not to assume or stereotype about religious groups.

Religion, like ethnicity and culture, is an area where you should be conscious of the diversity of your audience. Not everyone worships in a "church," and not everyone attends a house of worship on Sunday. Not everyone celebrates Christmas the way your family does, and some do not celebrate it at all. Inclusive language, which will be discussed in Chapter 10, will be helpful in these situations.

Group Affiliation

Without getting into a sociological discussion, we can note that one demographic characteristic and source of identity for some is group affiliation. To what groups do the audience members' predominantly belong? Sometimes it will be useful to know if the group is mostly Republican, Democrat, members of a union, members of a professional organization, and so on. In many cases, your reason for being the speaker is connected to the group identity. Again, be mindful of what the group values and what binds the audience together.

Region

Region, another demographic characteristic, relates to where the audience members live. We can think of this in two ways. We live in regions of the country: Northeast, Southeast, Midwest, Rocky Mountain region, Northwest, or West Coast. These regions can be broken down even more, such as coastal Southeastern states. Americans, especially in the East, are very conscious of their state or region and identify with it a great deal.

The second way to think about region is as "residence" or whether the audience lives in an urban area, the suburbs, or a rural area. If you live in the city, you probably do not think about being without cell phone or Internet service, but many people in rural areas do not take those for granted. The clubs that students in rural high schools belong to might be very different from what a student in a city would join.

Occupation

Occupation may be a demographic characteristic that is central to your presentation. For the most part in the U.S., we choose our occupations because they reflect our values, interests, and abilities, and as we associate with colleagues in that occupation, those values, interests, and abilities are strengthened. You are probably in college to enter a specific career that you believe will be economically beneficial and personally fulfilling. We sometimes spend more time at work than any other activity, except sleeping. Messages that acknowledge the importance, diversity, and reasons for occupations will be more effective. At the same time, if you are speaking to an audience with different occupations, do not use jargon from one specific occupation. This idea is addressed more in Chapter 10.

Education

The next demographic characteristic is education, which is closely tied to occupation and is often, though not always, a matter of choice. In the United States, education tends to reflect what kind of information and training a person has been *exposed to,* rather than being any measure of intelligence. An individual with a bachelor's degree in physics or computer science will probably know a great deal more about those fields than someone with a Ph.D. in English. Having a certain credential is supposed to be a guarantee of having learned a set of knowledge or attained certain skills. Some persons, especially employers, tend to see achieving a credential such as a college degree as the person's having the "grit" to finish an academic program (Duckworth, 2016). We are also proud of our educational achievements, so they should not be disregarded. Education will have an effect in demographic audienc analysis in terms of shared experience and knowledge as well as group affiliation.

Socio-economic Level

Socio-economic level, another demographic characteristic, is also tied to occupation and education in many cases. We expect certain levels of education or certain occupations to make more money. While you cannot know the exact pay of your audience members, you should be careful about references that would portray your own socio-economic level as superior to their own. Saying, "When I bought my BMW 7 Series" (a car that retails at over $80,000) would not make a good impression on someone in the audience who is struggling to make a car payment on her used, five-year-old subcompact. One time an attorney for a state agency was talking to a group of college professors on our campus about how she negotiated her salary. She mentioned that she was able to get her salary raised by an amount that was more than the annual salary of the audience members. Her message, which was a good one about women's empowerment, was lost in this case because of lack fo knowledge of and insensitivity toward the audience.

Sexual Orientation

The next few demographic characteristics are more personal and may not seem important to your speech topic, but then again, they may be the most important for your audience. A sexual orientation that falls under the acronym LGBTQ (Lesbian, Gay, Bisexual, Trans-gendered, Queer) is a characteristic not listed in speech textbooks forty years ago. As acceptance of people of various sexual orientations and lifestyles becomes more common, we can expect that these differences will lead to people feeling free to express who they are and not be confined to traditional gender roles or stereotypes. For this reason, it is useful to employ inclusive language, such as "partner" or "spouse."

Family Status

Family status, such as whether the audience members are married, single, divorced, or have children or grandchildren may be very important to the concerns and values of your audience and even the reason the audience is brought together. For example, young parents could be gathered to listen to a speaker because they are concerned about health and safety of children in the community. Getting married and/or having a child often creates a major shift in how persons view the world, responsibilities, and priorities. A speaker should be aware if she is talking to single, married, divorced, or widowed persons and if the audience members are parents or guardians with children at home.

Wrap Up on Demographics

Of course, there are other demographic characteristics that may be considered. Disability is one. Not all disabilities are immediately visible to persons without disabilities. Diversity is a complex subject. While we commonly think of diversity in terms of categories such as race, class, ethnicity, or gender, there are many other ways to consider it. For example, neurodiversity addresses those with alternative processing methods and those on the autism spectrum ("How to Talk," n.d.). It is very important with all audiences to use inclusive, sensitive language.

Does this section on demographic characteristics leave you wondering, "With all this diversity, how can we even think about an audience?" If so, do not feel alone in that thought. As diversity increases, audience understanding and adaptation becomes more difficult. To address this concern, you should keep in mind the primary reason the audience is together and the demographic characteristics they have in common—*their common bonds*. For example, your classmates may be diverse in terms of age, ethnicity, or religion, but they have in common profession (all students) and region (living near or on the campus), group identity (campus organizations or major) as well as, possibly, other characteristics.

Psychographic Characteristics

the inner characteristics of the audience; beliefs, attitudes, needs, and values

Perhaps your instructor will do an exercise in class that helps you explore the demographic characteristics displayed in your class audience. You might find that most live with their parents, or that 60% of them are planning to enter a health profession, or that one-third of them have children at home. Knowing these facts will help you find ways to choose topics, select approaches and sources for those topics, know when you should explain an idea in more detail, avoid strategies that would become barriers to communicating with the audience, and/or include personal examples to which the audience members can relate. In Chapter 4, we include case study exercises to bring together audience analysis in composing the foundational approach of the speech.

2.3 – Psychographic Characteristics

Whereas demographic characteristics describe the "facts" about the people in your audience and are focused on the external, **psychographic characteristics** explain their inner qualities. Although there are many ways to think about this topic, here the ones relevant to a speech will be explored: beliefs, attitudes, needs, and values.

Beliefs

statements we hold to be true

Beliefs

Daryl Bem (1970) defined **beliefs** as "statements we hold to be true." Notice this definition does not say the beliefs *are* true, only that we hold them to be true and as such they determine how we respond to the world around us. Stereotypes are a kind of belief: we believe all the people in a certain group are "like that" or share a trait. Beliefs are not confined to the religious realm but touch all aspects of our experience. Sports fans believe certain things about their favorite teams. Republicans and Democrats believe certain, usually different, principles about how the government should be run.

Beliefs, according to Bem, come essentially from our experience and from sources we trust. For example, a person may believe everyone should take public speaking because in their own experience the course helped them be successful in college and a career. Another person may believe that corporal punishment is good for children because their own parents–whom they love and trust–spanked them after their misbehavior.

Therefore, beliefs are hard to change—not impossible, just difficult. Beliefs are harder to change based on their level of each of these characteristics of belief:

- stability—the longer we hold them, the more stable or entrenched they are;
- centrality—they are in the middle of our identity, self-concept, or "who we are";
- saliency—we think about them a great deal; and
- strength—we have a great deal of intellectual or experiential support for the belief or we engage in activities that strengthen the beliefs.

Attitude

a stable positive or negative response to a person, idea, object, or policy

Beliefs can have varying levels of stability, centrality, salience, and strength. An educator's beliefs about the educational process and importance of education would be strong (support from everyday experience and reading sources of information), central (how he makes his living and defines his work), salient (he spends every day thinking about it), and stable (especially if he has been an educator a long time). Beliefs can be changed, and we will examine how in Chapter 13 under persuasion, but it is not a quick process.

Attitudes

The next psychographic characteristic, attitude, is sometimes a direct effect of belief. **Attitude** is defined as a stable positive or negative response to a person, idea, object, or policy (Bem, 1970). More specifically, Myers (2012) defines it as "a favorable or unfavorable evaluative reaction toward someone or something, exhibited in one's beliefs, feelings, or intended behavior" (p. 36). How do you respond when you hear the name of a certain singer, movie star, political leader, sports team, or law in your state? Your response will be either positive or negative, or maybe neutral if you are not familiar with the object of the attitude. Where did that attitude come from? Psychologists and communication scholars study attitude formation and change probably as much as any other subject, and have found that attitude comes from experiences, peer groups, beliefs, rewards, and punishments.

Do not confuse attitude with "mood." Attitudes are stable; if you respond negatively to Brussels sprouts today, you probably will a week from now. That does not mean they are unchangeable, only that, like beliefs, they change slowly and in response to certain experiences, information, or strategies. As with beliefs, this book will examine how to change attitudes in the chapter on persuasion. Changing attitudes is a primary task of public speakers because attitudes are the most determining factor in what people actually do. In other words, attitudes lead to actions, and interestingly, actions leads to and strengthen attitudes.

Values

goals we strive for and what we consider important and desirable

We may hold a belief that regular daily exercise is a healthy activity, but that does not mean we will have a positive attitude toward it. There may be other attitudes that compete with the belief, such as "I do not like to sweat," or "I don't like exercising alone." Also, we may not act upon a belief because we do not feel there is a direct, immediate benefit from it or we may not believe we have time right now in college. If we have a positive personal attitude toward exercise, we will more likely engage in it than if we only believe it is generally healthy.

Values

As you can see, attitude and belief are somewhat complex "constructs," but fortunately the next two are more straightforward. (A construct is "a tool used in psychology to facilitate understanding of human behavior; a label for a cluster of related but co-varying behaviors" [Rogelberg, 2007].) **Values** are goals we strive for and what we consider important and desirable. However, values are not just basic wants. A person may want a vintage sports car from the 1960s, and may value it because of the amount of money it costs, but the vintage sports car is not a value; it represents a value of either

- nostalgia (the person's parents owned one in the 1960s and it reminds him of good times),
- display (the person wants to show it off and get "oohs" and "ahs"),
- materialism (the person believes the quip that "the one who dies with the most toys wins"),
- aesthetics and beauty (the person admires the look of the car and enjoys maintaining the sleek appearance),
- prestige (the person has earned enough money to enjoy and show off this kind of vehicle), or

- physical pleasure (the driver likes the feel of driving a sports car on the open road).

Needs

important deficiencies that we are motivated to fulfill

Therefore we can engage in the same behavior but for different values; one person may participate in a river cleanup because she values the future of the planet; another may value the appearance of the community in which she lives; another just because friends are involved and she values relationships. A few years ago political pundits coined the term "values voters," usually referring to social conservatives, but this is a misnomer because almost everyone votes and otherwise acts upon their values—what is important to the individual.

Needs

The fourth psychographic characteristic is **needs**, which are important deficiencies that we are motivated to fulfill. You may already be familiar with the well-known diagram known as Maslow's Hierarchy of needs (Maslow, 1943). It is commonly discussed in the fields of management, psychology, and health professions. A version of it is shown in Figure 2.1. Some recent versions show it with eight levels.) It is one way to think about needs. In trying to understand human motivation, Maslow theorized that as our needs represented at the base of the pyramid are fulfilled, we move up the hierarchy to fulfill other types of need (McLeod, 2014).

According to Maslow's theory, our most basic physiological or survival needs must be met before we move to the second level, which is safety and security. When our needs for safety and security are met, we move up to relationship or connection needs, often called "love and belongingness." The fourth level up is esteem needs, which could be thought of as achievement, accomplishment, or self-confidence. The highest level, self-actualization, is achieved by those who are satisfied and secure enough in the lower four that they can make sacrifices for others. Self-actualized persons are usually thought of as altruistic or charitable. Maslow also believed that studying motivation was best done by understanding psychologically healthy individuals, and he also used child development to construct his model. (Maslow is not without his critics; see Neher, 1991).

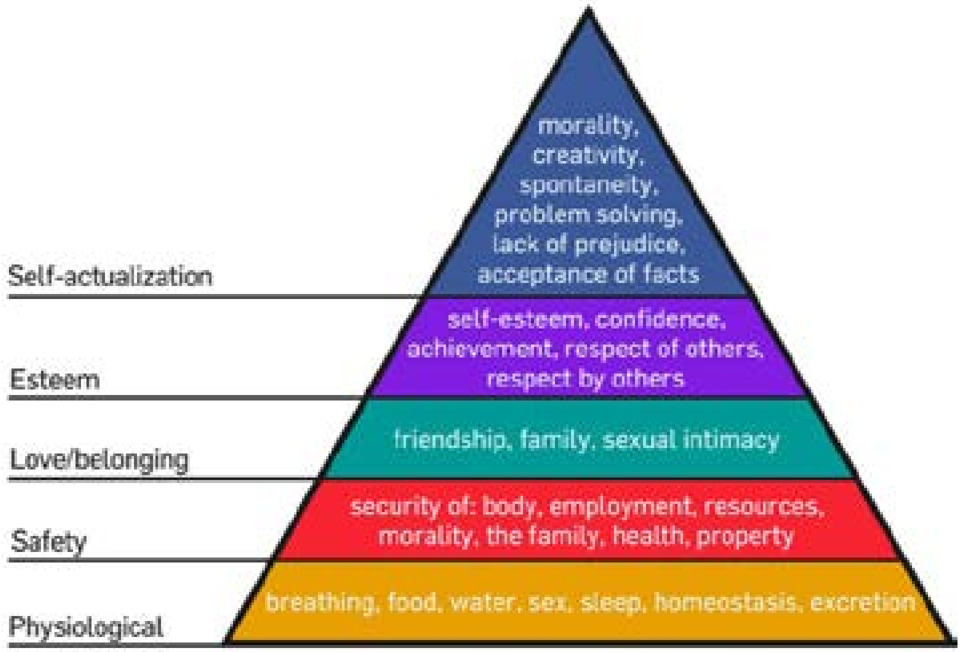


Figure 2.1 - Maslow's Hierarchy of Needs

In another course you might go into more depth about Maslow's philosophy and theory, but the key point to remember here is that your audience members are experiencing both "felt" and "real" needs. They may not even be aware of their needs. In a persuasive speech one of your tasks is to show the audience that needs exist that they might not know about. For example, gasoline sold in most of the U.S. has ethanol, a plant-based product, added to it, usually about 10%. Is this beneficial or detrimental for the planet, the engine of the car, or consumers' wallets? Your audience may not even be aware of the ethanol, its origins, its benefits, why it is added to gasoline, and the problems it can cause.

A "felt" need is another way to think about strong "wants" that the person believes will fulfill or satisfy them even if the item is not necessary for survival. For example, one humorous depiction of the Maslow's hierarchy of needs has the words "wifi" scribbled at the bottom of the pyramid. Another meme has "coffee" scribbled at the bottom of the hierarchy. As great as wifi and coffee are, they are not crucial to human survival, either individually or collectively, but we do want them so strongly that they operate like needs.

So, how do these psychographic characteristics operate in preparing a speech? They are most applicable to a persuasive speech, but they do apply to other types of speeches. What are your audience's informational needs? What beliefs or attitudes do they have that could influence your choice of topic, sources, or examples? How can you make them interested in the speech by appealing to their values? The classroom speeches you give will allow you a place to practice audience analysis based on demographic and psychographic characteristics, and that practice will aid you in future presentations in the work place and community.

2.4 – Contextual Factors of Audience Analysis

The "facts about" and "inner qualities" (demographic and psychographic characteristics) of the audience influence your approach to any presentation. The context (place and time) of the speech does also. What follows are some questions to consider when planning your presentation.

1. How much time do I have for the presentation? As mentioned in Chapter 1, we must respect the time limits of a speech. In most cases you will have little control over the time limits. In class the instructor assigns a five- to six-minute speech; at work, there may be an understood twenty-minute presentation rule in the organization, since attention can diminish after a certain length. You might be asked to speak to a community group for your company and be told that you have thirty minutes—that seems like a long time, but if you are really passionate about the subject, that time can go quickly.

   Knowing the time limit for a speech does three things for the speaker. First, it lets them know how much of a given topic can realistically be covered. Secondly, the speaker must practice to be sure that the content actually fits in the time given, so the practice leads to a better speech. Third, time limits impose a discipline and focus on the speaker.

   In reference to practice, which we will address in detail in Chapter 11, this might be a good place to dispel the "practice makes perfect" myth. It is possible to practice incorrectly, so in that case, **practice will make permanent, not perfect.** There is a right way and a wrong way to practice a speech, musical instrument, or sport.

2. What time of the day is the presentation? An audience at 8:00 in the morning is not the same as at 2:00 p.m. An audience at Monday at 10:00 a.m. is not the same as at 3:00 Friday afternoon. The time of your presentation may tell you a great deal about how to prepare. For example, if the audience is likely to be tired, you might want to get them physically active or talking to each other in a part of the speech, especially if it is a longer presentation.

3. Why is the audience gathered? In the case of your speech class, everyone is there, of course, because they are students at the college and because they want a grade. However, they also have career and educational goals and probably are at a certain stage in their education. In other contexts, the audience is there because of a common

interest, commitment, or responsibility. What is it? Your approach in the speech should be relevant to that reason for their being there.

4. What is the physical space like? Straightforward, with the audience in rows and hard seats, as in a classroom? A typical boardroom with a long table and a dozen or more chairs around it? Big sofas and armchairs, where the audience might get too comfortable and drowsy? Can the speaker walk around and get closer to the audience? Does the speaker have to stay behind a lectern or on a platform? Is there audiovisual equipment? Is the room well-lit? Sometimes you will have no control over the physical space, especially in the speech classroom, but you should try to exert all the control you possibly can in other situations. Even the temperature of the room or outside noise can affect your speech's effectiveness. Just closing the door can make a world of difference in the physical space and its effect on the audience.

5. Related to number 4 is "How large will the audience be?" Ten people or one hundred? This factor will probably affect your delivery the most. You may need to increase your volume and energy level in a venue with a large audience, or you might have to use a microphone, which could limit your walking around and getting close to the group. On the other hand, you might want to directly interact with the audience if it is a smaller, more intimate number of people. The size of the audience will also affect your choice of visual aids.

6. What does the audience expect? Why were you asked to speak to them? Again, in the class you will have certain specifications for the presentations, such as type of speech, length, kinds of sources used, and presentation aids or lack of them. In other contexts, you will need to ask many questions to know the context fully.

Knowing these details about the audience can greatly impact how successful you are as a speaker, and not knowing them can potentially have adverse effects. One of the textbook authors was asked to speak to the faculty of another college about 120 miles away on the subject of research about teaching college students. Because the campus she was visiting was a branch campus, she assumed (always dangerous) that only the faculty on that small branch campus would be present. Actually, the faculty of the whole college—over 400 instructors in a college of over 21,000 students—showed up. Although the speaker was very conscious of time limits (30 minutes), subject matter, needs of the audience, and expectations, the change in the size of the expected audience was a shock.

It all went well because she was an experienced speaker, but she was a little embarrassed to realize she had not asked the actual size of the audience. Of course, the auditorium was much larger than she expected, the slides she planned to use were inappropriate, and she could not walk around.

Hearing

the physical process in which sound waves hit the ear drums and send a message to the brain

Instead, she was "stuck" behind a lectern. This is all to say that the importance of knowing your audience and taking the time to prepare based on that knowledge can make your speech go much more smoothly, and not doing so can lead to unexpected complications.

2.5 – Listening in Public Speaking Settings

To this point in the text, and for most of the rest of it, we focus on the "sending" part of the communication process. However, public speaking only works if there are listeners. Studying public speaking should make you a better listener because you see the value of the listener to the communication process and because you are more aware of what you do in a speech.

Listening is not the same thing as hearing. **Hearing** is a physical process in which sound waves hit your ear drums and send a message to your brain. You may hear cars honking or dogs barking when you are walking down the street because your brain is processing the sounds, but that does not mean that you are listening to them. **Listening** implies an active process where you are specifically making an effort to understand, process, and retain information.

Also, although both reading and listening are methods of taking in information, they are very different processes. You may have taken a learning styles inventory at some point and learned that you were either a visual, auditory, or kinesthetic learner, or maybe a combination. Many of us have a strength in one of these areas, or at least a preference. Having a particular learning preference should never be used as an excuse; we learn in all three modes, depending on the context and subject matter, even if one

Listening

an active process where you are specifically making an effort to understand, process, and retain information

Comprehensive Listening

listening focused on understanding and remembering important information from a public speaking message

Empathetic Listening

listening for understanding the feelings and motivations of another person, usually with the goal of helping the person deal with a personal problem

Appreciative Listening

type of informed listening needed to listen to and interpret music, theatre, or literature

Critical Listening

listening to evaluate the validity of the arguments and information and deciding whether the speaker is persuasive and whether the message should be accepted

Planned Redundancy

the use of a clear central idea statement, preview of the main points, connective statements, and overall summary in the conclusion to reinforce the main ideas or points of a speech; the deliberate repeating of structural aspects of speech

is stronger. As one of the appendices will note, real research on learning styles is actually limited.

When you read, you can go back and read a passage over and over until you understand it. This is more difficult in listening. If the message is recorded, you can play it over, but in a real-time speech, once is all you get. Many studies have been conducted to find out how long we remember oral messages, and often the level of memory from oral communication is not very high (Bostrom & Bryant, 1980).

In this section, we will focus on **comprehensive listening**, which is listening focused on understanding and remembering important information from a public speaking message. There are other "types" of listening, based on the context and purpose. The first is **empathetic listening**, for understanding the feelings and motivations of another person, usually with a goal to helping the person deal with a personal problem. For example, a friend tells you she is thinking about dropping out of college at the end of the semester. You would want to listen for the reasons and feelings behind her choice, recognizing that you might need to ask sensitive questions and not just start telling her what to do or talk about your own feelings. This video from Brene Brown gives a quick explanation of empathetic listening.

The second type of listening is **appreciative**, which takes place while listening to music, poetry, or literature or watching a play or movie. For example, knowing that the melodies of classical musical have a certain A-B pattern informs us how to listen to Mozart. To be good at this kind of listening, it helps to study the art form to learn the patterns and devices.

The third type is **critical listening**, which we will address in Chapter 14 in discussing critical thinking and logic. In critical listening the audience member is evaluating the validity of the arguments and information and deciding whether the message should be accepted.

Your Audience and Listening

With this understanding of how listening differs from other forms of message reception, we can think of public speaking as "linear in time." It does not allow you to loop back, as in reading. For that reason, a speaker must make listening easier for the audience. The main way speakers achieve this is through **planned redundancy**. Planned redundancy refers to purposeful ways of repeating and restating parts of the speech to help the audience listen, understand, and retain the content.

The speaker uses a relevant introduction to emphasize the interest and importance of the subject, uses a preview of the main points to forecast the plan of the speech, uses connective statements between points to remind the audience of the plan and re-emphasize the content, and then uses an overall summary in the conclusion to help the audience remember or do something with the information. As mentioned before, you might not be able to "cover" or dump a great deal of information in a speech, but you can make the information meaningful through the planned redundancy as well as through examples, stories, support, and appeals.

A speaker can also help the audience's listening abilities by using visual aids (discussed in Chapter 9), stories and examples (discussed in Chapter 7), audience interaction or movement at key points in the speech (if appropriate and if your instructor approves it), and specific attention-getting techniques (also discussed in Chapter 7).

In short, listening is hard work, but you can meet your audience half way by using certain strategies and material to make listening easier for them. At the same time, an audience member has a responsibility to pay attention and listen well. In the next section, we will look at how you can improve your listening ability in public speaking situations. We will not look at listening in private, group, or interpersonal communication settings. Those often require other skills such as empathy and paraphrasing in order to understand your communication partner fully and to meet their emotional needs. If a friend comes to you with a problem, he or she may be more interested in your concern than that you can recall back the content of what was shared or that you can give them advice.

Barriers to Listening

Since hearing is a physiological response to auditory stimuli, you hear things whether you want to or not. Just ask anyone who has tried to go to sleep with the neighbor's dog barking all night. However, listening, really listening, is intentional and hard work. Several hundred years ago we lived in an aural world where most people took in information solely through hearing. That is why you will often hear stories of great speakers who orated for two or three hours, which was considered acceptable. It does not mean everyone stayed awake all the time, but it does mean that the majority did not find it unusual or impossible to listen for that long.

A famous historical example is that of the Gettysburg Address, that wonderful, concise speech by Abraham Lincoln given in November of 1863 to commemorate the battlefield of Gettysburg. It is a speech we still read and sometimes memorize as an example of powerful rhetoric. The speaker before Lincoln was Edward Everett, a renowned statesman of the time from Massachusetts, who spoke for over two hours. Today we prefer the Lincoln's example of conciseness to Everett's version. For historical reasons related to media usage and development over the centuries, we Western humans in the modern world just do not have the listening power we used to. Perhaps we do not need it, or due to neuroplasticity ("Definition of neuroplasticity," 2015) our brains have adapted to other means of efficiently taking in information.

In addition, as mentioned earlier, some people are not strong aural learners. In that case, listening may not be a personal strength. However, that does not make listening improvement unimportant or something we should disregard. Therefore, the first barrier to listening is our lack of capacity for it or a mindset that we do not listen well, whether from societal expectation or personal psychological preferences. Equally, not considering listening important and valuable is a barrier to listening itself.

Confirmation bias

a tendency to search for or interpret information in a way that confirms one's preconceptions

Another barrier to listening is the noisiness and constant distractions of our lives, something that you might not even be aware of if you have always lived in the world of Internet, cell phones, iPods, tablets, and 24/7 news channels. We are dependent on and constantly wired to the Internet. Focus is difficult. Not only do electronic distractions hurt our listening, but life concerns can distract us as well. An ill family member, a huge exam next period, your car in the shop, deciding on next semester's classes—the list is endless. Hunger and fatigue hurt listening ability as well.

A fourth barrier to listening not often considered is that our minds can usually process much faster than a speaker can speak clearly. We may be able to listen, when really trying, at 200 words per minute, but few speakers can articulate that many words clearly; an average rate for normal speech is around 100-120 (Foulke, 1968; Barnard, 2018). That leaves a great deal of time when the mind needs to pull itself back into focus. During those gaps, you might find it more enjoyable to think of lunch, the person you are dating, or your vacation at the beach.

Another barrier is distraction from the people around you. Perhaps the scent of their soap or shampoo is unpleasant to you. Perhaps they cannot put their cell phones down or perhaps they are whispering to each other and impeding your ability to hear the speaker clearly. Finally, the physical environment may make listening to a public speaker difficult.

Additionally, **confirmation bias** is a barrier to listening. This term means "a tendency to search for or interpret information in a way that confirms one's preconceptions" (Nickerson, 1998). Although the concept has been around a long time, we are more aware of confirmation bias today. It leads us to listen to news outlets and Internet sources that confirm what we believe already rather than being challenged to new ways of thinking by reading or listening to other sources of information. It can cause us to discount, reject, or re-interpret information to fit our preconceptions.

Related to this barrier of confirmation bias is simply prejudging a speaker from opening remarks, dismissing their topic or position at the outset due to perceived disagreement, or turning them off due to appearance or nonverbal behavior. This is not to discount that the importance of the introduction and delivery of a speech, only to say that prejudgment is a counterproductive behavior and determines a great deal of our poor listening.

Other possible obstacles to listening include entering the listening situation with no purpose; we are just there physically but have no plans for listening. We go in unprepared. We are tired and mentally and physically unready to listen well. We do not sit in a comfortable position to listen. We do not bring proper tools to listen, specifically to take notes. There is actually research to indicate that we listen better and learn/retain more when we take notes with a pen and paper then when we type them on a computer or tablet (Mueller & Oppenheimer, 2014). Add to this the ample research that shows how distracting open laptops are to other students. This research has led some professors to bar laptops from their classrooms (Patterson & Patterson, 2017; Carter, Greenberg, & Walker, 2017; Awwad & Awwad, 2013; Sana, Weston, & Cepeda, 2013).

All this does not to even mention that the skill of the speaker influences your listening ability. We end up seeing Mr. Goethe's point from Chapter 1. Communicating can be so difficult that we wonder how we can overcome all these obstacles. So what can we do about it?

What Can Be Done to Improve Listening?

The previous section explains barriers to good listening behavior and in a sense gives us the solutions. The key is to personalize this information and decide which of it relates to you. Your own barrier might be not coming prepared, being quick to prejudge, or allowing gadgets to distract you. Obviously, recognizing the cause of your poor listening is the first step to becoming a better listener. Here are some steps, in summary:

- Believe that good listening in specific situations and improving your own listening behavior are important. You would not want to be called upon in a meeting at work when you were daydreaming or distracted by a cell phone. Consider listening in class and to your classmates' speeches in the same way.
- Since it is so easy to react to a speaker's ideas with confirmation bias, go into listening knowing that you might disagree and that the automatic "turn off" tendency is a possibility. In other words, tell yourself to keep an open mind.
- Be prepared to listen. This means putting away mobile devices, having a pen and paper, and situating yourself physically to listen (not slouching or slumping). Have a purpose in listening. In your speech class, one of your purposes should be mutual support of your classmates; you are all in this together. Your instructor might also require you to write responses to your classmates' speeches.
- When taking notes, keep yourself mentally engaged by writing questions that arise, especially if your instructor does not take questions until a break, and you might forget. This behavior will fill in the gaps

when your mind could wander and create more of an interaction with the speaker. However, taking notes does not mean "transcribing" the speech or lecture. Whether in class or in a different listening situation, do not (try to) write everything the speaker says down. One, it's not possible unless you know Gregg Shorthand or type really fast, and two, you will disengage your critical thinking and get too involved in typing rather than thinking. Instead, start with looking for overall purpose and structure, then for pertinent examples of each main point. Repetition and planned redundancy by a speaker usually indicates you should write something down.

- For your own sake and that of your co-listeners, avoid temptations to talk to those sitting next to you. It is far more distracting to both the speaker and your co-listeners than you might think. Write down the questions for asking later. Our use of cellular devices in an audience can also be more of a distraction to others than we realize. There is a good reason the movie theaters play those announcements about turning your phone off before the feature!

Conclusion

This chapter has looked at the psychological and physical processes going on inside the audience during a speech. Being audience-centered and adapting to your audience involves knowing as much as is reasonably possible about them. Addressing a diverse audience is a challenge, and audiences are, in general, becoming more diverse and more aware of their diversity in the U.S. While diversity is a challenge, it is also an opportunity.

Something to Think About

1. Can you think of some ways that knowing the psychographic characteristics of your audience can influence your speech preparation on these topics? What values, needs, beliefs, and attitudes of your classmates should you consider?

   You want to give a persuasive speech to your classroom audience to encourage them to take a study abroad trip.

   You want you audience to consider buying a MacBook Pro rather than a PC as their next laptop.

   You want to persuade them that sponsoring a child in a poor country is a way to bring the child out of poverty.

   You want them to volunteer in the next Special Olympics in your community.

2. Create a demographic characteristics list to analyze your audience by printing out this chart.

   After completing this chart, discuss the types of topics and approaches to those topics you might consider based on this information.

Characteristic	
Age	Highest Lowest Average Mode (most common age)
Gender	Female Male Non-binary
Racial/Ethnic/ Cultural Identities	
Religious identities (if relevant)	
Region/Location	
Marital/Family Status	Single Married Children
Occupation/Majors	
Sexual Orientation (if relevant)	
Educational level(s)	
Socio-economic level (if relevant)	
Group affiliations	
Highly similar or highly different?	
Common bonds	

Chapter 3: Ethics in Public Speaking

Learning objectives

After reading this chapter, the student will be able to:

- Explain the legal, cultural, philosophical, and social origins of ethics in public speaking;
- Explain the difference between plagiarism and correct appropriation of source materials;
- Understand the value of ethics in building a solid reputation as a speaker;
- Correctly use source material in a presentation.

Chapter Preview

3.1 – Sources of Ethical Stances on Communication and Public Speaking

3.2 – Credibility and Ethics

3.3 – Plagiarism

3.4 - Ethics of Communication, Civil Discourse, and Venues

3.1 – Sources of Ethical Stances on Communication and Public Speaking

As discussed in Chapter 1, there are many reasons to take a public speaking course. Among its numerous benefits, a public speaking course will create more self-confidence; the creation of good arguments will build your critical thinking and research skills; and you will meet new people in your class in a different way and be exposed to their ideas. Also, the course will prepare you for presentations you will be expected to give in later classes (and believe us, there will be many), in your civic and personal life, and for your eventual career.

Another very important reason to take a public speaking course such as this one goes beyond these immediate personal benefits. Public speaking, or "rhetoric" as it was originally called, has long been considered a method in Western culture of building community, facilitating self-government, sharing important ideas, and creating policies. In fact, these are the reasons the ancient Athenian Greeks emphasized that all citizens should be educated in rhetoric: so that they could take part in civil society. Aristotle said that if a man was expected to defend himself physically, he should also be able to defend his ideas rhetorically, that is, through persuasive public speaking:

> *It is absurd to hold that a man ought to be ashamed of being unable to defend himself with his limbs, but not of being unable to defend himself with speech and reason, when the use of rational speech is more distinctive of a human being than the use of his limbs. (Rhetoric, Book I, p. 6).*

Therefore, public speaking has a social as well as a personal purpose and function. For that reason, the ethics of public speaking and communication in general should be addressed in any study of public speaking. A public speaker, whether delivering a speech in a classroom, board room, civic meeting, or in any other venue must uphold certain ethical standards. These standards will allow the audience to make informed choices, to uphold credibility as a source of information, and to avoid repercussions of bad ethical choices.

To this end, this chapter will deal with the subject of ethics. **Ethics** refers to the branch of philosophy that involves determinations of what is right and moral. On a personal level, it is your own standard of what you should and should not do in the various situations or in all situations. Although ethics are based on personal decisions and values, they are also influenced by factors outside of you. Over the next few pages, we will look at various ways ethics, particularly ethics related to speech, have been thought about. In reading, you should seek to determine how you would explain your own ethical standard for communication. Along with being able to articulate

Ethics

the branch of philosophy that involves determinations of what is right and moral what you would not do, you should have an appreciation for why doing the right thing is important to you.

One of "right things" and most important ways that we speak ethically is to use material from others correctly. Occasionally we hear in the news media about a political speaker who uses the words of other speakers without attribution or of scholars who use pages out of another scholar's work without consent or citation. Usually the discussion of plagiarism stays within the community where it occurred, but there is still damage done to the "borrower's" reputation as an ethical person and scholar.

Why does it matter if a speaker or writer commits plagiarism? Why and how do we judge a speaker as ethical? Why, for example, do we value originality and correct citation of sources in public life as well as the academic world, especially in the United States? These are not new questions, and some of the answers lie in age-old philosophies of communication.

Legal Origins of Ethics in Public Speaking

The First Amendment to the Constitution is one of the most cherished and debated in the Bill of Rights. "Congress shall make no law abridging freedom of speech . . . or of the press" has been discussed in many contexts for over two hundred and thirty years. Thomas Emerson (1970), a Constitutional scholar and Yale Law Professor, asserted that freedom of expression is more than just a right. It is a necessity for having the kind of society we want as Americans. Although we think of "freedom of the press" today as referring to mass media and journalism, "press" here refers to publishing of books, magazines, pamphlets, and Internet sites by anyone.

One of the bases of the First Amendment is an essay written by John Milton in the 1600s, *Aereopagitica*. This essay on freedom of speech is where the phrases "free marketplace of ideas" and "truth will arise from debate of all ideas" originated. Milton lived in a time when the King of England or Parliament could "censor" published material or speakers, either by keeping it from being published and distributed (later called "prior restraint"), by destroying the publications afterward, or by punishing the producers of the content, sometimes harshly.

In the twentieth century, "freedom of speech" has been generalized into a freedom of expression. This was especially true in the important Supreme Court cases on the First Amendment in the 1950s through 1970s. According to Emerson (1970), such expression is important to our development as human beings individually and in a democracy. Thanks to these historical precedents, we can express ourselves freely in our communities and classrooms, keeping in mind ethical responsibilities to present serious, honest, factual, and well-supported speeches as a matter of respect to your listeners. Additionally, although the First Amendment to the Constitution is usually interpreted by the Supreme Court and lower courts to mean almost no restrictions on freedom of expression, there are a few instances in which the government is held to have a "compelling interest" in controlling, stopping, or preventing certain types of free expression.

One of these instances has to do with threats on the life of the President of the United States, although threats of physical harm against anyone might also result in penalties. Another instance of restrictions on freedom of expression is in those cases where the speaker has the opportunity, means, and likelihood of inciting an audience to violence (this is the old "yelling 'fire' in a crowded theatre" example). The government has also allowed local governments to have reasonable requirements to avoid mobs or public danger or to uphold community standards, such as permits for parades or limiting how many people can meet in a certain size of building. "Reasonable" is sometimes a matter of debate, as the extensive history of Supreme Court cases on the First Amendment shows.

Defamatory Speech

a false statement of fact that damages a person's character, fame, or reputation

Another type of restriction on freedom of speech is **defamatory speech**, which is defined in the United States as:

> *a false statement of fact that damages a person's character, fame or reputation. It must be a false statement of fact; statements of opinion, however insulting they may be, cannot be defamation under U.S. law. Under U.S. defamation law, there are different standards for public officials [and public figures] and private individuals. (U.S. Department of State, 2013)*

With the Internet and social media, these issues become more complicated, of course. In the past someone could express himself or herself only in limited ways: standing on a street corner, attending a public meeting, putting the words on paper and distributing them, or maybe getting on radio or television (if allowed or if wealthy). Today, almost anyone with a laptop, a webcam, an ISP, and technical know-how can be as powerful in getting a message to the masses as someone owning a newspaper one hundred years ago. While most people use technology and the Internet for fun, profit, or self-expression, some use it for hurt—bullying, defamation, even spreading terrorism. The judicial system is trying to keep up with the challenges that the digital age brings to protecting free expression while sheltering us from the negative consequences of some forms of free expression.

Cultural and Religious Origins of Ethics in Communication

It is hard to separate life aspects such as legal, cultural, religious, and social. Many Americans would say they hold to the Golden Rule: "Do unto others as you would have them do to you." The Golden Rule is seen as a positive expression of fairness, equity, and trust. Even if there is no legal ruling hanging over us, we expect honest communication and return it. The Golden Rule is related to and a step beyond the "Law of Reciprocity" that determines so much of our social interaction. We also value straightforwardness; respect for the individual's freedom of choice; getting access to full information; consistency between action and words; taking responsibility for one's own mistakes (sometimes necessitating an apology and accepting consequences); and protection of privacy. We fear public humiliation and do not want to violate community norms. We also usually view ourselves as honest and ethical people.

Most religions teach the value of truthfulness and that lying intentionally is wrong. The Books of Proverbs, the Ten Commandments, the Mosaic Law, and Jesus Christ's teaching all point to the immorality of lying and the destruction lying brings personally and communally. Quranic teaching condemns lying, and Buddhism teaches that followers should not deliberately lie. Individuals internalize the norms of their cultures and religions and make them work for him or her. Sometimes we try to find justification for times when we are untruthful, such as to smooth over relationships and say things that serve as "social lubrication" (Floyd, 2017). Upbringing and family teachings, religious values, experiences, peers, and just plain old "gut reaction" as well as understanding of the First Amendment contribute to our ethical behavior

Philosophers and Communication Ethics

Philosophers throughout history have also written on the subject of communication and public speaking ethics. In fact, one of the first philosophers, Plato, objected to the way rhetoric was practiced in his day, because "it made the worse case appear the better." In other words, the professional public speakers, who could be hired to defend someone in court or the assembly, knew and used techniques that could deceive audiences and turn them from truth. Aristotle responded to this concern from his teacher Plato in his work, *Rhetoric*. Later, Quintilian, a Roman teacher of rhetoric, wrote that rhetoric was "the good man speaking well," meaning the speaker must meet the Roman Republic's definition of a virtuous man.

In more modern times, English philosophers John Stuart Mill (1806-1873) and Jeremy Bentham (1748-1832) introduced utilitarianism, which presents the ethic of "The greatest good for the greatest number;" that is, whatever benefits the most people is right. A related philosophy, pragmatism, was first discussed by Charles Sanders Pierce (1839-1914). Pragmatists judge actions by their practical consequences. Some ethicists would differ with the pragmatic position, claiming it supports an "ends justify the means" philosophy. When we say "the ends justify the means," we are saying that a generally unethical action (intentional misstatement of truth, withholding information, or taking any someone's freedom of choice) is ethical as long as something good comes from it. Many scholars of ethical communication would disagree with the "ends justify the means" philosophy.

The philosopher Immanuel Kant (1724-1804) proposed what was been called the Categorical Imperative: "Act only according to that maxim by which you can at the same time will that it would become a universal law." To paraphrase, any behavior we engage in should be what we think everyone else on the planet should do ethically. In the twentieth century, Jean-Paul Sartre and others called "existentialists" emphasized that the ability and necessity to freely choose our actions is what makes us human, but we are accountable for all our choices. Jurgen Habermas, a more recent scholar, emphasizes the "equal opportunity for participation" of the communication partners (Johannessen, Valde, & Whedbe, 2008).

This very brief overview of ethics in general and in communication specifically is designed to let you know that the best minds have grappled with what is right and wrong when it comes to expression. But what is the practical application? We believe it is adherence to the factual truth and respect for your audience: in this case, your classmates, peers, and your instructor. An individual might be guided by the Categorical Imperative approach, the pragmatic philosophy, the Judeo-Christian view of "thou shalt not lie" and "speaking the truth in love" (Ephesians 4:15), the Golden Rule, freedom with accountability, or some other view. However, respect for your audience means that you will do your best to present factual, well-documented information designed to improve their lives and help them make informed, intelligent decisions with it.

In addition to respect for the humanity, intelligence, and dignity of your audience, you should be conscious of two other aspects related to ethics of communication: credibility and plagiarism.

3.2 – Credibility and Ethics

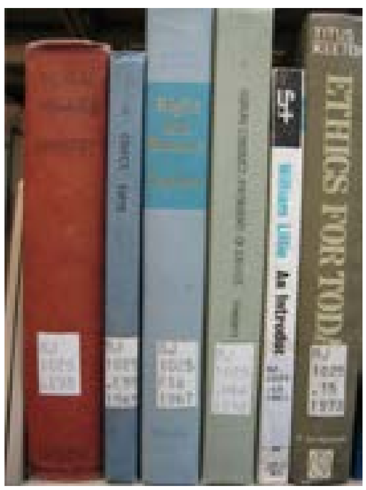
When Aristotle used the term *ethos* in the 4th century B.C.E. to describe one of the means of persuasion, he defined it as the "wisdom, sagacity, and character of the rhetor" (see Chapter 13 for more coverage of *ethos* and Aristotle's other artistic proofs). Modern scholars of communication and persuasion speak more about "credibility" as an attitude the audience has toward the speaker, based on both reality and perception, rather than an innate trait of the speaker. Audience members trust the speaker to varying degrees, based on the evidence and knowledge they have about the speaker and how that lines up with certain factors:

- Similarity: does the speaker have experiences, values, and beliefs in common with the audience? Can the audience relate to and trust the speaker because of these commonalities?
- Character: does the speaker, in word and action, in the speech and in everyday life, show honesty and integrity?
- Competence: does the speaker show that he/she has expertise and sound knowledge about the topic, especially through firsthand expe-

rience? And does the speaker show competence in his/her ability to communicate that expertise?

- Good will: does the audience perceive the speaker to have ethical intentions toward the audience?

In addition to these key areas will be the audience's perceptions, or even gut feelings, about more intangible characteristics of the speaker, such as appearance, friendliness, sense of humor, likability, poise, and communication ability. Many of these traits are conveyed through nonverbal aspects, such as facial expression, eye contact, good posture, and appropriate gestures (see Chapter 11 on Delivery).



Understandably, the same speaker will have a different level of credibility with different audiences. For example, in regard to presidential campaigns, it is interesting to listen to how different people respond to and "trust" different candidates. Donald Trump entered the presidential race as a Republican nominee in 2015 and became a frontrunner in many of the early polls and primaries, eventually winning the Electoral College votes, to the surprise of many. Those who voted for him often stated that they value his candor and willingness to say what he thinks because they perceive that as honest and different from other politicians. Others think he makes unwise and thoughtless statements, and they see that as a lack of competence and demeanor to be the national leader. Donald Trump is the same person, but different audiences respond to his behavior and statements in divergent ways.

The point is that character and competence are both valued by those who trust and those who distrust President Trump, and the audience's perceptions contribute to his credibility (or lack of it). However, these groups express their values in different ways. When trying to develop your own credibility as a speaker with an audience, you have to keep in mind all four of the factors listed above. To portray oneself as "similar" to the audience but to do so deceptively will not contribute to credibility in the long run. To only pretend to have good will and want the best for the audience will also have a short-term effect. And to intentionally misrepresent your background, such as experience and credentials, is clearly unethical.

Not only does a speaker's level of credibility change or vary from audience to audience, it is also likely to change even during the presentation. These changes in credibility have been labeled as **initial, derived,** and **terminal credibility** (McCroskey, 2006).

Initial Credibility

A speaker's credibility at the beginning of or even before the speech

Initial credibility is, as you would imagine, the speaker's credibility at the beginning of or even before the speech. There are a number of factors that would contribute to the initial credibility, even such matters as the "recommendation" of the person who introduces the speaker to the audience. Any knowledge the audience has of the speaker prior to the speech adds to the initial credibility. The initial credibility is important, of course, because it will influence the receptivity of the audience or how well they will listen and be open to the speaker's ideas. Initial credibility can be influenced also by the perception that the speaker is not well dressed, prepared, or confident at the very beginning. Initial credibility is why how you walk to the lectern and give your introduction matter.

Derived Credibility

a speaker's credibility and trustworthiness (as judged by the audience members) throughout the process of the speech, which also can range from point to point in the speech

Derived credibility is how the audience members judge the speaker's credibility and trustworthiness throughout the process of the speech, which also can range from point to point in the speech. Perhaps you have seen those videos on a news program that show a political speaker on one pane of the video and a graph of the audience's response in real time to the speaker's message, usually noted as "approval rating" as the politician speaks. This could be based on the perception of the speaker's presentation style (delivery), language, specific opinions or viewpoints on subjects, open-mindedness, honesty, and other factors. The point of the derived credibility is that credibility is an active concept that is always changing.

Terminal Credibility

a speaker's credibility at the end of the speech

Finally, **terminal credibility** is, as you would think, credibility at the end of the speech. The obvious importance of terminal credibility is that it would factor into the audience's final decision about what to do with the information, arguments, or appeals of the speaker – in other words, his or her persuasiveness. It would also determine whether the audience would listen to the speaker again in the future. The terminal credibility can be seen as a result of the initial and derived credibility.

Terminal credibility may end up being lower than the initial credibility, but the goal of any speaker should be to have higher terminal credibility. From an ethics standpoint, of course, credibility should not be enhanced by being untruthful with an audience, by misrepresenting one's viewpoint to please an audience, or by "pandering" to an audience (flattering them). One of the primary attributes of credibility at any stage should be transparency and honesty with the audience.

In conclusion, speaker credibility does not exist alone. It is supported by a number of factors, including Aristotle's other two traditional forms of persuasion, *logos* (logic, evidence, good reasoning, lack of fallacious arguments) and *pathos* (personal and emotional appeals).

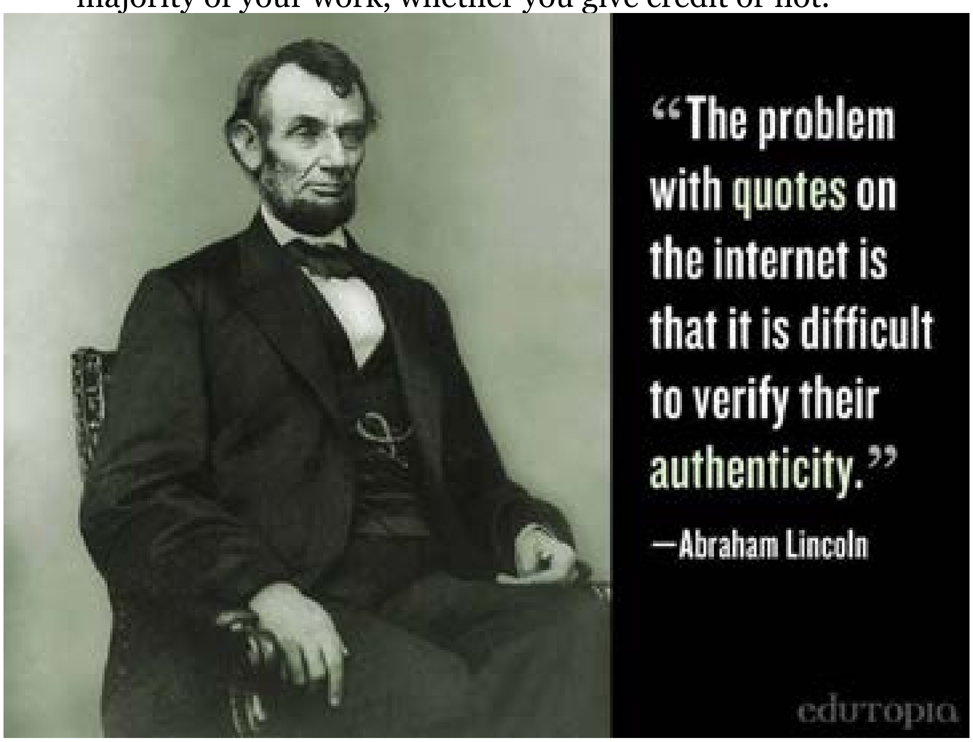
3.3 – Plagiarism

Plagiarism

the act of using another person's words or ideas without giving credit to that person

Although there are many ways that you could undermine your ethical stance before an audience, the one that stands out and is committed most commonly in academic contexts is **plagiarism**. A dictionary definition of plagiarism would be "the act of using another person's words or ideas without giving credit to that person" (Merriam-Webster, 2015). According to the student help website Plagiarism.org, sponsored by WriteCheck, plagiarism is often thought of as "copying another's work or borrowing someone else's original ideas" ("What is Plagiarism?", 2014). However, this source goes on to say that the common definition may mislead some people. Plagiarism also includes:

- Turning in someone else's work as your own;
- Copying words or ideas from someone else without giving credit;
- Failing to put quotation marks around an exact quotation correctly;
- Giving incorrect information about the source of a quotation;
- Changing words but copying the sentence structure of a source without giving credit;
- Copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not.



Plagiarism exists outside of the classroom and is a temptation in business, creative endeavors, and politics. However, in the classroom, your instructor will probably take the most immediate action if he or she discovers your plagiarism either from personal experience or through using plagiarism detection (or what is also called "originality checking") software. Many learning management systems, perhaps such as the one used at your institution, now have a plagiarism detection program embedded in the function where you submit assignments.

In the business or professional world, plagiarism is never tolerated because using original work without permission (which usually includes paying fees to the author or artist) can end in serious legal action. The Internet has made plagiarism easier and thus increased the student's responsibility to know how to cite and use source material correctly. For more information on the subject of copyright and fair use, you can access Stanford University Libraries' site on Copyright and Fair Use.

Types of Plagiarism

In our long experience of teaching, we have encountered many instances of students presenting work they claim to be original and their own when it is not. We have also seen that students often do not intend to plagiarize but, due to poor training in high school, still are committing an act that could result in a failing grade or worse. Generally, there are three levels of plagiarism: stealing, sneaking, and borrowing. Sometimes these types of plagiarism are intentional, and sometimes they occur unintentionally (you may not know you are plagiarizing). However, as everyone knows, "Ignorance of the law is not an excuse for breaking it." So let's familiarize you with how plagiarism occurs in order to prevent it from happening.

Stealing

There is a saying in academia: "If you steal from one source, that is plagiarism; if you steal from twelve, that is scholarship." Whoever originated this saying may have intended for it to be humorous, but it is a misrepresentation of both plagiarism and scholarship.

No one wants to be the victim of theft; if it has ever happened to you, you know how awful it feels. When a student takes an essay, research paper, speech, or outline completely from another source, whether it is a classmate who submitted it for another instructor, from some sort of online essay mill, or from elsewhere, this is an act of theft no better or worse than going into a store and shoplifting. The wrongness of the act is compounded by the fact that then the student lies about it being his or her own. If you are tempted to do this, run the other way. Your instructor will probably have no mercy on you, and probably neither will the student conduct council.

Most colleges and universities have a policy that penalizes or forbids "self-plagiarism." This means that you can't use a paper or outline that you presented in another class a second time. You may think, "How can this be plagiarism or wrong if I wrote both and in my work I cited sources correctly?" The main reason is that by submitting it to your instructor, you are still claiming it is original, first-time work for the assignment in that particular class. Your instructor may not mind if you use some of the same sources from the first time it was submitted, but he or she expects you to follow the instructions for the assignment and prepare an original assignment. In a sense, this situation is also a case of unfairness, since the other students do not have the advantage of having written the paper or outline already.

Another issue that often comes up with students happens when two or more students, perhaps in the same section or different sections of the same course and same instructor, submit the same assignment. When confronted, the student say, "We worked on it together." If your instructor wants you to work collaboratively, they will make that clear. Otherwise, *do not do this*–the situation usually ends quite badly for students.

Sneaking

In "sneaking plagiarism," instead of taking work as a whole from another source, the student will copy two out of every three sentences and mix them up so they don't appear in the same order as in the original work. Perhaps the student will add a fresh introduction, a personal example or two, and an original conclusion. This "sneaky" plagiarism is easy today due to the Internet and the word processing functions of cutting and pasting.

In fact, many students do not see this as the same thing as stealing because they think "I did some research, I looked some stuff up, and I added some of my own work." Unfortunately, this approach is only marginally better than stealing and will probably end up in the same penalties as the first type of plagiarism. Why? Because no source has been credited, and the student has "misappropriated" the expression of the ideas as well as the ideas themselves. Interestingly, this type of plagiarism can lead to copyright violation if the work with the plagiarism is published.

Most of the time students do not have to worry about copyright violation when they correctly use and cite material from a source. This is because in academic environments, "fair use" is the rule. In short, you are not making any money from using the copyrighted material, such as from a published book. You are only using it for learning purposes and not to make money, so "quoting" (using verbatim) a small amount of the material with proper citation is acceptable for a college class.

If, however, you were going to try to publish and sell an article or book and "borrowed" a large section of material without specifically obtaining permission from the original author, you would be guilty of copyright violation and by extension make your organization or company also guilty. When you enter your career field, the "fair use" principle no longer applies and you will need to obtain permission from the copyright holder and pay fees to use all or portions of a work. For more information on this very important and often misunderstood subject, visit the Creative Commons website, the Library of Congress, and the Stanford University site given earlier.

One area in speeches where students are not careful about citing is on their presentational slides. If a graphic or photo is borrowed from a website (that is, you did not design it), there should be a citation in small letters on the slide. The same would be true of borrowed quotations, data, and ideas. Students also like to put their "works cited" or "references" on the last slide, but this really does not help the audience or get around the possibility of plagiarism.

Borrowing

The third type of plagiarism is "borrowing." In this case, the student is not stealing wholesale. They may actually even give credit for the material, either correctly or incorrectly. He might say, "According to the official website of . . ." or "As found in an article in the *Journal of Psychology*, Dr. John Smith wrote . . ." Sounds good, right? Well, yes and no. It depends on whether the student has borrowed in a "sneaky way" (cutting and pasting passages together but this time indicating where the sections came from) or if the student is using the ideas but not the exact wording. In other words, has the student adequately, correctly, and honestly paraphrased or summarized the borrowed material, or just "strung the sources together" with some "according to's"?

Students often are puzzled about what and when to cite borrowed material from sources. At this point, your instructor may have specific instructions, and you should always follow those first. However, in most cases you can go by the "repeated information" rule. If you are doing research and access ten sources, and over half of them have the same piece of information (usually a historical or scientific fact, such as a date), you can assume this is "common knowledge." That is, it is common to anyone who knows anything about the subject, and then you do not have to have a citation. If you find a piece of information in one source only, it probably represents the original research or viewpoint of that writer, and should be cited clearly. On the other hand, there are exceptions. An often-cited or used piece of information has an original source, such as a government agency, and you would be better off to find the original source and cite that. Secondly, citing sources adds to your credibility as a prepared speaker. Again, your instructor's directions on what and how much your cite bear upon this advice. Generally, it is better to err on the side of citing more than less.

Ethically Crediting Sources

In using source material correctly, a speaker does three things:

1. They clearly cite the source of the information. It is here that the oral mode of communication differs from the written mode. In a paper, such as for literature, you would only need to include a parenthetical citation such as (Jones 78) for Modern Language Association (MLA) format, indicating that a writer named Jones contributed this idea on page 78 of a source that the reader can find on the Works Cited Page. In a paper for a class in the social sciences, an American Psychological Association (APA) format citation would be (Jones, 2012) or (Jones, 2012, p. 78). The first would be used if you summarized or paraphrased information from the source, and second (with the page number) is used to indicate the words were quoted exactly from a source. Obviously, in that case, quotation marks are used around the quoted material. In both cases, if the reader wants more information, it can be found on the References Page (APA) or Works Cited Page (MLA).

   (Note: This text and its examples use APA because the Communication discipline is considered a social science. As with other advice, use the format your instructor directs you to use.)

   A speech is quite different. Saying "According to Jones, p. 78," really does very little for the audience. They can't turn to the back of the paper. They don't have a way, other than oral communication, to understand the type of information being cited, how recent it is, the credibility of the author you are citing and why you think he or she is a valid source, or the title of the work. It is necessary in a speech to give more complete information that would help the audience understand its value and origin. The page number, the publishing company, and city it was published in are probably not important, but what is important is whether it is a website, a scholarly article, or a book; whether it was written in 1950 or 2010; and what is the position, background, or credentials of the source.

So, instead of "According to Jones, p. 78," a better approach would be,

"According to Dr. Samuel Jones, Head of Cardiology at Vanderbilt University, in a 2017 article in a prestigious medical journal…"

Or

"In her 2012 book, *The Iraq War in Context*, historian Mary Smith of the University of Georgia states that…"

Or

"In consulting the website for the American Humane Society, I found these statistics about animal abuse compiled by the Society in 2018…"

This approach shows more clearly that you have done proper research to support your ideas and arguments. It also allows your audience to find the material if they want more information. Notice that in all three examples the citation precedes the fact or information being cited. This order allows the audience to recognize the borrowed material better. The use of a clear citation up-front makes it more noticeable as well as more credible to the audience.

2. The speaker should take special care to use information that is in context and relevant. This step takes more critical thinking skills. For example, it is often easy to misinterpret statistical information (more on that in Chapter 7), or to take a quotation from an expert in one field and apply it to another field. It is also important to label facts as facts and opinions as opinions, especially when dealing with controversial subjects. In addition, be sure you understand the material you are citing before using it. If you are unsure of any words, look their definitions up so you are sure to be using the material as it is intended. Finally, it is important that you understand the type of publication or source you are using, for example, a scholarly publication in contrast to a journalistic one.

3. The speaker should phrase or summarize the ideas of the source into his or her own words. Paraphrasing, which is putting the words and ideas of others into one's own authentic or personal language,

is often misunderstood by students. Your instructor may walk you through an exercise to help your class understand that paraphrasing is not changing 10% of the words in a long quotation (such as two or three out of twenty) but still keeping most of the vocabulary and word order (called syntax) of the source. You should compose the information in your own "voice" or way of expressing yourself.

In fact, you would be better off to think in terms of summarizing your source material rather than paraphrasing. For one thing, you will be less likely to use too much of the original and therefore be skirting the edge of plagiarism. Secondly, you will usually want to put the main arguments of a source in your own words to make it shorter. Keep in mind in this section we are discussing *oral* citation, not citation in written documents. For example, direct quotations is not frequently used in APA, whereas in MLA, because literature is the subject, direct quotation is more common. Other rules apply to written uses of the formats.

Here is an example of an original source and three possible ways to deal with it.

Original information, posted on CNN.com website, October 31, 2015:

"The biggest federal inmate release on record will take place this weekend. About 6,600 inmates will be released, with 16,500 expected to get out the first year. More than 40,000 federal felons could be released early over the next several years, the U.S. Sentencing Commission said. The sentencing commission decided a year ago to lower maximum sentences for nonviolent drug offenders and to make the change retro-active, with the inmate releases effective November 1, 2015. Sentences were reduced an average of 18%, the commission said. Early release will be a challenge for the inmates as well as the judicial bureaucracy" (Casarez, 2015).

With that as our original source, which of the following is truly paraphrasing?

The CNN News website says the federal government is releasing 40,000 felons from prison in the next few years.

According to a report posted on CNN's website on October 31 of 2015, the federal government's Sentencing Commission is beginning to release prisoners in November based on a decision made in 2014. That decision was to make maximum sentences for nonviolent drug offenders shorter by an average of 18%. Over the next several years over 40,000 federal felons could be let go. However, this policy change to early release will not be easy for the justice system or those released.

> *The largest release ever of federal inmates will take place in early November. At first 6,600 inmates will be released, and then over 16,000 over the first year. The U.S. Sentencing Commission says it could release over 40,000 federal felons over the upcoming years because the sentencing commission decided a year ago to lessen maximum sentences for nonviolent drug offenders and to make this happen for those already in jail. When the Sentencing Commission says that when it made that decision, the sentences were reduced an average of 18%. Early release will be a challenge for the felons as well as the judicial system. This came from a story on CNN News website in later October 2015.*

If you chose the second citation, you would be correct. The first version does not really interpret the original statement correctly, and the third choice imitates the original almost entirely. Choice 2, on the other hand, is in completely different language and identifies the source of the information clearly and at the beginning.

This exercise may raise the question, "Should I always paraphrase or summarize rather than directly quote a source?" There are times when it is appropriate to use a source's exact wording, but quoting a source exactly should be done sparingly—sort of like using hot sauce! You should have a good reason for it, such as that the source is highly respected, has said the idea in a compelling way, or the material is well known and others would recognize it. If you do, you should make it clear you are quoting them exactly by the way you introduce and end the borrowed material.

Ethics of Communication, Civil Discourse, and Venues

Throughout history in free societies, and sometimes not-so-free ones, leaders in politics and communication have devised ways of structuring rhetorical discourse. These various structures or venues have used rules to allow equality of time, fairness, civility, and different ways of addressing problems and issues under discussion. Sometimes these structures have worked against everyone having an equal voice, have silenced voices, or insisted that everyone speak according to the predominant or majority mode of discourse (Dillard-Knox, 2014). Working under the principle that time and mediums of communication are limited, even in our recent powerful groups could find ways to push some discourse out of the mainstream. The advent of the Internet changed a great deal of those practices.

An example from the world of mass media was the "fairness doctrine" that was used in the 1960s and 1970s in broadcasting. If a television or radio station licensed by the Federal Communication Commission (which all were required to be) allowed a speaker of one political party or viewpoint airtime, their opponent for office or someone on the other side of the debate could petition for equal airtime from the station and expect to get it. Of course, stations found ways to get around the FCC policy, and the stations could schedule the opposing voice at an "inconvenient" or less costly time (in terms of what the station could charge for advertising revenue because they had a larger audience). But there is evidence that even presidents used this doctrine to keep their opponents from getting equal exposure on the networks (Matzko, 2020). Remember, at that time, there were really only four television networks for most people: ABC, NBC, CBS, and PBS. (Exceptions existed, of course, but the vast majority of Americans viewed those stations.)

Nowadays the concept of equal time makes no sense, and the FCC repealed the fairness doctrine in 1987. We all know of radio stations that play nothing but conservative talk radio; there are hundreds of podcasts on any side of the political spectrum; we can watch "television" programming on any number of platforms; and the Internet, despite attempts to control it, is still the Wild West. Unfortunately, this panoply of ways to send messages has had other effects on our public discourse, or at least has led many critics to believe our public discourse has become weakened, coarsened, and less effective. Whether this is entirely true is a subject of debate; we can find many examples in the past of some pretty ugly accusations and slurs thrown at political opponents. What is different today is that more people have access to more communication channels not just as consumers but also as creators, and the mechanisms for control are less evident or powerful (but still there). Everyone can have a blog today, and no one is really going to edit or censor it.

Therefore, in the past formats for discourse have been developed to expedite civility, quality, and equality in the speech of its participants. Here are a few:

Debate. The run-up to Election Year 2020 saw over twenty Democratic candidates, at least at one point, running for president; 2016 saw a large number of Republican candidates. Putting all these candidates on a stage to have what was called a "debate" proved challenging. No one was really happy with these arrangements; some candidates got excluded because of lack of support in the polls or amount of funds raised; some critics of the debates complained that candidates did not really receive equal time. In this writer's opinions, the television media has evolved to a point that it values and privileges "zingers," "gotchas," and sound bites rather than explained arguments for a position that everyone can understand. The moderators, usually high-profile journalists, ask pre-established questions which may or may not elicit relevant responses.

All this is opposite of real debate. Real debate involves two speakers (or two teams of two speakers in academic or scholastic debate) who argue for or against the truth of a proposition—one statement of fact, definition, value, or policy (see chapter 13). In some cases, the "con" or "negative" debater need only prove why the affirmative or "pro" debater's arguments are wrong, not the opposite of the proposition. (This is similar to a defense lawyer not having to prove a defendant's innocence, only that the prosecuting lawyer's arguments are wrong.) Each debater is allowed strict time limits for their opening arguments and for rebuttals. On college debate teams, for instance, the format is as follows:

- First Affirmative Constructive 8 minutes
- First Negative Constructive 8 minutes
- Second Affirmative Constructive 8 minutes
- Second Negative Constructive 8 minutes
- First Negative Rebuttal 4 minutes
- First Affirmative Rebuttal 4 minutes
- Second Negative Rebuttal 4 minutes
- Second Affirmative Rebuttal 4 minutes

In each speech, there are specific functions the debater must play.

While this format may not seem like it would lead to very entertaining debates, the point is that it is eminently fair, based on evidence and logic, and unlikely to encourage "zingers," "bad faith arguments," or ad hominem arguments (personal attacks). Also, the judge of the debate does not base her decision on whom she agrees with more, but which one presented arguments, answered their opponents' points (thoroughly and not dropping or ignoring any of them), and used relevant facts and support. Therefore, the next time you watch a political debate, you might do well to ask not, "Who do I agree with more because they say what I believe (an example of confirmation bias)" but "Who stays on the topic or question and who provides real facts from a source?"

One of the most disheartening results of the noisy, open media world today (including social media) is that many have come to believe that "winning" a debate means shouting over others or shouting them out, "canceling" dissenting viewpoints, personal attacks that have nothing to do with the topic being discussed (even about personal appearance or background), or misplaced and insulting humor. None of these have a place in civil discourse, which in this context means speaking and listening with civility. Civility in discourse is more than just simple politeness, although that would be a good place to start. True civil discourse values logic and evidence, critical thinking and listening, relevance of response, respect for the personhood of those with whom one disagrees, and recognition as Thomas Emerson wrote, that freedom of expression is not just a good idea in our democratic republic, but the bedrock of it.

Town Hall Meetings. This type of discourse format originally meant a place for politicians, usually representatives of the population in a city, county, or district, to meet with their constituents (the people they represent) for questions and answers, often starting the meeting with a short public address. In real practice, the governmental leaders do not have to elected; during the development of its new strategic plan in 2019, officials from the University System of Georgia met with citizens in different parts of the state to garner input and feedback and answer questions about what the citizens would like the colleges and universities of Georgia to achieve. However, the term has been adopted by the business community to refer to "a meeting between managers and employees where developments in the business are discussed in a relaxed and informal atmosphere" (MacMillan Dictionary, 2017). These developments might involve personnel or leadership changes, restructuring, or mission/vision statement.

Town hall meetings are places for government representatives to engage with the public. They do not have to take place in "town halls," but they are held in public spaces (libraries, auditoriums, churches, theatres) and they can take place electronically or even over the telephone. Votes are not taken at town halls; they are not like city or county council meetings. Because representatives are usually serving their constituents in a city in another part of the state or in Washington, D.C., town halls give the politicians a way to connect with voters in a local area where they may or may not actually live. Specific formats of town hall meetings can vary, but the expectation is one of civil discourse and that one person or group will not capture or co-opt the meeting for their own purposes.

Public Forums. This term is a broad name for events and spaces such as town hall meetings, debates, discussions where freedom of speech is protected and active for the exchange of ideas. The Legal Information Institute of Cornell Law School (n.d.) explains that in *Perry Education Association v. Perry Local Educators' Association, 460* (1983) the Supreme Court "divided public forums into three types: traditional public forums, designated forums, and nonpublic forums." You can read about the distinctions between these three at this site. First Amendment protections are the background of these designations, so that the citizenry can have ample opportunity to use their freedom of expression to engage others about important matters.

Panels and Symposia. These two types of formats are similar. Panels are groups of "experts," perhaps three to seven, who discuss a topic with the help of a moderator in front of an audience. Questions may or may not be taken from an audience. Panelists may make an opening statement. but the bulk of the panelists' time is in answering prepared questions from the moderator, and each panelists' time is limited. In some cases, the panelists might be responding to another central presentation. Roundtable is another version of a panel, the difference being the order of panelists goes "around the table."

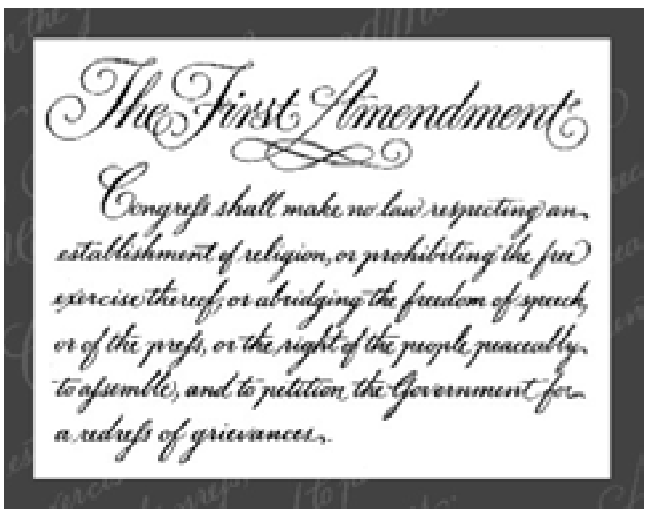
In a symposium, the experts each give prepared, separate speeches of some length on a different subtopic or aspect of a larger topic. The larger topic might be "cancer treatments," the symposium members are all physicians, and each speaks on a different type of aspect of cancer treatment. At the end of the symposium, questions from the audience are addressed.

In most public symposia, the speakers are well known experts or scholars whose reputations would attract an audience of either their peers or interested observers.

This section was added to the textbook in 2020 in hope that students will grow to appreciate rhetoric that is structured to improve the chances that everyone gets a chance to speak; that is motivated by respect for others with whom one disagrees rather than a desire to make points with zingers and insults; and that is mindful of audience needs for substantive material.

Conclusion

As mentioned before, students often have not been trained to use source material correctly and plagiarize unintentionally. But like the old saying goes, "Ignorance of the law is no excuse." You will still be held accountable whether you understand or not, so now, early in your college career, is the time you should learn to cite source material correctly in oral and written communication.



Something to Think About

In Appendix B, Part 7, you will find more information about plagiarism.

After reading about ethics in communication, what do you think the most important consideration in ethical speaking? What is the second? The third? Could the first, second, and third ever come into conflict?

Why do you think it is so hard for students to learn to cite sources appropriately?

The following exercise might be helpful for you to develop an understanding of orally citing your sources.

Choose one of your sources for an upcoming speech for this exercise. On a sheet of paper, answer these 9 questions.

1. Is this information you found in a unique source, or information that was repeated in all or most of your sources? (This may bear upon whether you need to cite the information or not.)
2. Who is the original author or "speaker" of this quotation or material?
3. What is the title of source?
4. Is it a primary or secondary source? Is the writer quoting someone else (secondary) or is the author the one who discovered the knowledge/information? If the source is secondary, who is being quoted or cited originally?
5. What do you know about the source of the citation? Is she/he an expert, such as a scientist, doctor, government official, college professor, etc.?
6. Where did you find the article? In what journal or magazine, on what website, in what book?
7. If a website, who sponsors the website (what organization, government, company)?
8. When was this information published? What is the date on it?
9. Are you repeating the source's words exactly or just abstracting (summarizing) what was said? Which would be better, in this case?

If you had to pick 5 of the 7 above to put in your speech, which would you use, based on the three criteria of 1. Audience can find it 2. It makes you look more credible, and 3. It is ethical? Put a star by them.

If you had to pick 4 of the 7, which one would you take out from the previous question? (Cross it out)

It is not necessary to say all of this information, but most of it should be included in the citation. This is how a speech citation is different from a paper. The audience does not have access to this information unless you say it.

Now, write how you would cite this source in the speech. Some stem phrases would be "According to . . ." "In the article. . ." "On a webpage entitled . . ." "On the website for the . . . . organization. . ." "In my interview with Dr. Sam Smith, who is . . . ."

Compare with classmates.

Case study

Jennifer has an informative speech due for Dr. MacKenzie's class. It is about why the gold standard is no longer used in American currency. She chose the subject because she had to write a paper about it in American history class. What should Jennifer consider in how she uses sources?

Jennifer's friend Beth approaches her about having to give an informative speech for Professor Daniels' class. Beth confesses she has been having personal problems and needs help, and she asks Jennifer to let her use some of her outline for Dr. MacKenzie's class. What would be the best course of action for Jennifer?

Chapter 4: Developing Topics for Your Speech

Learning Objectives

After reading this chapter, the student will be able to:

- Distinguish between the specific purpose, central idea, and main points of a speech;
- Differentiate between a speech to inform, persuade, and inspire or entertain;
- Write a specific purpose statement;
- Write a thesis or central idea statement;
- Distinguish between acceptable and unacceptable specific purpose and central idea statements;
- Compose appropriate specific purpose and central idea statements for informative, persuasive, and inspirational/entertaining speeches.

Chapter Preview

4.1 – Getting Started with Your Topic

4.2 – Formulating a Specific Purpose Statement

4.3 – Formulating a Central Idea Statement

4.4 – Problems to Avoid with Specific Purpose and Central Idea Statements

4.1 – Getting Started with Your Topic and Purpose

So far in this book we have examined many practical and theoretical aspects of public speaking as a method of communicating and as an art form. In this chapter we are going to get into the real meat of putting your speech together.

Often when we get to the point of sitting down to prepare a speech, we think about topics. That is understandable, but before we go any further, let's recalibrate our minds to think also, or even more, about "purpose." There are some benefits to considering purpose and topic simultaneously. Doing so will help you focus your speech to a manageable amount of content and become more audience-centered. Also you will be able to make strategic decisions about other aspects of the speech, such as organization, supporting evidence, and visual aids.

Speeches have traditionally been seen to have one of three broad purposes: to inform, to persuade, and—well, to be honest, different words are used for the third kind of speech purpose: to inspire, to amuse, to please, to delight, or to entertain. We will just use "to entertain/inspire" as the overall term here, understanding there are other applicable words. These broad goals are commonly known as a speech's **general purpose**, since, in general, you are trying to inform, persuade, or entertain/inspire your audience without regard to specifically what the topic will be. Perhaps you could think of them as appealing to the understanding of the audience (informative), the will or action (persuasive), and the pleasure or emotion (entertain/inspire).

General Purpose

the broad, overall goal of a speech; to inform, to persuade, to entertain, etc.

Your instructor will most likely assign you an informative and a persuasive speech, and then perhaps one more. The third one might be a special occasion speech, such as a tribute (commemorative), an after-dinner speech, a toast, or a eulogy. These four types of speeches fit into the category of "to inspire" or "to entertain." This book has chapters on and examples of all three types (Chapters 12, 13, and 15).

It should be understood that these three purposes are not necessarily exclusive of the others. A speech designed to be persuasive can also be informative and entertaining, even if neither of those is the main purpose.

As we saw in Chapter 1, the canons of rhetoric is the traditional way to explain the process of preparing a speech. That process is still a practical guide for today. The first canon, invention, or *inventio*, is discussed, at least in part, in this chapter. (Actually chapters 5, 7, 12, and 13 also deal with invention.) Although in modern times we tend to think of invention as the creation of a new technology, invention basically means "discovery" of what to say.

The scholars of rhetoric from the ancient times encouraged the use of questions to "discover" the arguments and content of the speech. These were called "*topoi*" and there were a couple of dozen of them; modern scholars have reframed them as questions that can be used to develop reasons and material. These can be helpful in many ways, but here we will present just two basic questions you should consider for beginning your speech:

1. What value, connection, or interest does my purpose/topic have for the audience? What needs do they meet? and
2. Why would the audience consider me, the speaker, a credible source on this purpose/topic?

We suggest that these two questions be in your mind as you develop your speech. You should answer them, directly or indirectly, for your audience. If your audience is unfamiliar with your topic, for instance, you would want to address the first one early in the speech. If your audience does not know anything about you, you should mention (in an appropriate way) your background in the subject area.

One of the authors has a core concept in her basic public speaking classes: The most effective speeches are the ones that answer the questions in the minds of the audience. She uses that to change the students' focus from speaking just to express themselves to being audience-centered. She also uses the acronym "WIIFM." This is not a new radio station, but the abbreviation for "What's In It For Me?" (see question 1 above). The audience is asking this question, directly or indirectly, during a speech. Keep the WIIFM acronym in mind as you start to think about your speeches more and more from your audience's perspective.

Specific Purpose Statement

an infinitive phrase that builds upon the speaker's general purpose to clearly indicate precisely what the goal of a given speech is

4.2 – Formulating a Specific Purpose Statement

Now that you know your general purpose (to inform, to persuade, or to entertain/inspire), you can start to move in the direction of the specific purpose. A **specific purpose statement** builds on your general purpose (such as to inform) and makes it more specific (as the name suggests). So if your first speech is an informative speech, your general purpose will be to inform your audience about a very specific realm of knowledge, for example, the history of NASA's Shuttle program.

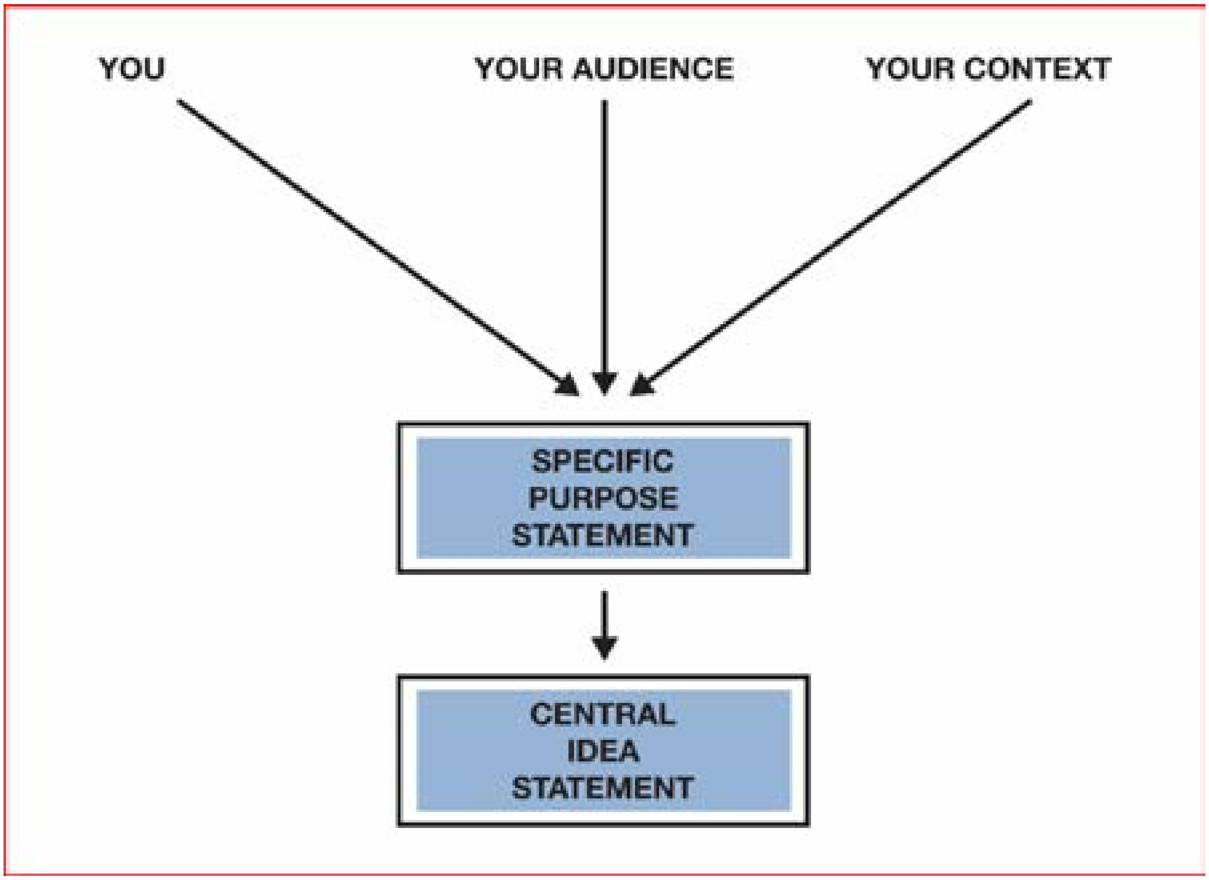


Figure 4.1

In writing your specific purpose statement, you will take three contributing elements that will come together to help you determine your specific purpose. The diagram in Figure 4.1 shows those three elements. These three elements are **you** (your interests, your background, past jobs, experience, education, major), **your audience** (which you learned to analyze in Chapter 2), and **the context** or setting (also discussed in Chapter 2).

You

An old adage states, "Write about what you know." In many ways, that is a great place to start with creating a speech, although you will need to consult other sources as well. If you start with ideas that reflect your interests, goals, and passions, that commitment will come across in your speech, give you more credibility in the eyes of your audience, and make your speech more interesting.

This would be a good place for you to do an inventory. You have much more going on in your brain and background than you can be conscious of at any one time. Being asked the right kinds of prompts can help you find ideas. Figure 4.2 is a list of prompts for this inventory. To help generate some ideas for your speeches, complete the phrases and/or answer the questions in Figure 4.2 to see if any ideas can be generated from experiences or interests you may not have realized you had.

Jobs I have had
- I learned how to:
- I learned about:
- I changed my mind about:

Organizations I have been involved with
- I have volunteered with:
- An organization that has helped me or my family is:

High school classes I really enjoyed
- Why I liked them:
- What main things I learned:
- What I learned about myself:

Clubs I am in/have been in
- Why I joined:
- How did my opinions and views change because of the club?
- What I learned:
- Important people I met:

Hobbies
- What kept me interested in it?
- Why I stopped the hobby (if I did):
- What practical things I learned from it that others should know about:

Sports/Musical instruments I played
- Why is the activity enjoyable for me?
- What did I learn?
- What is the background/popularity of the activity?

Places I've visited

Disease or disorders suffered by people I have known

Interesting people I have met

Interesting people I have read about or seen movies about

Favorite books

Favorite music

Favorite movies or TV shows

Figure 4.2

This inventory may seem long and intrusive, but digging a little deeper may help you find ideas and directions that are unique to you. You want to find this kind of subject matter and not the same topics others will gravitate towards just because they saw a list on Google on informative speech topics. Also, generating your list based on these questions and prompts will get you excited about your topic and talking about it to your classmates. For example, a very common persuasive speech topic is organ donation. There is nothing wrong with that topic *per se* and it is an important issue. However, if you ask yourself the right questions, you may come up with something far more central to who you are and that might interest and/or apply to the audience more.

Another approach that you might find helpful is to determine what you are passionate about through two binary routes. First, you will obviously be passionate about the things you love, so talk about those. Is *The Simpsons* your favorite TV show? Then you can inform the listeners about the people and vision of the team behind this highly popular and long-running TV show. Do you feel that Big Brothers Big Sisters is a vital organization in the way it helps young people? Then persuade the audience to volunteer there. Conversely, you can also be passionate about things you don't love (i.e., hate). Does it really annoy you when people don't use their turn signals?

The Audience

Of course, what you love or hate may be in stark contrast to how your audience feels, so it is important to keep them in mind as well, which brings us to the next contributing factor. After you examine what you know and are passionate about, you have to determine if and how the topic has practical value or interest for others. It may be that it is a topic the audience is not immediately interested in but needs to know about for their own benefit. Then it becomes necessary for you to find that angle and approach that will help them see the benefit of the topic and listen to you. The more you know about your audience, the better you can achieve this goal. Good speakers are very knowledgeable about their audiences.

The Context

Many aspects come into the context of a speech, but as mentioned in Chapter 2, the main ones are the time, place, and reason(s) for the event and the audience being there. Your classroom speeches have a fairly set context: time limits, the classroom, assignment specifications. Other speeches you will give in college, your career, or personal life) will require you to think more deeply about the context just as you would the audience.

Putting It Together

Keeping these three inputs in mind, you can begin to write a specific purpose statement, which will be the foundation for everything you say in the speech and a guide for what you *do not* say. This formula will help you in putting together your specific purpose statement:

> **Specific Communication Word** *(in infinitive phrase) (to inform, to explain, to demonstrate, to describe, to define, to persuade, to convince, to prove, to argue)*
>
> **Target Audience** *(my classmates, the members of the Social Work Club, my coworkers)*
>
> **The Content** *(how to bake brownies, that Macs are better than PCs)*

Each of these parts of the specific purpose is important. The first two parts make sure you are clear on your purpose and know specifically who will be hearing your message. However, we will focus on the last part here.

The content part of the specific purposes statement must first be singular and focused, and the content must match the purpose. The word "and" really should not appear in the specific purpose statement since that would make it seem that you have two purposes and two topics. Obviously, the specific purpose statement's content must be very narrowly defined and, well, specific. One mistake beginning speakers often make is to try to "cover" too much material. They tend to speak about the whole alphabet, A-Z on a subject, instead of just "T" or "L." This comes from an emphasis on the topic more than the purpose, and from not keeping audience and context in mind. In other words, go deep (specific), not broad. Examples in this chapter will show what that means.

Second, the content must match the focus of the purpose word. A common error is to match an informative purpose with a persuasive content clause or phrase. For example,

> *To explain to my classmates why term life insurance is a better option than whole life insurance policies.*
>
> *To inform my classmates about how the recent Supreme Court decision on police procedures during arrests is unconstitutional.*

Sometimes it takes an unbiased second party to see where your content and purpose may not match.

Third, the specific purpose statement should be relevant to the audience. How does the purpose and its topic touch upon their lives, wallets, relationships, careers, etc.? It is also a good idea to keep in mind what you want the audience to walk away with or what you want them to know, to be able to do, to think, to act upon, or to respond to your topic—your ultimate outcome or result.

To revisit an earlier example, "to explain to my classmates the history of NASA" would be far too much material and the audience may be unsure of its relevance. A more specific one such as "to inform my classmates about the decline of the Shuttle program" would be more manageable and closer to their experience. It would also reference two well-known historical tragedies involving the Shuttle program, the Challenger Disaster in 1986 and the Columbia Explosion in 2003. Here are several examples of specific purposes statements. Notice how they meet the standards of being singular, focused, relevant, and consistent.

> *To inform my classmates of the origin of the hospice movement.*
>
> *To describe to my coworkers the steps to apply for retirement.*
>
> *To define for a group of new graduate students the term "academic freedom."*
>
> *To explain to the Lions Club members the problems faced by veterans of the wars in Iraq and Afghanistan.*
>
> *To persuade the members of the Greek society to take the spring break trip to Daytona Beach.*
>
> *To motivate my classmates to engage in the College's study abroad program.*
>
> *To convince my classroom audience that they need at least seven hours of sleep per night to do well in their studies.*

Now that you understand the basic form and function of a specific purpose statement, let's revisit the original diagram in Figure 4.1. The same topic for a different audience will create a somewhat different specific purpose statement. Public speaking is not a "one-size-fits-all" proposition. Let's take the subject of participating in the study abroad program. How would you change your approach if you were addressing first-semester freshmen instead of first-semester juniors? Or if you were speaking to high school students in one of the college's feeder high schools? Or if you were asked to share your experiences with a local civic group that gave you a partial scholarship to participate in the program? You would have slightly different specific purpose statements although your experience and basic information are all the same.

For another example, let's say that one of your family members has benefitted from being in the Special Olympics and you have volunteered two years at the local event. You could give a tribute (commemorative speech) about the work of Special Olympics (with the purpose to inspire), an informative speech on the scope or history of the Special Olympics, or a persuasive speech on why audience members should volunteer at next year's event. "Special Olympics" is a key word in every specific purpose, but the statements would otherwise be different.

Despite all the information given about specific purpose statements so far, the next thing you read will seem strange: *Never start your speech by saying your specific purpose to the audience*. In a sense, it is just for you and the instructor. For you, it's like a note you might tack on the mirror or refrigerator to keep you on track. For the instructor, it's a way for him or her to know you are accomplishing both the assignment and what you set out to do. Avoid the temptation to default to saying it at the beginning of your speech. It will seem awkward and repetitive. In fact, from experience we can say it is incredibly common for students to appear before the audience, realize their nerves, and say, "Uh, my name is .... and my speech is about...." This is one of the last things you want to do at the beginning of your speech along with just saying your specific purpose statement.

Central Idea Statement

a statement that contains or summarizes a speech's main points

4.3 – Formulating a Central Idea Statement

While you will not actually say your specific purpose statement during your speech, you will need to clearly state what your focus and main points are going to be (preferably after using an introductory method such as those described in Chapter 8). The statement that reveals your main points is commonly known as the **central idea statement** (or just the central idea).

Now, at this point we need to make a point about terminology. Your instructor may call the central idea statement "the thesis" or "the thesis statement." Your English composition instructor probably uses that term in your essay writing. Another instructor may call it the "main idea statement." All of these are basically synonymous and you should not let the terms confuse you, but you should use the term your instructor does.

That said, is the central idea statement the very same thing as the thesis sentence in an essay? Yes, in that both are letting the audience know without a doubt your topic, purpose, direction, angle and/or point of view. No, in that the rules for writing a "thesis" or central idea statement in a speech are not as strict as in an essay. For example, it is acceptable in a speech to announce the topic and purpose, although it is usually not the most artful or effective way to do it. You may say,

> *"In this speech I will try to motivate you to join me next month as a volunteer at the regional Special Olympics."*

That would be followed by a preview statement of what the speech's arguments or reasons for participating will be, such as,

> *"You will see that it will benefit the community, the participants, and you individually."*

However, another approach is to "capsulize" the purpose, topic, approach, and preview in one succinct statement.

> *"Your involvement as a volunteer in next month's regional Special Olympics will be a rewarding experience that will benefit the community, the participants, and you personally."*

This last version is really the better approach and most likely the one your instructor will prefer.

So, you don't want to just repeat your specific purpose in the central idea statement, but you do want to provide complete information. Also, unlike the formal thesis of your English essays, the central idea statement in a speech can and should use personal language (I, me, we, us, you, your, etc.) and should attempt to be attention-getting and audience-focused. And importantly, just like a formal thesis sentence, it must be a complete, grammatical sentence.

The point of your central idea statement in terms of your audience is to reveal and clarify the ideas or assertions you will be addressing in your speech, more commonly known as your main points, to fulfill your specific purpose. However, as you are processing your ideas and approach, you may still be working on them. Sometimes those main points will not be clear to you immediately. As much as we would like these writing processes to be straightforward, often we find that we have to revise our original approach. This is why preparing a speech the night before you are giving it is a *really, really bad idea*. You need lots of time for the preparation and then the practice.

Sometimes you will hear the writing process referred to as "iterative." This word means, among other things, that a speech or document is not always written in the same order as the audience finally experiences it. The crafting process loops back on itself. You may have noticed that we have not said anything about the introduction of your speech yet. Even though that is the first thing the audience hears, it may be one of the last parts you actually compose. It is best to consider your speech flexible as you work on it, and to be willing to edit and revise. If your instructor asks you to turn the outline in before the speech, you should be clear on how much you are allowed to revise the outline after that. Otherwise, it helps to know that you can keep editing your speech until you deliver it, especially while you practice.

Here are some examples of pairs of specific purpose statements and central idea statements.

> *Specific Purpose: To explain to my classmates the effects of losing a pet on the elderly.*
>
> *Central Idea: When elderly persons lose their animal companions, they can experience serious psychological, emotional, and physical effects.*
>
> *Specific Purpose: To demonstrate to my audience the correct method for cleaning a computer keyboard.*
>
> *Central Idea: Your computer keyboard needs regular cleaning to function well, and you can achieve that in four easy steps.*
>
> *Specific Purpose: To persuade my political science class that labor unions are no longer a vital political force in the U.S.*
>
> *Central Idea: Although for decades in the twentieth century labor unions influenced local and national elections, in this speech I will point to how their influence has declined in the last thirty years.*
>
> *Specific Purpose: To motivate my audience to oppose the policy of drug testing welfare recipients.*
>
> *Central Idea: Many voices are calling for welfare recipients to go through mandatory, regular drug testing, but this policy is unjust, impractical, and costly, and fair-minded Americans should actively oppose it.*
>
> *Specific Purpose: To explain to my fellow civic club members why I admire Representative John Lewis.*
>
> *Central Idea: John Lewis has my admiration for his sacrifices during the Civil Rights movement and his service to Georgia as a leader and U.S. Representative.*
>
> *Specific Purpose: To describe how makeup is done for the TV show The Walking Dead.*

Central Idea: The wildly popular zombie show The Walking Dead achieves incredibly scary and believable makeup effects, and in the next few minutes I will tell you who does it, what they use, and how they do it.

Notice that in all of the above examples that neither the specific purpose nor the central idea ever exceeds one sentence. You may divide your central idea and the preview of main points into two sentences or three sentences, depending on what your instructor directs. If your central idea consists of more than three sentences, then you probably are including too much information and taking up time that is needed for the body of the speech. Additionally, you will have a speech trying to do too much and that going overtime.

4.4 – Problems to Avoid with Specific Purpose and Central Idea Statements

The first problem many students have in writing their specific purpose statement has already been mentioned: specific purpose statements sometimes try to cover far too much and are too broad. For example:

To explain to my classmates the history of ballet.

Aside from the fact that this subject may be difficult for everyone in your audience to relate to, it is enough for a three-hour lecture, maybe even a whole course. You will probably find that your first attempt at a specific purpose statement will need refining. These examples are much more specific and much more manageable given the limited amount of time you will have.

To explain to my classmates how ballet came to be performed and studied in the U.S.

To explain to my classmates the difference between Russian and French ballet.

To explain to my classmates how ballet originated as an art form in the Renaissance.

To explain to my classmates the origin of the ballet dancers' clothing.

The second problem with specific purpose statements is the opposite of being too broad, in that some specific purposes statements are so focused that they might only be appropriate for people who are already extremely interested in the topic or experts in a field:

> *To inform my classmates of the life cycle of a new species of lima bean (botanists, agriculturalists).*
>
> *To inform my classmates about the Yellow 5 ingredient in Mountain Dew (chemists, nutritionists).*
>
> *To persuade my classmates that JIF Peanut Butter is better than Peter Pan. (professional chefs in large institutions)*

The third problem happens when the "communication verb" in the specific purpose does not match the content; for example, persuasive content is paired with "to inform" or "to explain." If you resort to the word "why" in the thesis, it is probably persuasive.

> *To inform my audience why capital punishment is unconstitutional.* **(This cannot be informative since it is taking a side)**
>
> *To persuade my audience about the three types of individual retirement accounts.* **(This is not persuading the audience of anything, just informing)**
>
> *To inform my classmates that Universal Studios is a better theme park than Six Flags over Georgia.* **(This is clearly an opinion, hence persuasive)**

The fourth problem exists when the content section of the specific purpose statement has two parts and thus uses "and." A good speech follows the KISS rule—Keep It Simple, Speaker. One specific purpose is enough. These examples cover two different topics.

> *To explain to my audience how to swing a golf club and choose the best golf shoes.*
>
> *To persuade my classmates to be involved in the Special Olympics and vote to fund better classes for the intellectually disabled.*

To fix this problem, you will need to select one of the topics in these examples and speak on just that:

> *To explain to my audience how to swing a golf club.*
>
> **OR**
>
> *To explain to my audience how to choose the best golf shoes.*

Of course, the value of this topic depends on your audience's interest in golf and your own experience as a golfer.

The fifth problem with both specific purpose and central idea statements is related to formatting. There are some general guidelines that need to be followed in terms of how you write out these elements of your speech:

- Do not write either statement as a question.
- Always use complete sentences for central idea statements and infinitive phrases (that is, "to .....") for the specific purpose statement.
- Only use concrete language ("I admire Beyoncé for being a talented performer and businesswoman"), and avoid subjective or slang terms ("My speech is about why I think Beyoncé is the bomb") or jargon and acronyms ("PLA is better than CBE for adult learners.")

Finally, the sixth problem occurs when the speech just gets off track of the specific purpose statement, in that it starts well but veers in another direction. This problem relates to the challenge of developing coherent main points, what might be called "the Roman numeral points" of the speech. The specific purpose usually determines the main points and the relevant structure. For example, if the specific purpose is:

> *To inform my classmates of the five stages of grief as described by Elizabeth Kubler-Ross.*

There is no place in this speech for a biography of Dr. Kubler-Ross, arguments against this model of grief, therapies for those undergoing grief, or steps for the audience to take to get counseling. All of those are different specific purposes. The main points would have to be the five stages, in order, as Dr. Kubler-Ross defined them.

There are also problems to avoid in writing the central idea statement. As mentioned above, remember that:

- The specific purpose and central idea statements are not the same thing, although they are related.
- The central idea statement should be clear and not complicated or wordy; it should "stand out" to the audience. As you practice delivery, you should emphasize it with your voice.
- The central idea statement should not be the first thing you say, but should follow the steps of a good introduction as outlined in Chapter 8. Those steps include
    1. getting the audience's attention,
    2. revealing the topic,
    3. revealing the central idea and main points,
    4. establishing your credibility, and
    5. establishing rapport with your audience.

One last word. You will notice that we have said nothing about titles of your speeches so far. A title is a good thing and serves purposes. Your instructor may or may not emphasize the title of your speech. This textbook chooses to focus on the purpose and central idea as the basis, or the spine of the speech. A good source on titles can be found here: How to write good speech titles.

Conclusion

You should be aware that all aspects of your speech are constantly going to change as you move toward actually giving your speech. The exact wording of your central idea may change and you can experiment with different versions for effectiveness. However, your specific purpose statement should not change unless there is a really good reason, and in some cases, your instructor will either discourage that, forbid it, or expect to be notified. There are many aspects to consider in the seemingly simple task of writing a specific purpose statement and its companion, the central idea statement. Writing good ones at the beginning will save you some trouble later in the speech preparation process.

Something to Think About

What if your informative speech has the specific purpose statement: To explain the biological and lifestyle causes of Type II diabetes. The assignment is a seven-minute speech, and when you practice it the first time, it is thirteen minutes long. Should you adjust the specific purpose statement? How?

Case Studies in Specific Purposes and Central Idea Statements

Case Study One: Mitchell is taking a Fundamentals of Speech course in his second year of college. As a member of the college's tennis team, he wants to speak on his favorite subject, tennis. He is assigned an informative speech that should be seven minutes long and use four external sources (other than his own experience). He realizes off the bat that he knows a great deal about the subject as far as how to play and be good at it, but not much about the history or origins or the international impact of the sport. He brainstorms a list of topics, as his instructor tells him to: 1. Famous tennis players 2. Rules of tennis 3. How to start playing tennis 4. How to buy or choose equipment for tennis 5. Why tennis is a great sport 6. Tennis organizations 7. Where tennis came from 8. Dealing with tennis injuries 9. Tennis and the Olympics 10. Famous tennis tournaments—grand slam events

However, he also wants to be sure that his audience is not bored or confused. His instructor gives him a chance to get in a small group and have four of his classmates give him some ideas about the topics. He finds out no one in his group has ever played tennis but they do have questions. He knows that everyone in his class is 18-24 years old, single, no children, enrolled in college, and all have part-time jobs.

Critique Mitch's brainstormed topics based on what you know. What should he do? Can you come up with a good starting specific purpose?

Case Study Two: Bonita is required to give a 5- to 6-minute presentation as part of a job interview. The interview is for a position as public relations and social media director of a nonprofit organization that focuses on nutrition in a five-county region near her home. There will be five people in her audience: the president of the organization, two board members, the office manager (who is also the Human Resources director), and a volunteer. She has never met these people. Bonita has a college degree in public relations, so she knows her subject. She does as much research on the organization as she can and finds out about their use of social media and the Internet for publicity, marketing, and public relations. It does have a Facebook page but is not utilizing it well. It does not have any other social media accounts.

What would you suggest for Bonita? Here are some questions to consider. Should she be persuasive, informative, or inspiring? (General purpose). What should be her specific content area? How can she answer the two important questions of the value of her topic to the audience and why would the audience think she is credible?

Chapter 5: Researching Your Speeches

Learning Objectives

After reading this chapter, the student will be able to:

- Explain the difference between primary and secondary sources;
- Understand basic library research;
- Distinguish between reliable and unreliable information on the Internet;
- Access and find reliable information on the Internet;
- Construct a short survey usable for analyzing an audience;
- Conduct short interviews for information for speeches;
- Recognize information that should be cited.

Chapter Preview

5.1 – Research

5.2 – Accessing Information Through a Library

5.3 - Research on the Internet

5.4 - Conducting Your Own Research

5.1 – Research

When preparing to write or speak about a topic, your first step is to gather information. You will need to do research to ensure that you provide your audience with sufficient background information and support your claims.

Doing research involves more than finding a few books or articles on a topic; a researcher's job is to find useful, relevant, and reliable information, which can be challenging. This chapter will help by providing an introduction to research terminology and the research process.

Primary and Secondary Sources

You may hear sources described as either "primary" or "secondary," and understanding this distinction can help you assess what types of information are useful for your various needs.

A **primary source** is one that is original and first-hand. This has different meanings depending on the disciplinary context, but generally refers to the product of someone's original work, such as the results of a scientist's study or an author's novel. You may access published primary sources in introductory college courses like this one, and you will definitely do so as you progress in your discipline. Keep in mind that primary sources are generally factual rather than analysis or interpretation, although not in all cases.

In your research, you will more frequently use **secondary sources**, which are articles, books, and websites that involve analysis or interpretation of primary sources. While a scientific study would be a primary source, a magazine article about the findings of that study would be considered a secondary source.

Whether you use a primary or a secondary source depends on our purpose, topic, audience, and context. If you engage in undergraduate research in your junior or senior year and present at a conference, you will be expected to have some primary research. However, for most of your college work, you will be looking for reliable secondary sources. One way to assess the quality of a secondary source is to look at its references or bibliography. A reliable source will cite other sources to support its claims. Likewise, a well-researched speech will provide support for its argument by using evidence obtained from reliable sources.

Most researchers begin their work by evaluating the current information that exists on their topic. They may look at a combination of primary and secondary sources during this process. Their goal is to find out what is currently known about a topic and where the research may be headed. Students completing a research-based assignment will begin much the same way.

Primary Research

new research, carried out to acquire data first-hand rather from previously published sources to answer specific questions or issues and discover knowledge

Primary Sources

information that is first-hand or straight from the source; information that is unfiltered by interpretation or editing

Secondary Sources

information that is not directly from the first-hand source; information that has been compiled, filtered, edited, or interpreted in some way

5.2 – Accessing Information Through a Library

The library plays an important role for researchers, because materials in libraries have been selected for the information needs of their users. College and university libraries provide resources to support the academic programs of study at their institutions.

The Library Catalog

The library catalog is a good place to begin searching. Since it will allow you to search the library's collection of books, periodicals, and media, you will have access to a lot of material that broadly covers your topic, and the information you find will help you as you work to narrow the scope of your research.

Many libraries have a unique or branded name for their catalog and provide online search functionality. One helpful feature of the catalog's search tool is the ability to sort and refine search results by date, format, author, and other filter options.

Additionally, library catalogs allow users to link to electronic books, videos, and other resources directly. These resources can be quite helpful, since users do not need to come to the library building, nor are these resources available only during library hours.

Databases

You're already familiar with using search engines (like Google), but did you know that these tools only give you access to information that companies and people have shared for free? The content freely available online only represents a fraction of that which actually exists.

A lot of the information that isn't free is protected by paywalls. You may have tried to read an article online, but weren't able to see the full text because you were asked to pay. This can be frustrating when the content is useful for research! Fortunately, you have access to online databases through your library.

Periodicals

works that are published on a regular, ongoing basis, such as magazines, academic journals, and newspapers

Library databases are available 24/7, and provide users with access to the full text of eBooks and articles from **periodicals,** works that are published on a regular, ongoing basis, such as magazines, academic journals, and newspapers. The content in library databases is available because libraries have paid to subscribe to the publications they offer. For the library user, this information is free—but you will have to search the library's databases to access it.

Note that if you are trying to use library databases remotely (not via a wired connection to the library's actual network), such as from home or on a business's free Wi-Fi network, you will probably be asked to log in to verify that you are an authorized user of the library's materials. Because the library has paid to access these subscription resources, they protect access by asking users to verify their status. Your library or instructor can help if you aren't sure how to log in or experience difficulty when trying to do so.

While databases index newspapers and popular magazines, college-level researchers especially benefit from their inclusion of articles published in academic journals. Almost all content in academic journals is **peer-reviewed.** The authors of journal articles are experts in their subject areas, and after having conducted research on their topic, write up the results in an article that they submit for publication to a scholarly journal (a periodical whose target audience is other experts in that disciplinary field).

Peer-review

a review process in which other scholars have read a work of scholarly writing (usually articles, but sometimes books) and evaluated whether it meets the quality standards of a particular publication and/or discipline

Before the editor approves the publication of an article in their journal, they send it to other scholars who are experts in the subject area. The other scholars, peers of the original author, then read the articles and evaluate them according to the standards of that discipline. Only after an article has passed the peer review process can it be published in the academic journal.

Something you may have wondered is whether the terms "scholarly," "peer-reviewed," and "academic" have different meanings when used to describe articles or the journals in which they are published. The answer is no. These terms are used interchangeably.

Historically, academic journals were primarily available in print, but today most readers access them online. When looking at a search results page, it can be challenging to figure out which articles are from popular magazines and which are from scholarly journals. Fortunately, most databases have a filter that lets you limit your results by publication type. As you continue to use the search function in databases, you will notice that it's possible to put additional controls on the displayed results, allowing you to sort and refine.

Filtering your results is just one way to ensure that you find the information you need. Another option is to modify your search technique. The easiest way to do this is to put search phrases in quotation marks. If you're looking for information about attention deficit disorder, using "attention deficit disorder" ensures that the three words stay together in the order in which you have typed them. This can be very helpful to optimize the relevance of your search results. Without the quotation marks, the database will look for the words "attention," "deficit," and "disorder." You can also combine search terms by using Boolean operators (AND, OR, and NOT); try changing the search parameters by using truncation (to find similar words with the same root, such as typing medica* will give you results including medical, medically, medication, medications, etc.); or searching with subject headings. An example of a search using some advanced techniques is shown in Figure 5.1. Figure 5.2 clarifies how different disciplines may categorize primary vs. secondary sources.

Figure 5.1

Discipline	Primary Sources	Secondary Sources
Humanities	Creative works, diaries, letters, interviews, news reporting	Books, articles, textbooks
Sciences	Results of experiments, research, clinical trials	Books, articles, textbooks
Social Sciences	Census data, statistics, results of experiments of human behavior	Books, articles, textbooks

Figure 5.2

Did you know?

Many libraries offer resource sharing services, which allow you to borrow items your library does not have available. The delivery can take a few days, so be sure to order items at least a week before you need them!

You can control your search a great deal, even making it so specific that nothing will be found! For most research topics, however, a basic keyword search will take you far enough. It's only when you aren't finding what you need that you should consider adjusting your search strategy.

Other Library Resources and Services

A library's online search tools allow you to search their extensive holdings. Know that you can (and should) ask for help if you have problems or questions. Remember that librarians are research experts and can help you to find information, select a topic, refine your search, cite your sources, and much more!

5.3 – Research on the Internet

Many of the techniques you use to improve your library searches can help you online too. Keeping phrases together with quotation marks works on many sites, and you can use the minus sign (-) to filter out search terms you'd prefer not be included. Date range filters and other limiters are available too, helping you narrow your search down even further. For example, Advanced Search on Google (Google it!) will give you several filters to narrow your search.

Finding information online is relatively simple, so the challenge researchers face is determining what information is useful and whether it's credible. A quick assessment is easy, and here are a few questions to guide you:

- **Is the information current relative to your needs?** Information in a rapidly-changing field like science or medicine can quickly become outdated. Even social science research is time-sensitive. Laws and demographics can change quickly, and you'll want to be sure the information you're using is up-to-date.
- **Does the information address your topic?** You may not find any single source that directly addresses all facets of your approach to a topic. You can, however, use information from multiple sources to support different parts of your work.
- **Who is the source of information?** The advice of an expert in a subject may be more valuable than the opinion of a layperson. On the other hand, a salesperson may know a lot about their product, but their perspective is informed by their goal of making a sale. With this in mind, you may ask yourself **why was this information created?**

The trustworthiness of information you find on the Internet can be harder yet to discern. While a source may have a current date listed, seem to offer relevant information, and claim to be an expert, it's important to go beyond the information they give about themselves and verify that you can believe that they are honestly representing themselves and the information they offer.

Some advice on how to effectively evaluate online information is offered by Washington State University Professor Michael Caulfield, who suggests doing the following:

- **Check for previous work:** Look around to see if someone else has already fact-checked the claim or provided a synthesis of research. Dubious claims can quickly be debunked with a Google search. Some websites that are dedicated to fact-checking include FactCheck.org, Politifact, and Snopes. The first two are focused on political claims, while the third addresses stories from various sources.

- **Go upstream to the source:** Go "upstream" to the source of the claim. Most web content is not original. Get to the original source to understand the trustworthiness of the information. You can achieve this by identifying where the information originated. If an article is describing a scientific study, tracking down the original study may reveal that its significant findings weren't accurately represented.
- **Read laterally:** Once you get to the source of a claim, read what other people say about the source (publication, author, etc.). The truth is in the network. While some sources may claim to be experts in their subject areas, it may turn out that other experts in the field consider that source questionable.
- **Circle back:** If you get lost, hit dead ends, or find yourself going down an increasingly confusing rabbit hole, back up and start over knowing what you know now. You're likely to take a more informed path with different search terms and better decisions. If you feel that you are overwhelmed by the amount of information, or can't tell if sources are actually still relevant to your topic, it might be time to start over, or seek assistance.

There are many "tests" or "sets of criteria" that you can find in textbooks and on websites for deciding if a website is reliable. Words and concepts such as currency, authority, accessing only certain domain names (.org or .edu as opposed to .com), and inclusion of a bibliography or references section are common. Another is writing style: does the writing style show bias (such as use of name-calling or loaded language) or poor grammar and editing? These are all good signs that your site may have an agenda beyond fair presentation of facts. However, your site may seem to pass muster on first sight but not really provide what you need. That is why we have included the advice from Dr. Caulfield here. For more information on this topic, check out:

Source 1

Source 2

Source 3

One common source that many students have questions about using is Wikipedia. Most of us use Wikipedia or similar sites to look up the answers to pressing questions such as "Was Val Kilmer in the film Willow?" or "When is the next solar eclipse?" However, it is unlikely that your instructor will be satisfied with your using evidence from Wikipedia (or other Wiki-type sites).

There are a couple of reasons for this. One is that Wikipedia is, like a dictionary, a basic reference source. Like a printed encyclopedia, it is used for basic or general information about a topic, but this means that it is not suitable for serious college-level research. Additionally, because anyone on Wikipedia (or any Wiki site) can update information, there is no guarantee that what you read will be up-to-date or correct. While Wikipedia and its editors make every effort to maintain the accuracy of entries, with millions of pages on the site, that isn't always possible. Sometimes Wikipedia pages display inaccurate information, including hoax articles or prank edits. These are typically corrected quickly by editors who notice a change has been made and fact-check to verify whether the information is true.

When it comes down to it, Wikipedia is a good place to go to obtain basic information or general knowledge about your subject. You can use the references at the bottom of the page (if there are any) to look for information elsewhere. But saying to an audience, "my source for the information in this speech is Wikipedia" will probably do little to convince your audience that you are knowledgeable and have done adequate research for the speech.

Keeping in mind the considerations discussed in this section will help you select online sources for use in your work. They will also help you as you navigate the breadth of information on- and offline in your daily life.

5.4 – Conducting Your Own Research

Up to this point, we have discussed finding sources (both primary and secondary) that have been published. It is also possible for you to use some truly firsthand information in your speeches by conducting your own primary research.

Surveys

One type of primary research you can use is surveys. Your instructor may ask you to construct a short survey to learn something about your audience before, for example, a persuasive speech. A survey can be helpful if the questions are well-written and if the survey is not too long.

For the most part, a survey should use objective questions. That means questions with a few predetermined answers for the survey-takers to choose from, such as multiple-choice, true-false, I agree/Neutral/I disagree, or yes-no. If the researcher wants to construct a multiple choice question, he or she must try to provide all the reasonable options.

For example, if a student wanted to give a speech about why consumers should not buy gas with ethanol, and used this question:

What grade of gas do you buy for your car? Regular Medium High Octane/ Premium

The survey writer left out the option of diesel, and failed to account for students who don't own or drive a car, who are unsure what grade of gasoline they buy, or who buy more than one grade of gasoline.

Another misstep to avoid is asking open-ended questions. If you wanted to know what grocery store in the area your audience patronized, this question would not be ideal:

At which grocery store does your family shop?

____

This alternate version would be more useful and easy to interpret:

At which of these grocery stores does your family shop?

- Food City
- Target
- Publix
- Kroger
- Save-a-Lot
- Walmart
- Shoprite
- Other: ____________________________

Allowing the people taking your survey to select more than one of the responses is best, since few people shop at just one store. Or you could phrase the question, "At which of these grocery stores does your family spend most of its money?" In that case, there would only be one answer, and it would tell you more specific information.

The criteria for what constitutes a "short" survey are fluid, but five questions would probably be enough to let you know what you need. A survey taker might become tired of answering a long list of questions. Other things to keep in mind when writing questions are to avoid using too vague or too personal questions, because respondents may not know how or may not want to answer. Furthermore, to get honest responses, it helps to write questions in an unbiased way. "Do you favor raising the minimum wage in our state to $15.00 per hour?" is more balanced than "Do you believe that business owners in our state should be required to treat their employees better by having to raise their minimum wage to a more reasonable and fair $15.00 per hour?" You also would not want to insult your survey takers with questions such as "Do you agree that all math majors are antisocial?"

Finally, you will administer the survey. There are many free online tools for surveys; two popular options are Survey Monkey and Google Forms. These are easy to use and helpful for short surveys (you might need to pay a fee for longer surveys, or to send surveys to a large group of people). You can also conduct surveys in person, but that takes longer and would not be anonymous, meaning people may be less likely to answer honestly. Finally, your instructor may ask you to make paper copies and pass them around class.

You can use a variety of means to conduct surveys. Using surveys is valuable because knowing your audience's level of knowledge and their attitudes about your topic ahead of time can be helpful in creating an audience-centered speech.

Interviews

You may also benefit from conducting an interview with a person who is knowledgeable about your topic, such as a professional with educational and career credentials in their field. Using a first-hand interview will add a great deal of credibility to your speech, if done correctly. For example, if you are going to give a speech about the effects of the No Child Left Behind policy or the Common Core standards, it makes sense to talk to an elementary school principal for their knowledge and expertise on the issue.

Here are some valuable tips:

1. Do the interview after you have read some published sources on the topic, not before. You should have a good understanding of the basic issues involved.
2. Choose the right person: someone who has first-hand knowledge of the topic, is available, and is willing to be interviewed.
3. Make an appointment with the interviewee, and arrive on time.
4. Assume that the person you are interviewing is busy and cannot give you lots of time. This assumption may be wrong, but it's better to go in with the expectation of limited time than to expect the person to speak with you for an hour.
5. Prepare your questions in advance and have your questions in a logical order. Do not say, "I have to give a speech on _____. What can you tell me about it?"
6. Ask the person for information you cannot get from other sources. The interviewee may not know national statistics off the top of their head. They will know about their daily experience with the topic.
7. Be sure not to ask inappropriate, proprietary, or embarrassing questions. Your interviewee should know that it's okay for them to refuse to answer if they are not comfortable.
8. Finally, write the person a thank you note or email afterward. They have done you a big favor, and expressing your gratitude is a courteous gesture. It is also valuable to networking. Someday, your interviewee may be in the position to offer you a job.

What to Do With All These Sources

Once you have found your sources, you will start by reading them. Taking notes as you work will help you identify notable themes and make connec-

On citation:

The field of communication uses APA (American Psychological Association) format, also used in most social sciences. Your instructor may allow you to use MLA (Modern Language Association) instead, which is used in English classes. The Online Writing Lab for Purdue University (https://www.owl.english.purdue.edu) is a great resource.

When using automatically generated citations, be sure to proof-read. As helpful as computers are, they are not infallible!

tions between your sources. **Be sure to keep good track of where you get information as you work so you can cite it!**

Citation is an integral part of academic work. Since research builds on the work of others, acknowledging those who contributed is essential to academic integrity. The format of your citations will depend on the disciplinary context, because there are many styles. Students should check which citation style their instructor requires, and find out if there are requirements for the type and/or number of sources as well.

You might wonder if you should cite every piece of information you find and use in your work. Some information is considered "common knowledge," and if it is, it usually does not have to be cited. Usually we think of this as the general kind of historical or scientific information found in encyclopedias, such as that water freezes at 32 degrees Fahrenheit. But common knowledge goes a little further. Generally, if over half of the sources you're using have the same piece of information, you can consider that common knowledge. What you should cite is unique knowledge, information you find in one source.

A better approach, however, is to find out the original source of the "common knowledge." For example, if you were researching "sexual harassment" and found the common legal definition in all your sources, you should find out the original source of that legal definition rather than considering it "common knowledge." Citing its original source is important both for ethical reasons and credibility reasons.

Conclusion

This chapter has covered a lot of information that will be useful to you in your public speaking class as well as other classes. Having a strong research foundation will give your speech interest and credibility. This chapter has shown you how to access information and also how to find reliable information and evaluate it.

Chapter 6: Organizing and Outlining Your Speech

Learning Objectives

After studying this chapter, the student will be able to:

- Explain why organization is necessary and valuable to public speaking;
- Differentiate the different types of organizational patterns;
- Choose an organizational pattern that is most logical to the speech's specific purpose;
- Construct an outline for an extemporaneous speech;
- Create connective statements that will help the audience understand the logic and structure of a speech.

Chapter Preview

6.1 – Why We Need Organization in Speeches

Have you had this experience? You have an instructor who is easy to take notes from because they help you know the main ideas and gives you cues as to what is most important to write down and study for the test. And then you might have an instructor who tells interesting stories, says provocative things, and leads engaging discussions, but you have a really hard time following where the instruction is going. If so, you already know that structure makes a difference for your own listening and learning. In this chapter we will examine why that is true and how you can translate that type of structure to your own speeches.

Significant psychological and communication research has been done about how an audience needs and desires clear organization in a speech as they listen. Sources on how audiences need organization are listed in the references at the end of the book, but they are summarized here.

First, as we listen, we have limits as to how many categories of information we can keep in mind. You have probably heard that this number of items or categories is seven, or as one source says, "seven plus or minus two" (Miller, 1956; Gabriel and Mayzner, 1963; Cowan, Chen, & Rouder, 2004). In public speaking, to be on the safe side, the "minus two" is advised: in other words, you should avoid having more than five main points in a speech, and that would only be for a speech of greater length where you could actually support, explain, or provide sufficient evidence for five points.

For most speeches that you would give in class, where you have about 5-7 minutes, three points is probably safe territory, although there could be exceptions, of course. It is also acceptable for short speeches to just have two main points, **if doing so supports your specific purpose**. That last phrase is bolded for emphasis because ultimately, your organization is going to depend on your specific purpose.

Secondly, the categories of information should be distinct, different, and clear. You might think about organization in public speaking as having three steps. These steps are *grouping*, *labeling*, and *ordering* (putting into a good order). We will return to the order of parts and labeling sections of the speech later in the chapter. Before you can label your main points clearly or put them in the right order, you have to group your information.

Finally, because your audience will understand you better and perceive you as organized, you will gain more credibility as a speaker if you are organized, assuming you also have credible information and acceptable delivery (Slagell, 2013; Sharp & McClung, 1966). Yun, Costantini, and Billingsley (2012) also found a side benefit to learning to be an organized public speaker: your writing skills will improve, specifically your organization and sentence structure. This was no surprise to one of the authors, whose students often comment that they were able to organize their essays and papers for other classes much better after learning good organization principles for speaking.

Grouping

Here we might use the analogy of having a yard sale at your home, something you might have done or helped a family member to do. The first step, before putting up signs or pricing items, is to go through your closets and garage and creating "piles" of items: what you want to sell, what should probably just be discarded, what you want to keep but store elsewhere, what you might want to give away. Then you take the "sell" pile and separate it into categories such as children's items, tools, kitchen items, furniture, etc. This second phase of sorting items is so you can put them outside on your lawn or driveway in a way people expect to see items and would be more likely to buy. You would probably not sort items by color or size, although you could. It's just that your customers are not looking for "blue" items or "big" items as much as they are looking for kitchen items, baby clothes, or furniture.

One of the authors frequently does the following exercise in class. She has all the students take some object from their pocket, purse, or backpack and place it on a table at the front of the room. (It's interesting what gets put on the table!). Then she has the students gather around and look at the items and "group them"–put them into categories, with each group having at least two items and all items being put in some group. Afterward, she gets the different grouping schema and discusses them. Of course, most of the groups are "correct," even if just based on color. However, she then asks, "If you had to communicate to a classmate who is absent what is on the table, which schema or grouping pattern would you use?" The point is that grouping can be done on the basis of many characteristics or patterns, but some are clearer and better for communicating. By the way, the "functionality" pattern (what the items are used for) usually wins.

Researchers have found that "chunking" information, that is, the way it is grouped, is vital to audience understanding, learning, and retention of information (Beighly, 1954; Bodeia, Powers, & Fitch-Hauser, 2006; Whitman & Timmis, 1975; Daniels & Whitman, 1981). How does this work in practice? When you are doing your research, you look at the articles and websites you read and say, "That information relates to what I read over here" and "That statistic fits under the idea of . . ." You are looking for similarities and patterns. That is exactly what you do when you group anything, such as the items at a yard sale, where you group according to customer interest and purpose of the items. Finally, if a piece of information you found doesn't fit into a group as you do your research, it may just not belong in the speech. It's what we would call "extraneous."

A good example of this principle is if you are doing a demonstration speech. It may or may not be required in your class but is the kind of speech you may be called upon to do in your future work. For example, a nurse may be teaching patients how to do self-care for diabetes, or a computer trainer may be showing how to use software. The temptation is to treat the procedure as a list of steps, which may number as many as twenty or thirty steps.

There are very few times we can remember a list of twenty or thirty items. Yes, you learned the alphabet of 26 letters when you were a child, or all the state capitals, but you have probably forgotten how long it took. Plus, you probably learned a song to help with the alphabet, and you also did not understand the point of the alphabet; it was just something you did with other children or to please your parents. In the case of the state capitals, you probably used flashcards or memory aids.

Adult learning and listening is different. We need information "chunked" or grouped into manageable categories. So, instead of listing twenty or thirty discrete steps in the process you are demonstrating or explaining, you would want to group the steps into three to five logical categories to help the audience's reception and retention of the message, using the separate minor steps as "subpoints."

6.2 - Patterns of Organization

At this point, then, you should see how much your audience needs organization. You also know that as you do research, you will group together similar pieces of information from different sources in your research. As you group your research information, you will want to make sure that your content is adhering to your specific purpose statement and will look for ways that your information can be grouped together into categories.

At this point we will address the third step of organization, *ordering*, and return to *labeling* later. However, in actually composing your speech, you would want to be sure that you name or label your groups of ideas and content clearly for yourself and then even more clearly for your audience. Labeling is an iterative process, which means you may "tweak" how you label your main points for clarity as you progress in the speech.

Interestingly, there are some standard ways of organizing these categories, which are called "patterns of organization." In each of the examples below, you will see how the specific purpose gives shape to the organization of the speech and how each one exemplifies one of the six main organizational patterns. In each example, only the three to five main sections or "points" (Roman numerals) are given, without the other essential parts of the outline, for the sake of space. Keep in mind your instructor will want more detail.

Please note that these are simple, basic outlines for example purposes, and your instructor will, of course, expect much more content from the outlines you submit for class.

Chronological

Specific Purpose: To describe to my classmates the four stages of rehabilitation in addiction recovery.

I. The first stage is acknowledging the problem and entering treatment.
II. The second stage is early abstinence, a difficult period in the rehabilitation facility.
III. The third stage is maintaining abstinence after release from the rehab facility.
IV. The fourth stage is advanced recovery after a period of several years.

The example above uses what is termed the **chronological pattern of organization**. Chronological always refers to time order. Since the specific purpose is about stages, it is necessary to put the four stages in the right order. It would make no sense to put the fourth stage second and the third stage first. However, chronological time can be long or short. If you were giving a speech about the history of the Civil Rights Movement, that period would cover several decades; if you were giving a speech about the process of changing the oil in a car, that process takes less than an hour. The process described in the speech example above would also be long-term, that is, one taking several months or years. The commonality is the order of the information.

Chronological pattern

an organizational pattern for speeches in which the main points are arranged in time order

In addition, chronological speeches that refer to processes can be given for two reasons. First, they can be for understanding. The speech about recovery is to explain what happens in the addiction recovery process, but the actual process may never really happen to the audience members. That understanding may also lead them to more empathy for someone in recovery. Second, chronological or process speeches can be for action and instruction. For a speech about changing the oil in a car, your purpose is that the audience could actually change the oil in their cars after listening to the speech.

One of the problems with chronological speeches is, as mentioned before, that you would not want just a list of activities. It is important to “chunk” the information into three to five groups so that the audience has a framework. For example, in a speech about the history of the Civil Rights Movement, your “grouping” or “chunking” might be:

I. The movement saw African-Americans struggling for legal recognition before the Brown v. Board of Education decision.
II. The movement was galvanized and motivated by the Montgomery

Bus Boycott.

III. The movement saw many of its goals met in the Civil Rights Act of 1965.

It would be easy in the case of the Civil Rights Movement to list the many events that happened over more than two decades, but that could be overwhelming for the audience. In this outline, the audience is focused on the three events that pushed it forward, rather than the persons involved in the movement. You could give a speech with a focus on people, but it would be different and probably less chronological and more topical (see below).

We should say here that, realistically, the example given above is still too broad. It would be useful, perhaps, for an audience with almost no knowledge of the Civil Rights Movement, but too basic and not really informative for other audiences. Just one of the Roman numeral points would probably be a more specific focus.

Spatial

Spatial pattern

an organizational pattern for speeches in which the main points are arranged according to movement in space or direction

You can see that chronological is a highly-used organizational structure, since one of the ways our minds work is through time-orientation—past, present, future. Another common thought process is movement in space or direction, which is called the **spatial pattern**. For example:

Specific Purpose: To explain to my classmates the three regional cooking styles of Italy.

I. In the mountainous region of the North, the food emphasizes cheese and meat.

II. In the middle region of Tuscany, the cuisine emphasizes grains and olives.

III. In the southern region and Sicily, the diet is based on fish and seafood.

In this example, the content is moving from northern to southern Italy, as the word “regional” would indicate. Here is a good place to note that grouping or “chunking” in a speech helps simplicity, and to meet the principle of KISS (Keep It Simple, Speaker). If you were to actually study Italian cooking in depth, sources will say there are twenty regions. But “covering” twenty regions in a speech is not practical. While the regions would be distinct for a “foodie” or connoisseur of Italian cooking, for a beginner or general audience, three is a good place to start. You could at the end of the speech note that more in-depth study would show the twenty regions, but that in your speech you have used three regions to show the similarities of the twenty regions rather than the small differences.

For a more localized example:

Specific Purpose: To explain to my classmates the layout of the White House.

I. The East Wing includes the entrance ways and offices for the First Lady.
II. The most well-known part of the White House is the West Wing.
III. The residential part of the White House is on the second floor.

(The emphasis here is the movement a tour would go through.)

For an even more localized example:

Specific Purpose: To describe to my Anatomy and Physiology class the three layers of the human skin.

I. The outer layer is the epidermis, which is the outermost barrier of protection.
II. The second layer beneath is the dermis.
III. The third layer closest to the bone is the hypodermis, made of fat and connective tissue.

The key to spatial organization is to be logical in progression rather than jumping around, as in this example:

I. The Native Americans of Middle Georgia were primarily the Creek nation.
II. The Native Americans of North Georgia were of the Cherokee tribe nation.
III. The Native Americans of South Georgia were mostly of the Hitchiti and Oconee tribes.

It makes more sense to start at the top (north) of the state and move down (south) or start at the bottom and move up rather than randomly discuss unconnected areas.

Topical/Parts of the Whole

The topical organizational pattern is probably the most all-purpose in that many speech topics could use it. Many subjects will have main points that naturally divide into "types of," "kinds of," "sorts of," or "categories of." Other subjects naturally divide into "parts of the whole." However, as mentioned previously, you want to keep your categories simple, clear, distinct, and at five or fewer.

Specific Purpose: To explain to my freshmen students the concept of SMART goals.

I. SMART goals are specific and clear.
II. SMART goals are measurable.
III. SMART goals are attainable or achievable.
IV. SMART goals are relevant and worth doing.
V. SMART goals are time-bound and doable within a time period.

Specific Purpose: To explain the four characteristics of quality diamonds.

I. Valuable diamonds have the characteristic of cut.
II. Valuable diamonds have the characteristic of carat.
III. Valuable diamonds have the characteristic of color.
IV. Valuable diamonds have the characteristic of clarity.

Specific Purpose: To describe to my audience the four main chambers of a human heart.

I. The first chamber in the blood flow is the right atrium.
II. The second chamber in the blood flow is the right ventricle.
III. The third chamber in the blood flow is the left atrium.
IV. The fourth chamber in the blood flow and then out to the body is the left ventricle.

At this point in discussing organizational patterns and looking at these examples, two points should be made about them and about speech organization in general.

First, you might look at the example about the chambers of the heart and say, "But couldn't that be chronological, too, since that's the order of the blood flow procedure?" Yes, it could. There will be times when a specific purpose could work with two different organizational patterns. In this case, it's just a matter of emphasis. This speech is emphasizing the anatomy of the heart; if the speech's specific purpose were "To explain to my classmates the flow of blood through the chambers of the heart," the organizational pattern would be chronological but very similar. However, since the blood goes to the lungs to be oxygenated before coming back to the left atrium, that might alter the pattern some.

Another principle of organization to think about when using topical organization is "climax" organization. That means putting your strongest argument or most important point last when applicable. For example:

Specific purpose: To defend before my classmates the proposition that capital punishment should be abolished in the United States.

I. Capital punishment does not save money for the justice system.
II. Capital punishment does not deter crime in the United States historically.
III. Capital punishment has resulted in many unjust executions.

In most people's minds, "unjust executions" is a bigger reason to end a practice than the cost, since an unjust execution means the loss of an innocent life and a violation of our principles. If you believe Main Point III is the strongest argument of the three, putting it last builds up to a climax.

Cause/Effect Pattern

If the specific purpose mentions words such as "causes," "origins," "roots of," "foundations," "basis," "grounds," or "source," it is a causal order; if it mentions words such as "effects," "results," "outcomes," "consequences," or "products," it is effect order. If it mentions both, it would of course be cause/effect order. This example shows a cause/effect pattern:

Specific Purpose: To explain to my classmates the causes and effects of schizophrenia.

I. Schizophrenia has genetic, social, and environmental causes.
II. Schizophrenia has educational, relational, and medical effects.

It should be noted, however, that a specific purpose like this example is very broad and probably not practical for your class speeches; it would be better to focus on just causes or effects, or even just one type of cause (such as genetic causes of schizophrenia) or one type of effect (relational or social). These two examples show a speech that deals with causes only and effects only, respectively.

Specific Purpose: To explain to my fellow Biology 1107 students the origin of the Ebola epidemic in Africa in 2014.

I. The outbreak began in March 2014 in Guinea with the death of one-year-old child who played in a tree with infected bats.
II. The virus next spread to Sierra Leone and Liberia.
III. In Fall of 2014 it spread to the U.S. and Europe by travelers from Liberia.

Specific Purpose: To describe to my classmates the effects of a diagnosis of autism on a child's life.

I. An autism diagnosis will affect the child's educational plan.
II. An autism diagnosis will affect the child's social existence.
III. An autism diagnosis will affect the child's family relationships.

Problem-Solution Pattern

The problem-solution pattern will be explored in more depth in the chapter on Persuasive Speaking because that is where it is used the most. Then, we will see that there are variations on it. The principle behind problem-solution pattern is that if you explain a problem to an audience, you should not leave them hanging without solutions. Problems are discussed for understanding *and* to do something about them.

Additionally, when you want to persuade someone to act, the first reason is usually that something is wrong! Even if you wanted your friends to go out to get some dinner, and they have recently eaten, you will probably be less successful because there is no problem for them—they are not hungry. Then you would have to come up with a new problem, such as you will miss their presence, which they may or may not see as a problem for them.

In another real-life example, let's say you want the members of the school board to provide more funds for music at the three local high schools in your county. What is missing because music or arts are not funded? What is the *problem*?

Specific Purpose: To persuade the members of the school board to take action to support the music program at the school.

I. There is a problem with eliminating extracurricular music programs in high schools.
   A. Students who do not have extracurricular music in their lives have lower SAT scores.
   B. Schools that do not have extracurricular music programs have more gang violence and juvenile delinquency.
   C. Our students have lower SAT scores than student in Smith County to our north.
II. The solution is to provide $200,000 in the budget to sustain extracurricular music in our high schools.
   A. $120,000 would go to bands.
   B. $80,000 would go to choral programs.

Of course, this is a simple outline and you would need to provide evidence to support the arguments, but it shows how problem-solution works. Psychologically, it makes more sense to use problem-solution rather than solution-problem. The audience will be more motivated to listen if you address needs, deficiencies, or problems in their lives rather than giving them solutions first.

Problem-Cause-Solution Pattern

A variation of the problem-solution pattern, and one that sometimes requires more in-depth exploration of an issue, is the "problem-cause-solution" pattern. If you were giving a speech on future extinction of certain animal species, it would be insufficient to just explain that numbers of species are about to become extinct. Your second point would logically have to explain the cause behind this happening. Is it due to climate change, some type of pollution, encroachment on habitats, disease, or some other reason? In many cases, you can't really solve a problem without first identifying what caused the problem. This is similar to the organizational pattern called Monroe's Motivated Sequence (German, Gronbeck, Ehninger & Monroe, 2012), which will be fully explained in Chapter 13. The Monroe's Motivated Sequence requires a discussion of cause to create a logical speech.

Specific Purpose: To persuade my audience that the age to obtain a driver's license in the state of Georgia should be raised to 18.

I. There is a problem in this country with young drivers getting into serious automobile accidents leading to many preventable deaths.
II. One of the primary causes of this is younger drivers' inability to remain focused and make good decisions due to incomplete brain development.
III. One solution that will help reduce the number of young drivers involved in accidents would be to raise the age for obtaining a driver's license to 18.

Some Additional Principles of Organization

It is possible that you may use more than one of these organizational patterns within a single speech. For example, the main points of your speech could be one organizational pattern and the subpoints a different one. In the spatial example above about the Native American nations of Georgia, the subpoints might be chronological (emphasizing their development over time), or they could be topical (explaining aspects of their culture).

You should also note that in all of the examples to this point (which have been kept simple for the purpose of explanation), each main point is relatively equal in emphasis; therefore, the time spent on each should be equal as well. While you are not obliged to spend exactly the same amount of time on each main point, the time spent (and the importance of the main point) should be about the same. You would not want your first Main Point to be 30 seconds long, the second one to be 90 seconds, and the third 3 minutes. For example:

Parallelism

the repetition of grammatical structures that correspond in sound, meter, and meaning

Specific Purpose: To explain to my classmates the rules of baseball.

I. Baseball has rules about equipment.
II. Baseball has rules about numbers of players.
III. Baseball has rules about play.

Main Point II is not really equal in importance to the other two. There is a great deal you could say about the equipment and even more about the rules of play, but the number of players would take you about ten seconds to say. If Main Point II were "Baseball has rules about the positions on the field," that would make more sense and be closer in level of importance to the other two.

To give another example, let's say you want to give a commemorative (or tribute) speech about a local veteran whom you admire.

I. James Owens is an admirable person because he earned the Silver Star in the Korean War.

II. James Owens is an admirable person because he served our community as a councilman for 25 years.
III. James Owens is an admirable person because he rescued five puppies that were abandoned in his backyard.

Although Main Point III is a good thing to do, it's really not equal to Main Points I and II in importance or in the amount of time you would need to spend on it.

Earlier in the chapter, we said that organizing a speech involves *grouping, labeling, and ordering*. Let's address **labeling here**. You will also notice that in most of the examples so far, the main points are phrased using a similar sentence structure. For example, "The first chamber in the blood flow is…" "The second chamber in the blood flow is…" This simple repetition of sentence structure is called **parallelism**, a technique useful for speakers and helpful for the audience in remembering information. It is not absolutely necessary to use it and will not always be relevant, but parallelism should be used when appropriate and effective.

In relation to the way each main point is written, notice that they are full grammatical sentences, although sometimes short and simple. For purposes of preparation, this is a good habit, and your instructor will probably require you to write your main points in full sentences. Your instructor may also expect you to write your subpoints in complete sentences as well, but he or she will discuss that with you.

Finally, in the way you phrase the main points, be sure they are adequate labeled and clearly explain your content. Students are often tempted to write main points as directions to themselves, "Talking about the health department" or "Mention the solution." This is not helpful for you, nor will your instructor be able to tell what you mean by those phrases. "The health department provides many services for low-income residents" says something we can all understand.

We have included examples of outlines at the ends of chapters 12, 13, and 15. We have tried to give examples of different kinds of formats, but individual instructors prefer specific formats for outlines. Your instructor should give you examples of how they want the outline to be developed and formatted, and you should follow their directions.

6.3 – Connective Statements

At this point, you may be thinking that preparing for public speaking does not always follow a completely linear process. In writing the specific purpose statement, you might already have a predetermined structure, and if so, the central idea or thesis sentence flows simply from the specific purpose statement and structure. In other instances, the process may not be as direct and you will need to think more deeply about the best way to organize your speech and write your central idea. Some of the examples shown above, such as the one about the chambers of the heart, fall into the "easy-to-follow" category, but others, such as the development of the Civil Rights movement, would be less easy to follow.

Also at this point, we have worked on the core of the speech: the purpose, the main idea or thesis, and the key main points, also referred to as "Roman numerals" because traditional outline format uses I. through V. for them. You will notice that we have not addressed the introduction or the conclusion. You will find that information in Chapter 8. That information is in a separate chapter and placed later because it is important and needs special emphasis, not because it is unimportant. Basically, you cannot write an introduction if you do not know what you are introducing. For that reason, even if you are tempted to write your introduction first, you should probably wait until the "core" or "body" of your speech is fairly solid in your mind. The same is true of the conclusion samples discussed in Chapter 8.

However, there is one aspect beyond the introduction and conclusion that you should prepare and not leave to chance or "ad lib" during the speech. (In fact, you really should not leave anything to chance or "ad lib" in this stage of your development as a public speaker.) That aspect is the connective statements, the subject of the next section.

Connectives

a phrase or sentence that connects various parts of a speech and shows the relationship between them

Connectives or "connective statements" are broad terms that encompass several types of statements or phrases. They are generally designed to help "connect" parts of your speech to make it easier for audience members to follow. Connectives are tools that add to the planned redundancy, and they are methods for helping the audience listen, retain information, and follow your structure. In fact, it is one thing to have a well-organized speech. It is another for the audience to be able to "consume" or understand that organization.

Connectives in general perform a number of functions:

- Remind the audience of what has come before
- Remind the audience of the central focus or purpose of the speech
- Forecast what is coming next
- Help the audience have a sense of context in the speech—where are we?
- Explain the logical connection between the previous main idea(s) and next one or previous subpoints and the next one
- Explain your own mental processes in arranging the material as you have
- Keep the audience's attention through repetition and a sense of movement

Connectives can include "internal summaries," "signposting," "internal previews" or "bridging statements." Each of these terms all help connect the main ideas of your speech for the audience, but they have different emphases and are useful for different types of speeches.

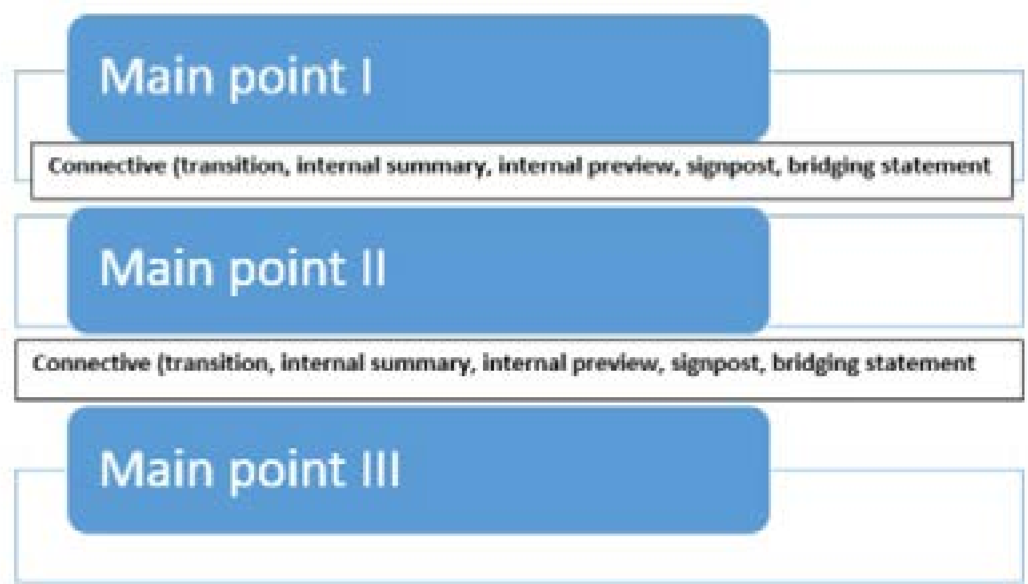


Figure 6.1 - Visual of Connectives

Types of connectives and examples

Internal summaries emphasize what has come before and remind the audience of what has been covered.

> *"So far I have shown how the designers of King Tut's burial tomb used the antechamber to scare away intruders and the second chamber to prepare royal visitors for the experience of seeing the sarcophagus."*

Internal previews let your audience know what is coming up next in the speech and what to expect with regard to the content of your speech.

> *"In this next part of the presentation I will share with you what the truly secret and valuable part of the King Tut's pyramid: his burial chamber and the treasury."*

Transitions serve as bridges between seemingly disconnected (but related) material, most commonly between your main points.

> *"After looking at how the Cherokee Indians of the North Georgia mountain region were politically important until the 1840s and the Trail of Tears, we can compare their experience with that of the Indians of Central Georgia who did not assimilate in the same way as the Cherokee."*

Internal summaries

a type of connective that emphasizes what has come before and reminds the audience of what has been covered

Internal previews

a type of connective that emphasizes what is coming up next in the speech and what to expect with regard to the content

Transitions

a type of connective that serves as a bridge between disconnected (but related) material in a speech

At a bare minimum your transition is saying, "Now that we have looked at (talked about, etc.) X, let's look at Y."

Signposts emphasize the physical movement through the speech content and let the audience know exactly where they are. Signposting can be as simple as "First," "Next," "Lastly" or using numbers such as "First," "Second," Third," and "Fourth." Signposts can also be lengthier, but in general signposting is meant to be a brief way to let your audience know where they are in the speech. It may help to think of these like the mile markers you see along interstates that tell you where you are or like signs letting you know how many more miles until you reach your destination.

Signposts

a type of connective that emphasizes physical movement through the speech content and lets the audience know exactly where they are; commonly uses terms such as First, Second, Finally

> *"The second step of baking chocolate chip cookies is to combine your ingredients in the recommended way."*

Bridging statements emphasize moving the audience psychologically to the next step.

Bridging statements

a type of connective that emphasizes moving the audience psychologically to the next part of a speech

> *"I have mentioned two huge disadvantages to students who don't have extracurricular music programs. Let me ask: Is that what we want for your students? If not, what can we do about it?"*

There is no standard format for connectives. In any speech there would be multiple ways to help the audience move with you, understand your logic, keep their attention, and remind them of where they have been and where they are going. However, there are a few pieces of advice to keep in mind about connectives.

First, connectives are for connecting. They are *not* for providing evidence. Save statistics, stories, examples, or new factual information for the supporting points of the main ideas of the speech. Use the connectives for the purposes listed above (review, psychological emphasis, etc.) not to provide new examples, facts, or support.

Second, remember that connectives in writing can be relatively short—a word or phrase. In public speaking, connectives need to be a sentence or two. When you first start preparing and practicing connectives, you may feel that you are being too obvious with them and they are "clunky." Some connectives may seem to be hitting the audience over the head with them like a hammer. While it is possible to overdo connectives, and we have heard speakers do so, it is less likely than you would think. The audience will appreciate them, and as you listen to your classmates' speeches, you will become aware of when they are present and when they are absent. Lack of connectives results in hard-to-follow speeches where the information seems to come up unexpectedly or the speaker seems to jump to something new without warning or clarification.

The third piece of advice is that your instructor may want you to include connectives on your outlines in some way to help you start thinking about them. More experienced public speakers have developed the ability to think of transitions, internal previews and summaries, and signposts on the spot, but that skill takes many years to develop.

Fourth, you will also want to vary your connectives and not use the same one all the time. A popular transitional method is the question, such as:

> *"Now that you know what was in the first chamber of the King Tut's tomb, you are probably asking, what is in the second tomb? I am glad you asked."*

While this method can occasionally be clever, usually it is not; it is just annoying. The audience didn't ask, so you don't want to put words in their mouths. Or this:

> *"The first, outer layer of the skin is the epidermis, the protection for what lies beneath. But what does lie beneath the epidermis?"*

You should also want to avoid the word "so" too much or repeatedly.

Fifth, as we will discuss in Chapter 9 on visual aids, novice speakers tend to think that use of slides, such as PowerPoint, eliminates the need for connectives. "The slide changed, so I don't need a transition" is the thinking. Please do not get into this pattern. Just changing a slide is not a transition and does not help the audience understand your flow of ideas. You need oral connectives, too.

Finally, up to this point we have only discussed connectives between the main points. In reality, you will want to think in terms of connectives between any list of subpoints. For example, going back to the example Problem-Solution speech about music in the high schools, you would want a shorter connecting phrase between Subpoint A and B under Main Point I.

> *"Not only do students without band or choir have lower standardized college test scores, they get involved in more unhealthy activities."*

Admittedly, preparing connectives between subpoints is more difficult, but you also want to avoid jumping to the next idea without warning.

6.4 – Outlining

For the purposes of this class, there are two primary types of outlines that we will discuss: preparation outlines and speaking outlines.

Preparation Outlines

Preparation outlines are comprehensive outlines that include all of the information in your speech. This is also most likely the outline that you will be required to turn in to your instructor on the days you give your speeches or in some cases, several days before you give the speech in class. Each instructor of public speaking has a slightly different method for approaching outlining. The examples given here are variations, so please attend to the exact specifications that your instructor may require.

Some instructors require students to label parts of the introduction, for example with "Attention getter" and "Credibility," and some like the introduction to have Roman numeral points. Some may want the central idea statement underlined. Some versions of outlines consider the introduction Main Point I, and the conclusion the last main point. Some will expect all units to be full sentences, and some will require full sentences in the main points only. However, there are some parts of an extemporaneous speech outline that are always present: the specific purpose, the introduction, the central idea statement and preview, the speech body with clearly labeled units, the connectives, and the conclusion.

You may wonder, "What's the deal with outlines in speech class? Why can't I just write out my speech in essay form?" There are good reasons for your instructor's insistence on an outline, and your instructor may respond negatively if you hand in an essay instead of an outline.

In Chapter 11, which is on delivery, we look at the concept of extemporaneous speaking versus impromptu, manuscript, and memorized speeches. Most public speaking instructors in the United States focus their classes on extemporaneous speaking. Extemporaneous speaking requires a well-prepared outline. The outline requires you to clearly designated each part of the speech and use a system where the main ideas are distinct from the supporting, subordinate, or "smaller ideas." Usually this is down with indentation to the left and certain symbols for each unit. If you have to edit the speech for time or for a particular audience, it's much easier to subtract or add when you know the relative importance of the idea.

You should think of the outline as the blueprint for your speech. It is **not** the speech—that is what comes out of your mouth in front of the audience. The outline helps you prepare it just as the blueprint guides the building of the house. You do not live on a blueprint, but in a house built by a blueprint.

Speaking Outlines

It should be clear by now that the preparation outline is something you are moving away from as you practice your speech and get ready for the delivery. As mentioned before and will be mentioned later, you must give yourself adequate time to practice the delivery of your speech—which is why procrastination is one of a public speaker's biggest enemies. As you practice, you will be able to summarize the full preparation outline down to more usable notes. You should create a set of abbreviated notes for the actual delivery. The more materials you take up with you to the lectern, the more you will be tempted to look at them rather than have eye contact with the audience, and that will affect your grade as well as your connection with the listeners.

Your speaking notes should be in far fewer words than the preparation, in key phrases, and in larger letters than the preparation outline. Your speaking outline should provide cues to yourself to "slow down," "pause," or "change slide." You may want to use 4X6 or 5X7 cards (3X5 might be too small) but again, keep them to a minimum. Your authors have seen many students get their stack of cards out of order and confuse themselves and the audience. Except for any quotations that you want to say exactly as the original, you will avoid long chunks of text. An example of speaking notes on 5X7 cards is found in Figure 6.2. These three note cards would be relevant to the informative speech outline on haunted places in Gettysburg found at the end of Chapter 12.

ATTENTION: QUESTION

BRIDGE: MY EXPERIENCE(SLIDE)

THESIS: Gettysburg plagued by historical events that play a role in the manifestations that haunt Gettysburg today: Devil's Den, Little Round Top, and the Hummelbaugh House.

(PAUSE AND BREATHE: YOU CAN DO THIS!)

I. Devil's Den is considered a site for para-normal activity. (SLIDE)

A. The Devil's Den HISTORY IN Civil War.

1. heavy fighting July 2 1863.

2. death toll 800 union and 1,800 for the Confederates. (SLIDE)

B. Some reported paranormal activity

1. Dennis Williams in Haunted Places there can be the sounds of drum rolls and gunshots heard.

2. Visitors reporting taking pictures of, conversations with soldier, not in picture.

Little Round Top. (SLIDE)

Historical significance

Union soldiers held advantage

James Brann, *America's Civil War Magazine* (November 2009) Union Colonel Joshua Lawrence Chamberlain lead counterattack

B. Manifestations at Little Round Top

1. Filming of the movie *Gettysburg* (1993) (SLIDE)

2. Ghostly solders (SLIDE)

Figure 6.2 - Speaking Notes Example

Conclusion

The organization of your speech may not be the most interesting part to think about, but without it, great ideas will seem jumbled and confusing to your audience. Even more, good connectives will ensure your audience can follow you and understand the logical connections you are making with your main ideas.

Something to Think About

Listen to a speech by a professional speaker, such as a TED Talk, and see if you can detect their structure and use of transitions. Then talk about how they help (or don't) your understanding and retention of what they say.

Case study

Roberto is thinking about giving an informative speech on the status of HIV-AIDS currently in the U.S. He has different ideas about how to approach the speech. Here are his four main thoughts:

1. pharmaceutical companies making drugs available in the developing world
2. changes in attitudes toward HIV-AIDS and HIV-AIDS patients over the last three decades
3. how HIV affects the body of a patient
4. major breakthroughs in HIV-AIDS treatment

Assuming all of these subjects would be researchable and appropriate for the audience, write specific purpose statements for each. What organizational patterns would he probably use for each specific purpose?

Chapter 7: Supporting Your Speech Ideas

Learning Objectives

After reading this chapter, the student will be able to:

- Explain why supporting materials are necessary;
- List the various types of verbal supporting materials;
- Discuss supporting material strengths in explaining and proving ideas and arguments;
- Incorporate supporting materials seamlessly into the speech;
- Use supporting materials ethically through correct citation;
- Explain how perception and attention affect the speech-giving process

Chapter Preview

7.1 – Why Supporting Materials are Needed

7.2 – Types of Supporting Materials

7.3 – Attention Factors and Supporting Materials

7.1 – Why Supporting Materials are Needed

As mentioned in previous chapters, preparing to give a presentation is not a totally linear process. It would be nice if the process was like following a recipe, but it loops back and forth as you move toward crafting something that will effectively present your ideas and research. Even as you practice, you will make small changes to your basic outline, since the way something looks on paper and the way it sounds are sometimes different. For example, long sentences may look intelligent on paper, but they are hard to say in one breath and hard for the audience to understand. You will also find it necessary to use more repetition or restatement in oral delivery.

Therefore, although this is the seventh chapter in the book, it deals with some concepts that we have already been thinking about in Chapters 2-6. Specifically, this chapter is about supporting materials: what they are, what they do, and how to use them effectively. But you have already been thinking about how to support your ideas when you were researching and crafting a central idea and main points. Supporting material also relates directly to Chapter 9, presentation aids. Whereas presentation aids are *visual* or *auditory* supporting materials, this chapter will deal with *verbal* supporting materials.

Using your supporting materials effectively is essential because we crave detail and specifics. Let's say you are discussing going out to eat with a friend. You suggest a certain restaurant, and your friend makes a comment about the restaurant you have not heard before or don't accept at face value, so you ask in some way for explanation, clarification, or proof. If she says, "Their servers are really rude," you might ask, "What did they do?" If she says, "Their food is delicious," you might ask what dish is good. Likewise, if she says, "The place is nasty," you will want to know what their health rating is or why she makes this statement. We want to know specifics and are not satisfied with vagueness.

Supporting material can be thought of as the specifics that make your ideas, arguments, assertions, points, or concepts real and concrete. Sometimes supporting materials are referred to as the "meat" on the bones of the outline, but we also like to think of them as pegs you create in the audience's mind to hang the ideas on. Another even more useful idea is to think of them as pillars or supports for a bridge (Figure 7.1). Without these supports, the bridge would just be a piece of concrete that would not hold up once cars start to cross it. Similarly, the points and arguments you are making in your speech may not hold up without the material to "support" what you are saying.

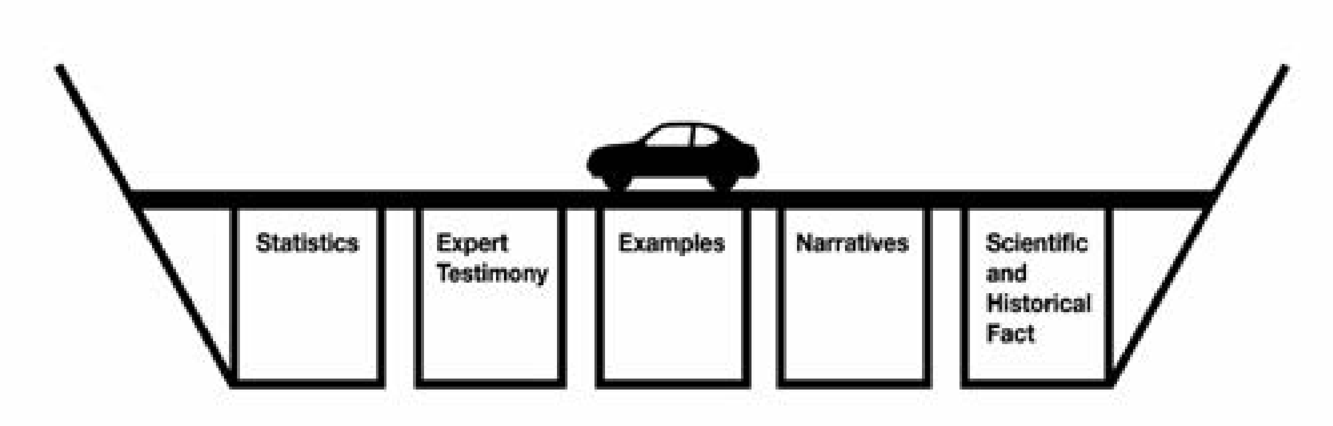


Figure 7.1

Of course, as we will see in this chapter, all supporting materials are not considered equal. Some are better at some functions or for some speeches than others. In general, there are two basic ways to think about the role of supporting materials. Either they

1. clarify, explain, or provide specifics (and therefore understanding) for the audience, *or*
2. prove and back up arguments and therefore persuade the audience. Of course, some can do both.

You might ask, how much supporting material is enough? The time you are allowed or required to speak will largely determine that. Since the supporting materials are found in the subpoints of your outline (A, B) and sub-subpoints (1, 2, etc.), you can see clearly on the outline how much you have and can omit one if time constraints demand that. However, in our experience as public speaking instructors, we find that students often struggle with having enough supporting materials. We often comment on a student's speech that we wanted the student to answer more of the "what, where, who, how, why, when," questions and add more description, proof, or evidence because their ideas were vague.

Students often struggle with the difference between "main idea" and "supporting idea." For example, in this list, you will quickly recognize a commonality.

Chocolate

Vanilla

Strawberry

Butter Pecan

Of course, they are popular flavors of ice cream. The main idea is "Popular Flavors of Ice Cream" and the individual flavors are supporting materials to clarify the main idea; they "hold" it up for understanding and clarification. If the list were:

Rocky Road

Honey Jalapeno Pickle

Banana Split

Chocolate

Wildberry Lavender

you would recognize two or three as ice cream flavors (not as popular) but #2 and #5 do not seem to fit the list (Covington, 2013). But you still recognize them as types of something and infer from the list that they have to do with ice cream flavors. "Ice cream flavors" is the general subject and the flavors are the particulars.

Those examples were easy. Let's look at this one. One of the words in this list is the general, and the rest are the particulars.

Love

Emotion

Sadness

Disgust

Tolerance

Emotion is general category, and the list here shows specific emotions. Here is another:

- Spaying helps prevent uterine infections and breast cancer.
- Pets who live in states with high rates of spaying/neutering live longer.
- Your pet's health is positively affected by being spayed or neutered.
- Spaying lessens the increased urge to roam.
- Male pets who are neutered eliminate their chances of getting testicular and prostate cancer.

Which one is the main point (the general idea), and which are the supporting points that include evidence to prove the main point? You should see that the third bullet point ("Your pet's health is positively affected . . .") would be a main point or argument in a persuasive speech on spaying or neutering your pet. The basic outline for the speech might look something like this:

I. Spaying or neutering your pet is good for public health.
II. Spaying or neutering your pet is good for your pet's health.
III. Spaying or neutering your pet is good for your family's life and budget.

Of course, each of the four supporting points in this example ("helps uterine cancer in female pets, "etc.) cannot just be made up. The speaker would need to refer to or cite reliable statistics or testimony from veterinarians, researchers, public health organizations, and humane societies. For that reason, here is the more specific support, which you would use in a speech to be ethical and credible. Notice that the italicized sections in this example Main Point use statistics and specific details to support the claims being made and provides sources.

II. Spaying or neutering your pet is good for your pet's health.
   A. Spaying helps prevent uterine infections and breast cancer, *which is fatal in about 50 percent of dogs and 90 percent of cats,* as found in the online article "Top Ten Reasons to Spay or Neuter Your Pet," written in 2015 and posted on the website for the American Society for the Prevention of Cruelty to Animals.
   B. The article also states that *pets who live in the states with the highest rates of spaying/neutering also live the longest*.
      1. According to Natalie DiBlasio, writing for USA Today on May 7 of 2013, in Mississippi, the lowest-ranking state for pet longevity, *44% of the dogs are not neutered or spayed*.
      2. She goes on to say that other issues *affecting pet longevity have to do with climate, heartworm, and income of owners*.
   C. The Human Society of America's website features the August 2014 article, "Why You Should Spay/Neuter Your Pet," which states that spaying *lessens their urge to roam, exposure to fights with other animals, getting struck by cars, and other mishaps*.
   D. Also according to the same article, *male pets who are neutered eliminate their chances of getting testicular and prostate cancer*.

With all the sources available to you through reliable Internet and published sources, finding information is not difficult. Recognizing supporting information from the general idea you are trying to support or prove is more difficult, as is providing adequate citation.

Probative

having the quality or function of proving or demonstrating something; affording proof or evidence

Along with clarifying and proving, supporting materials, especially narrative ones, also make your speech much more interesting and attention-getting. Later in the chapter we will look at the various "factors of attention" that are related to supporting material. Ultimately, you will be perceived as a more credible speaker if you provide clarifying, **probative** (proof-giving and logical), and interesting supporting material.

7.2 – Types of Supporting Materials

Essentially, there are seven types of supporting materials: examples, narratives, definitions, descriptions, historical and scientific fact, statistics, and testimony. Each provides a different type of support, and you will want to choose the supporting materials that best help you make the point you want to get across to your audience.

Examples

This type of supporting material is the first and easiest to use but also easy to forget. Examples are almost always short but concrete specific instances to illuminate a concept. They are designed to give audiences a reference point. If you were describing a type of architecture, you would obviously show visual aids of it and give verbal descriptions of it, but you could say, "You pass an example of this type of architecture every time you go downtown—City Hall." An example must be quickly understandable, something the audience can pull out of their memory or experience quickly.

The key to effectively using examples in your speeches is this: what is an example to you may not be an example to your audience, if they have a different experience. One of the authors has been teaching four decades and cannot use the same pop culture examples she used to use in class. Television shows from twenty years ago are pretty meaningless to audiences today. Time and age are not the only reasons an example may not work with the audience. If you are a huge soccer fan speaking to a group who barely knows soccer, using a well-known soccer player as an example of perseverance or overcoming discrimination in the sports world may not communicate. It may only leave the audience members scratching their heads.

Additionally, one good, appropriate example is worth several less apt ones. Keep in mind that in the distinction between supporting materials that prove, those that clarify, and those that do both, examples are used to clarify.

Narratives

Earlier in this textbook the “power of story” was mentioned. Narratives, stories, and anecdotes are useful in speeches to interest the audience and clarify, dramatize, and emphasize ideas. They have, if done well, strong emotional power. They can be used in the introduction, the body, and the conclusion of the speech. They can be short, as anecdotes usually are. Think of the stories you often see in *Readers’ Digest*, human interest stories on the local news, or what you might post on Facebook about a bad experience you had at the DMV. They could be longer, although they should not comprise large portions of the speech.

Narratives can be personal, literary, historical, or hypothetical. Personal narratives can be helpful in situations where you desire to:

- Relate to the audience on a human level, especially if they may see you as competent but not really similar or connected to them.
- Build your credibility by mentioning your experience with a topic.

Of course, personal narratives must be true. They must also not portray you as more competent, experienced, brave, intelligent, etc., than you are; in other words, along with being truthful in using personal narratives, you should be reasonably humble.

An example of a literary narrative might be one of Aesop’s fables, a short story by O’Henry, or an appropriate tale from another culture. Keep in mind that because of their power, stories tend to be remembered more than other parts of the speech. Do you want the story to overshadow your content? Scenes from films would be another example of a literary narrative, but as with examples, you must consider the audience’s frame of reference and if they will have seen the film.

Historical narratives (sometimes called documented narratives) have power because they can also prove an idea as well as clarify one. In using these, you should treat them as fact and therefore give a citation as to where you found the historical narrative. By "historical" we do not mean the story refers to something that happened many years ago, only that it has happened in the past and there were witnesses to validate the happening.

If you were trying to argue for the end to the death penalty because it leads to unjust executions, one good example of a person who was executed and then found innocent afterward would be both emotional and probative. Here, be careful of using theatrical movies as your source of historical narrative. Hollywood likes to change history to make the story they want. For example, many people think *Braveheart* is historically accurate, but it is off on many key points—even the kilts, which were not worn by the Scots until the 1600s.

Hypothetical narratives

a story of something that could happen but has not happened yet

Hypothetical narratives are ones that could happen but have not yet. To be effective, they should be based on reality. Here are two examples:

> *Picture this incident: You are standing in line at the grocery checkout, reading the headlines on the Star and National Enquirer for a laugh, checking your phone. Then, the middle-aged man in front of you grabs his shoulder and falls to the ground, unconscious. What would you do in a situation like this? While it has probably never happened to you, people have medical emergencies in public many times a day. Would you know how to respond?*

> *Imagine yourself in this situation. It is 3:00 in the morning. You are awakened from a pretty good sleep by a dog barking loudly in the neighborhood. You get up and see green lights coming into your house from the back yard. You go in the direction of the lights and unlock your back door and there, right beside your deck, is an alien spaceship. The door opens and visitors from another planet come out and invite you in, and for the next hour you tour their ship. You can somehow understand them because their communication abilities are far advanced from ours. Now, back to reality. If you were in a foreign country, you would not be able to under-*

> *stand a foreign language unless you had studied it. That is why you should learn a foreign language in college.*

Obviously, the second is so “off-the-wall” that the audience would be wondering about the connection, although it definitely does attract attention. If using a hypothetical narrative, be sure that it is clear that the narrative is hypothetical, not factual. Because of their attention-getting nature, hypothetical narratives are often used in introductions.

Definitions

When we use the term “definition” here as a supporting material, we are not talking about something you can easily find from the dictionary or from the first thing that comes up on Google, such as shown in Figure 7.2.

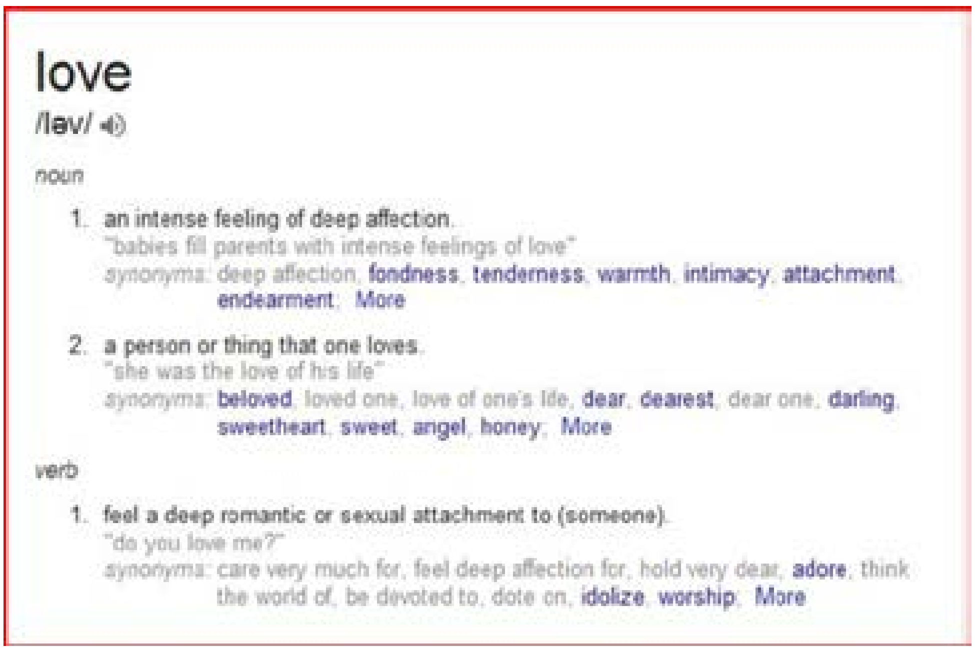


Figure 7.2 - Typical dictionary definition

First, using a dictionary definition does not really show your audience that you have researched a topic (anyone can look up a definition in a few seconds). Secondly, does the audience need a definition of a word like “love,” “bravery,” or “commitment?” They may consider it insulting for you to provide them definition of those words.

To **define** means to set limits on something; defining a word is setting limits on what it means, how the audience should think about the word, and/or how you will use it. We know there are denotative and connotative definitions or meanings for words, which we usually think of as objective and subjective responses to words. You only need to define words that would be unfamiliar to the audience or words that you want to use in a specialized way.

Define

to set limits on what a word or term means, how the audience should think about it, and/or how you will use it

For example, terms used in specialized fields, often called "jargon," (see Chapter 10) need to be defined and explained. These words may be in medicine, law, the military, technology, or the arts. Some of these words may be in foreign languages, such as Latin (*habeas corpus, quid pro quo*). Some of them may be acronyms; CBE is a term being used currently higher education that means "Competency Based Education." That is part of a definition, but not a full one—what is competency based education? To answer that question, you would do best to find an officially accepted definition and cite it.

Stipulated definition

a definition with clearly defined parameters for how the word or term is being used in the context of a speech

You may want to use a **stipulated definition** early in your speech. In this case, you clearly tell the audience how you are going to use a word or phrase in your speech. "When I use the phrase 'liberal democracy' in this speech, I am using it in the historical sense of a constitution, representative government, and elected officials, not in the sense of any particular issues that are being debated today between progressives and conservatives." This is a helpful technique and makes sure your audience understands you, but you would only want to do this for terms that have confusing or controversial meanings for some.

Although we tend to think of the dictionary definition as the standard, that is only one way of defining something. The dictionary tends to define with synonyms, or other words that are close in meaning. All of us have had the experience of looking up a word and finding a definition that uses another word we do not know! Synonyms are one way to define, but there are some others.

Classification and differentiation

This is a fancy way of saying "X is a type of Y, but it is different from the other Ys in that . . ." "A bicycle is type of vehicle that has two wheels, handlebars instead of a steering wheel, and is powered by the feet of the driver." Obviously you know what a bicycle is and it does not need defining, so here are some better examples:

> *Laparoscopic adjustable gastric banding (LAGB) is a* **(type of)** *surgical procedure that* **(how different)** *involves the placement of an adjustable silicone belt around the upper portion of the stomach using a laparoscope. The band can be tightened by adding saline to fill the band like blowing air into a doughnut-shaped balloon. The band is connected to a port that is placed under the skin of the abdomen. This port is used to introduce or remove saline into the band.*
>
> *Gestational diabetes is a* **(type of)** *diabetic condition* **(how different)** *that appears during pregnancy and usually goes away after the birth of the baby.*

> *Social publishing platforms are a* **(type of)** *social medium where* **(how different)** *long and short-form written content can be shared with other users.*

Operational Definitions

Operational definitions give examples of an action or idea to define it. If we were to define "*quid pro quo* sexual harassment" operationally, we might use a hypothetical narrative of a female employee who is pressured by her supervisor to date him and told she must go out with him socially to get a promotion. Operational definitions do not have to be this dramatic, but they do draw a picture and answer the question, "What does this look like in real life?" rather than using synonyms to define.

Definition by Contrast or Comparison

You can define a term or concept by telling what it is similar to or different from. This method requires the audience to have an understanding of whatever you are using as the point of contrast or comparison. When alcoholism or drug addiction is defined as a disease, that is a comparison. Although not caused by a virus or bacteria, addiction disorder has other qualities that are disease-like.

When defining by contrast, you are pointing how a concept or term is distinct from another more familiar one. For example, "pop culture" is defined as different from "high culture" in that, traditionally, popular culture has been associated with people of lower socioeconomic status (i.e. less wealth or education). *High culture*, on the other hand, is associated with as the "official" culture of the more highly educated within the upper classes. Here, the definition of popular culture is clarified by highlighting the differences between it and high culture.

A similar form of definition by contrast is defining by negation, which is stipulating what something *is not*. This famous quotation from Nelson Mandela is an example: "I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear." Here, Mandela is helping us draw limits around a concept by saying what it is *not*.

Descriptions

The key to description is to think in terms of the five senses: sight (visual; how does the thing look in terms of color, size, shape), hearing (auditory; volume, musical qualities), taste (gustatory; sweet, bitter, salty, sour, gritty, smooth, chewy), smell (olfactory; sweet, rancid, fragrant, aromatic, musky), and feel (tactile; rough, silky, nubby, scratchy). The words **kinesthetic** (movement of the body) and **organic** (feelings related to the inner workings of the body) can be added to those senses to describe internal

Kinesthetic

issues related to the movement of the body or physical activity

Organic

feelings or issues related to the inner workings of the body physical feeling, such as straining muscles or pain (**kinesthetic**) and nausea or the feelings of heightened emotions (**organic**).

Description as a method of support also depends on details, or answering the five questions of what, where, how, who, when. To use description, you must dig deeper into your vocabulary and think concretely. This example shows that progression.

Furniture

A chair

A recliner

A La-Z-Boy® rocker-recliner

An old green velvet La-Z-Boy® rocker recliner

An old lime green velvet La-Z-Boy® rocker recliner with a cigarette burn on the left arm

As you add more description, two things happen. The "camera focus" becomes clearer, but you also add tone, or attitude. A recliner is one thing, but who buys a lime green velvet recliner? And someone sat in it smoked and was sloppy about it. In this case, the last line is probably too much description unless you want to paint a picture of a careless person with odd taste in furniture.

Description is useful as supporting material in terms of describing processes. This topic was discussed in Chapter 6 in chronological patterns of organization. Describing processes requires detail and not taking for granted what the audience already knows. Some instructors use the "peanut butter sandwich" example to make this point: How would you describe making a peanut butter and jelly sandwich to someone who had never seen a sandwich, peanut butter, or jelly? You would need to put yourself in their shoes to describe the process and not assume they know that the peanut butter and jelly go on the inside, facing surfaces of the bread, and that two pieces of bread are involved.

Historic and Scientific Fact

This type of supporting material is useful for clarification but is especially useful for proving a point. President John Adams is quoted as saying, "Facts are stubborn things," but that does not mean everyone accepts every fact as a fact, or that everyone is capable of distinguishing a fact from an opinion. A fact is defined by the Urban Dictionary as "The place most people in the world tend to think their opinions reside." This is a humorous definition, but often true about how we approach facts. The meaning of "fact" is complicated by the context in which it is being used. The National Center for Science Education (2008) defines fact this way:

> *In science, an observation that has been repeatedly confirmed and for all practical purposes is accepted as 'true.' Truth in science, however, is never final and what is accepted as a fact today may be modified or even discarded tomorrow.*

Another source explains fact this way:

> *[Fact is] a truth known by actual experience or observation. The hardness of iron, the number of ribs in a squirrel's body, the existence of fossil trilobites, and the like are all facts. Is it a fact that electrons orbit around atomic nuclei? Is it a fact that Brutus stabbed Julius Caesar? Is it a fact that the sun will rise tomorrow? None of us has observed any of these things - the first is an inference from a variety of different observations, the second is reported by Plutarch and other historians who lived close enough in time and space to the event that we trust their report, and the third is an inductive inference after repeated observations. ("Scientific Thought: Facts, Hypotheses, Theories, and all that stuff")*

Without getting into a philosophical dissertation on the meaning of truth, for our purposes facts are pieces of information with established "backup." You can cite who discovered the fact and how other authorities have supported it. Some facts are so common that most people don't know where they started—who actually discovered that the water molecule is two atoms of hydrogen and one of oxygen ($H2O$)? But we could find out if we wanted to (it was, by the way, the 18th century chemist Henry Cavendish). In using scientific and historical fact in your speech, do not take citation for granted. If it is a fact worth saying and a fact new to the audience, assume you should cite the source of the fact, getting as close to the original as possible.

Also, the difference between historical narrative (mentioned above) and historical fact has to do with length. An historical fact might just be a date, place, or action, such as "President Ronald Reagan was shot by John Hinckley on March 30, 1981, in front of Washington, D.C. Hilton Hotel." An historical narratives would go into much more detail and add dramatic elements, such as this assassination attempt from the point of view of Secret Service agents.

Statistics

Statistics

the collection, analysis, comparison, and interpretation of numerical data, understanding its comparison with other numerical data

Statistics are misunderstood. First, the meaning of the term is misunderstood. **Statistics** are not just numbers or numerical facts. The essence of statistics is the collection, analysis, comparison, and interpretation of numerical data, understanding its comparison with other numerical data. For example, it is a numerical fact that the population of the U.S., according to the 2010 census, was 308,700,000. This is a 9.7% increase from the 2000 census; this comparison is a statistic. However, for the purpose of simplicity, we will deal with both numerical facts and real statistics in this section.

Statistics are also misunderstood because the science of statistics is difficult. Even terms like mean, median, and mode often confuse people, much less regression analysis, two-tailed T-tests, and margin of error. Before you can use statistics in a speech, you should have a basic understanding of them.

Mean

the mathematical average for a given set of numbers

Mean is the same as mathematical average, something you learned to do early in math classes. Add up the figures and divide by the number of figures. Related to mean is the concept of standard deviation, which is the average amount each figure is different from (higher or lower) than the average or mean. Standard deviation is harder to figure (and usually done by computer!) but it does let you know if a group is more similar than alike. If the average on a test in a class is 76, but the standard deviation is 20, that tells you students tended to do really well (96) or really poorly (56) on it (we're simplifying here, but you see the point).

Median

the middle number in a given set of numbers

Mode

the number that is the most frequently occurring within a given set of numbers

The **median**, however, is the middle number in a distribution. If all salaries of ballplayers in MLB were listed from highest to lowest, the one in the exact middle of the list would be the median. You can tell from this that it probably will not be the same as the average, and it rarely is; however, the terms "median" and "mean" are often interchanged carelessly. **Mode** is the name for the most frequently occurring number in the list. As an example, Figure 7.3 is a list of grades from highest to lowest that students might make on a midterm in a class. The placement of mean, median, and mode are noted.

Percentages have to do with ratios. There are many other terms you would be introduced to in a statistics class, but the point remains: be careful of using a statistic that sounds impressive unless you know what it represents. There is an old saying about "figures don't lie but liars figure" and another, "There are liars, damn liars, and statisticians." These sayings are exaggerations but they point out that we are inundated with statistical information and often do not know how to process it. Another thing to watch when using numerical facts is not to confuse your billions and your millions. There is a big difference. If you say that 43 billion people in the US are without adequate health care, you will probably confuse your audience, since the population of the planet is around 7 billion!

In using statistics, you are probably going to use them as proof more than as explanation. Statistics are considered a strong form of proof. Here are some guidelines for using them effectively in a presentation.

98
96
96
94
92
90
90 - the mode (90) appears in the list 4 times, more than any other grade in the class
90
90
86
82 - the median, in the middle of the list
80
78
78
the mean is 76.57, much lower than either the mode or median
72
70
68
68
66
60
56

Figure 7.3 - Mean, Mode, Median

1. Use statistics as support, not as a main point. The audience may cringe or tune you out for saying, "Now I'd like to give you some statistics about the problem of gangs in our part of the state." That sounds as exciting as reading the telephone book! Use the statistics to support an argument. "Gang activity is increasing in our region. For example, it is increasing in the three major cities. Mainsville had 450 arrests for gang activity this year alone, up 20% from all of last year." This example ties the numerical fact (450 arrests) and the statistical comparison (up 20%) to an argument. The goal is to weave or blend the statistics seamlessly into the speech, not have them stand alone as a section of the speech.

2. Always provide the source of the statistic. In the previous example, it should read, "According to a report published on the Georgia Bureau of Investigation's website, Mainsville had 450 arrests . . ." There are a number of "urban myth" statistics floating around that probably have a basis in some research done at some point in time, but that research was outlived by the statistic. An audience would have reason to be skeptical if you cannot provide the name of the researcher or organization that backs up the statistics and numerical data. By the way, it is common for speakers and writers to say "According to research" or "According to studies." This tag is essentially meaningless and actually a logical fallacy. Give a real source to support your argument.

3. In regard to sources, depend on the reliable ones. Table 7.1, originally published in Wrench, Goding, Johnson, and Attias (2011), lists valid websites providing statistical information.

4. Do not overuse statistics. While there is no hard and fast rule on how many to use, there are other good supporting materials and you would not want to depend on statistics alone. You want to choose the statistics and numerical data that will strengthen your argument the most and drive your point home. Statistics can have emotional power as well as probative value if used sparingly.

5. Use graphs to display the most important statistics. If you are using presentation software such as PowerPoint, you can create your own basic pie, line, or bar graphs, or you can borrow one and put a correct citation on the slide. However, you do not need to make a graph for every single statistic. More information on these types of visual aids and what type of information they convey best can be found in Chapter 9.

6. Explain your statistics as needed, but do not make your speech a statistics lesson. Explain the context of the statistics. If you say, "My blog has 500 subscribers" to a group of people who know little about blogs, that might sound impressive, but is it? You can also provide

a story of an individual, and then tie the individual into the statistic. After telling a story of the daily struggles of a young mother with multiple sclerosis, you could follow up with "This is just one story in the 400,000 people who suffer from MS in the United States today, according to National MS Society."

7. If you do your own survey or research and use numerical data from it, explain your methodology. "In order to understand the attitudes of freshmen at our college about the subject of open source textbooks, I polled 150 first-year students, only three of whom were close friends, asking them this question: 'Do you agree that our college should encourage the faculty to use open source textbooks?' Seventy-five percent of them indicated that they agreed with the statement."

8. It goes without saying that you will use the statistic ethically, that there will be no distortion of what the statistic means. However, it is acceptable and a good idea to round up numerical data to avoid overwhelming the audience. Earlier we used the example of the U.S. census, stating the population in 2010 was 308.7 million. That is a rounded figure. The actual number was 308,745,538, but saying "almost 309 million" or "308.7 million" will serve your purposes and not be unethical.

Website	Type of Information
http://www.bls.gov/bls/other.htm	Bureau of Labor Statistics provides links to a range of websites for labor issues related to a vast range of countries.
http://www.fedstats.gov	Federal Stats provides information on the US federal government.
http://bjs.ojp.usdoj.gov	Bureau of Justice Statistics provides information on crime statistics in the United States.
http://www.census.gov	US Census Bureau provides a wide range of information about people living in the United States.
http://www.cdc.gov/nchs/datawh.htm	National Center for Health Statistics is a program conducted by the US Centers for Disease Control and Prevention. It provides information on a range of health issues in the United States.
http://www.stats.org	STATS is a nonprofit organization that helps people understand quantitative data. It also provides a range of data on its website.
http://www.ropercenter.uconn.edu	Roper Center for Public Opinion provides data related to a range of issues in the United States.
http://www.nielsen.com	Nielsen provides data on consumer use of various media forms.
http://www.gallup.com	Gallup provides public opinion data on a range of social and political issues in the United States and around the world.
http://www.adherents.com	Adherents provides both domestic and international data related to religious affiliation.
http://people-press.org	Pew Research Center provides public opinion data on a range of social and political issues in the United States and around the world.

Table 7.1 - Statistics-Oriented Websites

9. Additionally, do not make statistics mean what they do not mean. Otherwise, you would be pushing the boundaries on ethics. In the example about your survey of students, if you were to say, "75% of college freshmen support . . . ." That is not what the research said. Seventy-five percent of the students you surveyed indicated agreement, but since your study did not meet scientific standards regarding size of sample and how you found the sample, you can only use the information in relation to students in your college, not the whole country. One of the authors had a statistics professor who often liked to say, "Numbers will tell you whatever you want if you torture them long enough," meaning you can always twist or manipulate statistics to meet your goals if you want to.

10. An effective technique with numerical data is to use physical comparisons. "The National Debt is 17 trillion dollars. What does that mean? It means that every American citizen owes $55,100." "It means that if the money were stacked as hundred dollar bills, it would go to . . ." Or another example, "There are 29 million Americans with diabetes. That is 9.3%. In terms closer to home, of the 32 people in this classroom, 3 of us would have diabetes." Of course, in this last example, the class may not be made up of those in risk groups for diabetes, so you would not want to say, "Three of us have diabetes." It is only a comparison for the audience to grasp the significance of the topic.

11. Finally, because statistics can be confusing, slow down when you say them, give more emphasis, gesture—small ways of helping the audience grasp them.

Testimony

Testimony

the words of others used as proof or evidence

Testimony is the words of others. You might think of them as quoted material. Obviously, all quoted material or testimony is not the same. Some quotations you just use because they are funny, compelling, or attention-getting. They work well as openings to introductions. Other types of testimony are more useful for proving your arguments. Testimony can also give an audience insight into the feelings or perceptions of others. Testimony is basically divided into two categories: expert and peer.

Expert Testimony

Expert

someone with recognized credentials, knowledge, education, and/or experience in a subject

What is an expert? Here is a quotation of the humorous kind: An expert is "one who knows more and more about less and less" (Nicholas Butler). Actually, an **expert** for our purposes is someone with recognized credentials, knowledge, education, and/or experience in a subject. Experts spend time studying the facts and putting the facts together. They may not be scholars who publish original research but they have in-depth knowledge. They may have certain levels of education, or they have real-world experience in the topic.

For example, one of the authors is attending a quilt show this week to talk to experts in quilting. This expertise was gained through years of making, preserving, reading about, and showing quilts, even if they never took Quilting 101 in college. To quote an expert on expertise, “To be an expert, someone needs to have considerable knowledge on a topic or considerable skill in accomplishing something” (Weinstein, 1993). In using expert testimony, you should follow these guidelines:

- Use the expert’s testimony in his or her relevant field, not outside of it. A person may have a Nobel Prize in economics, but that does not make him or her an expert in biology.
- Provide at least some of the expert’s relevant credentials.
- Choose experts to quote whom your audience will respect and/or whose name or affiliations they will recognize as credible.
- Make it clear that you are quoting the expert testimony verbatim or paraphrasing it. If verbatim, say “Quote . . . end of quote” (not unquote—you cannot unquote someone).
- If you interviewed the expert yourself, make that clear in the speech also. “When I spoke with Dr. Mary Thompson, principal of Park Lake High School, on October 12, she informed me that . . .”

Expert testimony is one of your strongest supporting materials to prove your arguments, but in a sense, by clearly citing the source’s credentials, you are arguing that your source is truly an expert (if the audience is unfamiliar with him or her) in order to validate his or her information.

Peer Testimony

Any quotation from a friend, family member, or classmate about an incident or topic would be **peer testimony**. It is useful in helping the audience understand a topic from a personal point of view. For example, in the spring of 2011, a devastating tornado came through the town where one of the authors and many of their students live. One of those students gave a dramatic personal experience speech in class about surviving the tornado in a building that was destroyed and literally disappeared. They survived because she and her coworkers at their chain restaurant were able to get to safety in the freezer. While she may not have had an advanced degree in a field related to tornadoes or the destruction they can cause, this student certainly had a good deal of knowledge on the subject based on her experience of surviving a tornado. However, do not present any old testimony of a peer or friend as if it were expert or credentialed.

Peer testimony

any quotation from a friend, family member, or classmate about an incident or topic

7.3 – Attention Factors and Supporting Material

In Chapter 2, we discussed how public speaking as an oral form of communication is different from written forms of communication. Therefore, as a speaker, you must work to maintain the attention of your audience. In this section, we will look more deeply at attention and how you can use supporting materials to keep the audience's attention in addition to the important functions of clarifying and proving ideas.

What is Attention?

Attention and perception are closely tied concepts, but they are not exactly the same. If you have taken an introduction to psychology course, one of the earliest chapters in the textbook was probably about perception, since our perceptual processes are so foundational to how we think and process. **Perception** deals primarily with how we organize and interpret the patterns of stimuli around us. The key words in this definition are patterns, organize, and interpret. The brain does the work of taking thousands of stimuli around us and making sense of them. Sensation is taking in the stimuli in the physical realm; perception is doing something with it psychologically. Perception is obviously influenced by memory, experiences, past learning, etc. If you taste a desert, the scent and taste are physically going to your brain, and thus you are sensing it. But if you say, "This tastes like my mother's recipe for this desert," then you are perceiving.

Perception

how people organize and interpret the patterns of stimuli around them

Attention, on the other hand, is focused perception. **Attention** is defined as focus on one stimulus while ignoring or suppressing reactions to other stimuli. It has been referred to as the "allocation of limited processing resources" (Anderson, 2005, p. 519). Although we think we can multitask and pay attention to three things at a time, we cannot.

Attention

focus on one stimulus while ignoring or suppressing reactions to other stimuli

The diagram in Figure 7.4 might help show why multitasking is a problem rather than a benefit. In the figure, two balls from the upper chutes (which represent the two sources of stimuli, such as two auditory messages) are trying to enter the central chute at the same time. For a practical example that you can probably relate to, let's say these balls represent watching TV and playing a game on your phone at the same time. Only one ball can go through the single chute at a time, which is representative of your focus (the ideas or tasks you can actually think about at a given moment). The "balls" or stimuli must take turns, therefore making your attention shift back and forth, affecting your ability to do one task versus the other.

When you try to pay attention to two things at once, you are going to let the information in but have to switch back and forth on the pathways, making your attention (listening, reading, processing) less efficient. This means that in our example above, you're either going to miss something that is being said on TV or you're going to not play the game very well because you can't divide your focus between the two activities. Multitudes of studies have been done on how inefficient multitasking behavior is, especially for students (Weimer, 2012).

When you pay attention, you focus and other stimuli become muted or nonexistent in your mind for that amount of time. We have all had experiences when we so focused on a stimulus—it could be a concert, a movie, a roller coaster ride—that we almost "wake up" to the rest of the world when it is over.

Why Do We Pay Attention?

Perception is not something we have a good deal of control over, but we do have more say in attention. There are basically five reasons we pay attention to what we do when confronted with lots of competing stimuli.

1. We choose to focus on one thing over another. Plain and simple, we grit our teeth and pay attention, such as when we are making ourselves study difficult material for a test. While this is a behavior we accept as adults, as public speakers we should not expect the audience to do all the work of paying attention just because they feel a duty to do so; they probably will not. We should attempt to meet the audience half way by using our understanding of attention. We should use various techniques in our speech to help the audience pay attention.

2. Expectations. If a speaker started a lecture with "In this presentation I am going to say the word 'serendipity,' and when I do, the first person who jumps up and says 'gotcha' will get this $100 bill." The audience is expecting to hear something and tuning in for it. Of course, this is an extreme example (and we don't recommend it!) but when a speaker gives an introduction that sets up for the audience what to expect, attention can be helped.

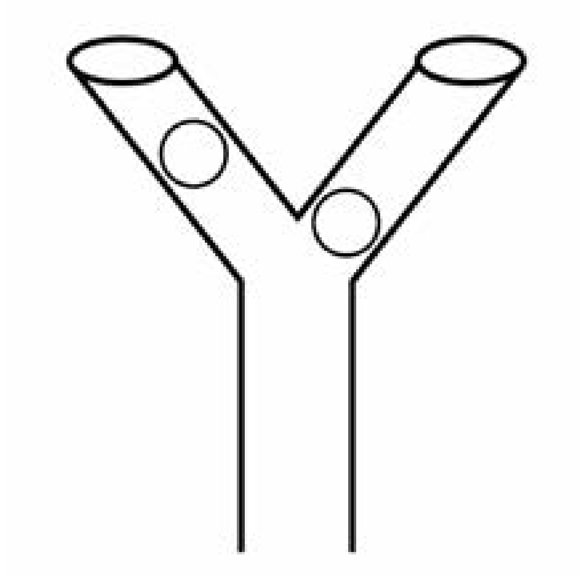


Figure 7.4 - How Attention Works

3. Need states. Have you ever noticed that the hamburgers on the fast food commercials look juicier and more delicious when you are hungry? When we are in a need state, we will be focused on those items that meet the need. When your instructor begins discussing in class what you can expect on the next exam, you probably perk up a bit, since this is information students generally need to know in order to do well in the class. Because that information meets a personal need, they will be more receptive to and focused on it.

4. Past training and experiences. You will notice what you have been taught or trained, either directly or indirectly, to focus on. Sometimes you will not even be aware that you are doing so. For example, if you have a background in rodeo competition, you will see aspects and details in a rodeo scene in a movie that someone else would just take for granted.

5. All of these reasons for paying attention are relevant to the public speaker, but the last one is most directly usable and related to supporting material. There are certain qualities or characteristics of stimuli that naturally attract our attention. These have been termed the "factors of attention." If a public speaker puts these traits into the speech and presentation aids, the audience's ability to pay attention will be bolstered. These characteristics, listed below, are generally ways to "perk up" you audience's ears and gain their attention, at least temporarily. Our attention can wane rather quickly and a speaker must work to keep the audience engaged. Incorporating attention factors can help.

Attention Factors

The list of factors that can help you get or maintain attention during your speech is rather long, and a speaker cannot, of course, use all of them in one speech, but they are useful tools in certain speech situations. As you progress as a public speaker, you can use them in an "impromptu" fashion if you think the audience needs an attention boost.

The first factor in getting or maintaining attention is *movement*. A moving object will gain more attention than a stationary one. Movement is one of the factors of attention you can use in different ways. You can use stories that have movement in plot. You can use physical movement in your delivery. Transitions give a sense of movement to a speech, as well as not dwelling on one idea too long. The animation of words and graphics in PowerPoint or other slide presentation software is another use of animation.

At the same time, because animation attracts attention and therefore distracts attention too, it should be used strategically and intentionally (for a good purpose). For example, little animated figures, pacing back and forth, and repetitive gestures are uses of movement that you would not want to use because they are annoying, they are not purposeful, and they draw the audience's attention away from your message.

The second factor of attention is *conflict*. Showing ideas, groups, teams, etc. that are in conflict draws attention. Stories can also utilize conflict.

The third factor of attention is *novelty*. Your ideas and the way you approach them should be fresh and new to the audience. When we get to persuasion in Chapter 13, we will also see that evidence used to persuade an audience should be new to them.

The fourth factor of attention is *humor*. Humor is usually not the focus of your speech, especially in a class situation, but well-placed and intentional humor can be helpful to maintain attention of your audience. It should be appropriate to the topic and well-practiced. It is probably a good idea to "road test" your humor to be sure it is funny to other people. We all have our own sense of what is funny and have experienced those times when friends or family don't seem to "get" what we find funny. If you want to tell a joke, be sure to tell it, not read it, and practice the delivery well.

The fifth factor of attention is *familiarity*. As mentioned already, supporting materials should be immediately accessible and draw from your audience's experience so they can understand quickly in an oral communication setting. Familiarity is attractive because it is comfortable. Familiarity may seem in conflict with novelty, and in a sense they show both sides of how our minds work. We like new things (such as the most recent design of a sports car) but we also like comfortable, familiar things (such as our favorite movie we have seen ten times already). They function differently in a speech. Familiarity works better to explain a new concept; novelty works better to pique an audience's interest.

The sixth factor is *contrast*. This one is particularly useful to a speaker in creating visual aids so that key words stand out, for example, on presentation slides. Contrast also applies to the variety in your voice (avoiding what we would call monotone or monorate).

The seventh factor of attention is *repetition*. We have already seen how key repetitions at points in the speech can remind the audience of your structure and main ideas.

Suspense is the eighth factor of attention. Although not as useful in public speaking as some of the factors, suspense can be useful in an introduction. You can use a series of questions asking the audience to guess your topic; however, this is a risky approach if you disappoint your audience when the "real" topic is not what they are guessing. You can also tell a story in the introduction and say you will give the outcome of the story at the end of the speech, or pose a question and promise that by the end of the speech they will know the answer. However, always be sure to deliver on the promise!

The ninth factor is *proximity*, which refers to physical closeness. While not applicable to supporting materials, proximity does relate to public speaking delivery. The more physical distance between the audience members and the speaker and the audience, the harder it will be for the audience to remain attentive. If you know that only 20 people are going to attend a presentation, it is best to have it in a 20-seat room, not an auditorium that seats 100. The audience members will spread out and feel detached from each other, and it will be harder for you be or feel to close to them.

The tenth factor of attention is *need-oriented* subjects. We pay attention to what meets our needs. For example, when you are hungry, you probably notice fast food advertisements more on television (which advertisers recognize and use against us). If you are shopping for a car, you will be more aware of car advertisements.

The eleventh factor is *intensity*, which is also useful in the delivery aspect of public speaking. Raising your voice at key times and slowing down are useful for attention.

The last attention factor is *concreteness*, which in a sense describes all of them. All of the factors and types of supporting materials are tied to real or concrete experience. The more a speaker can attach the speech to real experience, either her own or preferably the audience's, the more effective she will be.

Conclusion

It is hard to imagine an effective speech without a variety of supporting materials. Think of it like cooking a flavorful cuisine—there will be a mixture of spices and tastes, not just one. Statistics, narratives and examples, testimony, definitions, descriptions, and facts all clarify your concepts for the audience, and statistics, testimony, facts, and historical examples also support logical arguments. In the process of composing your speech, be sure to provide sources and use varied and interesting language to express the support your speech ideas require and deserve.

Something to Think About

One type of supporting material that is commonly used but was not fully discussed in this chapter is quotations such as "The only limits to our realization of tomorrow will be our doubts of today" (Franklin D. Roosevelt). You can go to websites to find quotable quotes on various topics. What category (testimony, narratives, statistics, examples) would quotations such as this fall into? Would they be for proof or explanation? When would they be useful? What could be some downsides to using them? (Some of these answers are discussed in Chapter 8.)

Chapter 8: Introductions and Conclusions

Learning Objectives

After reading this chapter, the student will be able to:

- Recognize the functions of introductions and conclusions;
- Identify the primary elements of a speech introduction;
- Identify the primary elements of a speech conclusion;
- Construct introductions and conclusions.

Chapter Preview

8.1 – General Guidelines for Introductions and Conclusions

8.2 – Structuring the Introduction

8.3 - Examples of Introductions

8.4 – Structuring the Conclusion

8.5 – Examples of Conclusions

8.1 – General Guidelines for Introductions and Conclusions

Can you imagine how strange a speech would sound without an introduction? Or how jarring it would be if, after making a point, a speaker just walked away from the lectern and sat down? You would most likely be pretty confused, and the takeaway from that speech—even if the content was really good—would likely be, "I was confused" or "That was a weird speech."

This is just one of the reasons all speeches need introductions and conclusions. Introductions and conclusions serve to frame the speech and give it a clearly defined beginning and end. They help the audience to see what is to come in the speech, and then let them mentally prepare for the end. In doing this, introductions and conclusions provide a "preview/review" of your speech as a means to reiterate or re-emphasize to your audience what you are talking about.

If you remember back to Chapter 2, we talked about "planned redundancy" as a strategy for aiding retention and understanding of your purpose and supporting speech ideas. Since speeches are auditory and live, you need to make sure the audience remembers what you are saying. So one of the primary functions of an introduction is to preview what you will be covering in your speech, and one of the main roles of the conclusion is to review what you have covered. It may seem like you are repeating yourself and saying the same things over and over, but that repetition ensures that your audience understands and retains what you are saying.

The challenge, however, is that there is much more that a speaker must do in the introduction and conclusion than just preview or review the topic and main points. The roles that introductions and conclusions fulfill are numerous, and, when done correctly, can make your speech stronger. However, the introduction and conclusion are not the main parts of the speech; that is the body section where the bulk of your research and information will be housed. So to that end, the introduction and conclusion need to be relatively short and to the point.

The general rule is that the introduction and conclusion should each be about 10% of your total speech, leaving 80% for the body section. You can extend the introduction to 15% if there is good reason to, so 10-15% of the speech time is a good guideline for the introduction Let's say that your informative speech has a time limit of 5-7 minutes: if we average that out to 6 minutes that gives us 360 seconds. Ten to fifteen percent of 360 is 36-54, meaning your full introduction—which includes the thesis and preview—should come in at about a minute. That isn't to say that your speech instructor will be timing you and penalize you for hitting the 60 second mark, but rather to highlight the fact that you need to be economical with your time. An introduction or conclusion of a 6-minute speech that lasts 90 seconds is taking up 25% or your speech, leaving much less time for the body.

Consequently, there are some common errors to avoid in introductions:

- rambling and meandering, not getting to the point;
- speaking to become comfortable;
- saying the specific purpose statement, especially as first words;
- choosing a technique that hurts credibility, such as pedantic (defining words like “love”) or a method that is not audience-centered;
- beginning to talk as you approach the platform or lectern; instead, it is preferable to reach your destination, pause, smile, and then begin;
- reading your introduction from your notes; instead, it is vital to establish eye contact in the introduction, so knowing it very well is important;
- inappropriate humor or references;
- talking too fast; instead, let your audience get used to your voice by speaking emphatically and clearly.

As we have mentioned before, it is best to write your introduction after you have a clear sense of the body of your presentation. The challenge to introductions is that there is a lot you need to get done in that 10%-15%, and all of it is vital to establishing yourself as a knowledgeable and credible speaker.

In terms of the conclusions, be careful NOT to:

- signal the end multiple times. In other words, no “multiple conclusions” or saying “As I close” more than once;
- rambling; if you signal the end, finish;
- talking as you leave the platform or lectern
- indicating with facial expression or body language that you were not happy with the speech.

In the following sections, we will discuss specifically what you should include in the introduction and conclusion, and offer a number of options for accomplishing each.

8.2 – Structuring the Introduction

A common concern many students have as the date of their first major speech approaches is “I don’t know how I should start my speech.” What they are really saying is they aren’t sure what words will be memorable, attention-capturing, and clever enough to get their audience interested or, on a more basic level, sound good. This is a problem most speakers have, since the first words you say, in many ways, set the tone for the rest of your speech. There may not be any one “best” way to start a speech, but we can provide some helpful guidelines that will make starting a speech much easier.

With that in mind, there are five basic elements that you will want to incorporate into your introduction. And while you have some leeway to structure your introduction in a way that best fits with your speech and you wouldn't necessarily always do all of these in the order below, the following order of these five elements is fairly standard. Unless you have a specific reason to do otherwise, it is probably a pretty good order for you to use.

Element 1: Get the Audience's Attention

The first major purpose of an introduction is to gain your audience's attention and make them interested in what you have to say. While many audiences may be polite and not talk while you're speaking, actually getting them to listen to what you are saying is a completely different challenge. Let's face it—we've all tuned someone out at some point because we weren't interested in what they had to say. If you do not get the audience's attention at the outset, it will only become more difficult to do so as you continue speaking.

That's why every speech should start with an **attention getter**, or some sort of statement or question that piques the audience's interest in what you have to say at the very start of a speech. Sometime these are called "grabbers." The first words out of your mouth should be something that will perk up the audience's ears. Starting a speech with "Hey everybody. I'm going to talk to you today about soccer" already sounds boring and has not tried to engage the individuals in the audience who don't care about soccer. Once your audience has deemed your speech to be boring, trying to inform, persuade, or entertain them becomes exponentially more difficult. So let's briefly discuss what you can do to capture your audience's attention from the onset.

Attention getter

the statement or question that piques the audience's interest in what you have to say at the very beginning of a speech

First, when selecting an attention-getting device, you want to make sure that the option you choose is actually appropriate and relevant to your specific audience. Different audiences will have different backgrounds and knowledge, so you should use your audience analysis to determine whether specific information you plan on using would be appropriate for a specific audience. For example, if you're giving a speech on family units to a group of individuals over the age of sixty-five, starting your speech with a reference to the television show *Stranger Things* may not be the best idea because the audience may be unfamiliar with that show.

You will also want to choose an attention-getting device appropriate for your speech topic. Ideally, your attention-getting device should have a relevant connection to your speech. Imagine if a speaker pulled condoms out of his pocket, yelled "Free sex!" and threw the condoms at the audience in the beginning of a speech about the economy. While this may clearly get the audience's attention, this isn't really a good way to prepare an audience for a speech about the stock market, or really much else. To help you out, below we have listed a number of different attention getters that you may find useful for opening your speech.

Anecdotes and Narratives

Anecdote

a brief account or story of an interesting or humorous event

An **anecdote** is a brief account or story of an interesting or humorous event. Notice the emphasis here is on the word "brief." A common mistake speakers make when telling an anecdote is to make the anecdote too long. An example of an anecdote used in a speech about the pervasiveness of technology might look something like this:

> *In July 2009, a high school student named Miranda Becker was walking along a main boulevard near her home on Staten Island, New York, typing in a message on her cell phone. Not paying attention to the world around her, she took a step and fell right into an open manhole.*

Notice that the anecdote is short and has a clear point. From here the speaker can begin to make his or her point about how technology is controlling our lives.

A second type of anecdote is a parable or fable. A parable or fable is an allegorical anecdote designed to teach general life lessons. The most widely known parables for most Americans are those given in the Bible and the best-known fables are Aesop's Fables (http://www.umass.edu/aesop/index.php). So if you decide your speech will focus on the benefits of remaining in college for more than four years in order to obtain multiple degrees, you may want to adapt some version of "The Tortoise and The Hare" as your attention getter.

It is sometimes helpful to begin your speech in a way that your audience finds familiar, since this can make them feel more connected to your speech. This may be particularly helpful for topics with which your audience is unfamiliar. One of the best and easiest ways to do this is to begin with a story that your audience is likely to have heard before. These types of stories come in a number of forms, but the most common ones include fables, tall tales, ghost stories, parables, fairy tales, myths, and legends. Again, let us emphasize that any type of narrative used in a speech introduction or in the speech as a whole should not go on so long as to dominate the speech, and should have direct relevance to the purpose, subject, and audience.

A personal story is another option here. You may consider starting your speech with a story about yourself that is relevant to your topic. Some of the best speeches are ones that come from personal knowledge and experience. If you are an expert or have firsthand experience related to your topic, sharing this information with the audience is a great way to show that you are credible during your attention getter. For example, if you had a gastric bypass surgery and you wanted to give an informative speech about the procedure, you could introduce your speech in this way:

> *In the fall of 2015, I decided that it was time that I took my life into my own hands. After suffering for years with the disease of obesity, I decided to take a leap of faith and get a gastric bypass in an attempt to finally beat the disease.*

If you use a personal example, don't get carried away with the focus on yourself and your own life. Your speech topic is the purpose of the attention getter, not the other way around. Another pitfall in using a personal example is that it may be too personal for you to maintain your composure. For example, a student once started a speech about her grandmother by stating, "My grandmother died of cancer at 3:30 this morning." The student then proceeded to burst into uncontrollable tears. While this is an extreme example, we strongly recommend that you avoid any material that could get you upset while speaking. When speakers have an emotional breakdown during their speech, audience members stop listening to the message and become very uncomfortable. They may empathize with the distraught speaker, but the effectiveness has been diminished in other ways.

Startling Statement/Statistic/Fact

Another way to start your speech is to surprise your audience with startling information about your topic. Often, startling statements come in the form of statistics and strange facts. The goal of a good startling statistic is that it surprises the audience and gets them engaged in your topic. For example, if you're giving a speech about oil conservation, you could start by saying, "A Boeing 747 airliner holds 57,285 gallons of fuel." You could start a speech on the psychology of dreams by noting, "The average person has over 1,460 dreams a year."

A strange fact, on the other hand, is a statement that does not involve numbers but is equally surprising to most audiences. For example, you could start a speech on the gambling industry by saying, "There are no clocks in any casinos in Las Vegas." You could start a speech on the Harlem Globetrotters by saying, "In 2000, Pope John Paul II became the most famous honorary member of the Harlem Globetrotters." All four of these examples came from a great website for strange facts (http://www.strangefacts.com).

Although startling statements are fun, it is important to use them ethically. First, make sure that your startling statement is factual. The Internet is full of startling statements and claims that are simply not factual, so when you find a statement you'd like to use, you have an ethical duty to ascertain its truth before you use it and to provide a reliable citation. Second, make sure that your startling statement is relevant to your speech and not just thrown in for shock value. We've all heard startling claims made in the media that are clearly made for purposes of shock or fear mongering, such as "Do you know what common household appliance could kill you? Film at 11:00." As speakers, we have an ethical obligation to avoid playing on people's emotions in this way.

A Rhetorical Question

A **rhetorical question** is a question to which no actual reply is expected. For example, a speaker talking about the history of Mother's Day could start by asking the audience, "Do you remember the last time you told your mom you loved her?" In this case, the speaker does not expect the audience to shout out an answer, but rather to think about the question as the speech goes on.

Rhetorical Question

A question to which no actual reply is expected

Immediate Reference to Subject

The most direct (but probably the least interesting of the possible attention getters) is to tell your audience the subject of your speech. Here's an example:

> *We are surrounded by statistical information in today's world, so understanding statistics is becoming paramount to citizenship in the twenty-first century.*

This sentence explicitly tells an audience that the speech they are about to hear is about the importance of understanding statistics. While this isn't the most entertaining or interesting attention getter, it is very clear and direct. And note that it justifies the importance of the audience paying attention while avoiding being completely snooze-inducing, as it would have been if it were reworded as, "I want to talk to you about statistics."

Reference to Audience or Appeal to Self-Interest

As we have tried to emphasize throughout this book, your audience is the single most important factor is crafting your speech, so it makes sense that one approach to opening your speech is to make a direct reference to the audience. In this case, the speaker has a clear understanding of the audience and points out that there is something unique about the audience that should make them interested in the speech's content. Here's an example:

> *As students at State College, you and I know the importance of selecting a major that will benefit us in the future. In today's competitive world, we need to study a topic that will help us be desirable to employers and provide us with lucrative and fulfilling careers. That's why I would like all of you to consider majoring in communication.*

In this example, the speaker reminds the audience of their shared status as students and uses the common ground to acknowledge the importance of selecting a major that will benefit them in the future. Earlier in the textbook (Chapter 4) we used the expression **WIIFM** ("What's in it for me?") to remind you that your topic and approach should appeal to the self-interests and needs of the audience members.

Quotation

Another way to capture your listeners' attention is to use the words of another person that relate directly to your topic. Maybe you've found a really great quotation in one of the articles or books you read while researching your speech. If not, you can also use a number of Internet or library sources that compile useful quotations from noted individuals. Quotations are a great way to start a speech, so let's look at an example that could be used during the opening of a commencement address (a type of special occasion speech discussed later in Chapter 15):

> *The late actress, fashion icon, and social activist Audrey Hepburn once noted that, "Nothing is impossible. The word itself says 'I'm possible'!"*

If you use a quotation as your attention getter, be sure to give the source first (as in this example) so that it isn't mistaken as your own wording.

Reference to Current Events

Referring to a current news event that relates to your topic is often an effective way to capture attention, as it immediately makes the audience aware of how relevant the topic is in today's world. For example, consider this attention getter for a persuasive speech on frivolous lawsuits:

> *On January 10 of this year, Scott Anthony Gomez, Jr., and a fellow inmate escaped from a Pueblo, Colorado, jail. During their escape the duo attempted to rappel from the roof of the jail using a makeshift ladder of bed sheets. During Gomez's attempt to scale the building, he slipped, fell forty feet, and injured his back. After being quickly apprehended, Gomez filed a lawsuit against the jail for making it too easy for him to escape.*

In this case, the speaker is highlighting a news event that illustrates what a frivolous lawsuit is, setting up the speech topic of a need for change in how such lawsuits are handled.

Historical Reference

You may also capture your listeners' attention by referring to an historical event related to your topic. Obviously, this strategy is closely related to the previous one, except that instead of a recent news event you are reaching further back in history to find a relevant reference. For example, if you are giving a speech on the perception of modern music as crass or having no redeeming values, you could refer back to Elvis Presley and his musical breakout in the 1950s as a way of making a comparison:

> *During the mid-1950s, Elvis Presley introduced the United States to a new genre of music: rock and roll. Initially viewed as distasteful, and Presley was himself chastised for his gyrating dance moves and flashy style. Today he is revered as "The King of Rock 'n Roll." So when we criticize modern artists for being flamboyant or over the top, we may be ridiculing some of the most important musical innovators we will know in our lifetimes.*

In this example, the speaker is evoking the audience's knowledge of Elvis to raise awareness of similarities to current artists that may be viewed today as he was in the 1950s.

Humor

Humor is another effective method for gaining an audience's attention. Humor is an amazing tool when used properly. We cannot begin to explain all the facets of humor within this chapter, but we can say that humor is a great way of focusing an audience on what you are saying. However, humor is a double-edged sword. If you do not wield the sword carefully, you can turn your audience against you very quickly.

When using humor, you really need to know your audience and understand what they will find humorous. One of the biggest mistakes a speaker can make is to use some form of humor that the audience either doesn't find funny or, worse, finds offensive. Think about how incompetent the character of Michael Scott seems on the television program *The Office*, in large part because of his ineffective use of humor. We always recommend that you test out humor of any kind on a sample of potential audience members prior to actually using it during a speech. If you do use a typical narrative "joke," don't say it happened to you. Anyone who heard the joke before will think you are less than truthful!

Now that we've warned you about the perils of using humor, let's talk about how to use humor as an attention getter. Humor can be incorporated into several of the attention-getting devices mentioned. You could use a humorous anecdote, quotation, or current event. As with other attention-getting devices, you need to make sure your humor is relevant to your topic, as one of the biggest mistakes some novices make when using humor is to add humor that really doesn't support the overall goal of the speech. So when looking for humorous attention getters, you want to make sure that the humor is not going to be offensive to your audience, does elicit laughter, and is relevant to your speech.

For example, here's a humorous quotation from Nicolas Chamfort, a French author during the sixteenth century: "The only thing that stops God from sending another flood is that the first one was useless." While this quotation could be effective for some audiences, other audiences may find this humorous quotation offensive. The Chamfort quotation could be appropriate for a speech on the ills of modern society, but probably not for a speech on the state of modern religious conflict. It also would not be appropriate in an area that had just experienced damaging floods. You want to make sure that the leap from your attention getter to your topic isn't too complicated for your audience, or the attention getter will backfire.

This list of attention-getting devices represents a thorough, but not necessarily exhaustive, range of ways that you can begin your speech. Certainly these would be the more common attention getters that most people employ. Again, as mentioned earlier, your selection of attention getter is not only dependent on your audience, your topic, and the occasion, but also on your preferences and skills as a speaker. If you know that you are a bad storyteller, you might elect not to start your speech with a story. If you tend to tell jokes that no one laughs at, avoid starting your speech with humor.

To review, think back to the factors of attention in Chapter 7. The best attention getters are

- concrete (they bring up or refer to real experiences);
- novel (they use material that is new or fresh to the audience);
- familiarity (makes the audience perk up with something comfortable and close to their experience);
- movement-oriented (don't spend too long in the introduction because the audience will wonder where you are headed);
- need-oriented (your attention getter and introduction in general should relate to the needs or interests of the audience).

Other factors like suspense (introducing a story and finishing it at the end) or conflict (telling a story with strong opposing forces and tension) can also be used.

Element 2: Establish or Enhance Your Credibility

Whether you are informing, persuading, or entertaining an audience, one of the things they will be expecting is for you to know what you are talking about. So the second element of an introduction is to let your audience know that you are a knowledgeable and credible source for this information. To do this, you will need to explain how you know what you know about your topic.

For some people, this will be simple. If you are informing your audience how a baseball is thrown, and you have played baseball since you were eight years old, that makes you a fairly credible source. You probably know what you are talking about. So let us know that by saying something like, "Having played baseball for over ten years, including two years as the starting pitcher on my high school's varsity team, I can tell you about the ways that pitchers use to throw different kind of balls in a baseball game." With regard to persuasive speaking, if you are trying to convince your audience to join Big Brothers Big Sisters and you have been volunteering for years, let them know: "I've been serving with Big Brothers Big Sisters for the last two years, and I can tell you that the experience is very rewarding." By telling your audience you volunteer, you are saying to them "I'm not asking you to do anything I don't engage in myself."

However, you may be speaking on a subject with which you have no history of credibility. If you are just curious about when streetlights were installed at intersections and why they are red, yellow, and green, you can give an interesting speech on that. But you will still need to give your audience some sort of reason to trust your knowledge. Since you were required to do research, you are at least more knowledgeable on the subject that anyone else in the class. In this case you might say, "After doing some research and consulting several books on the subject, I want to share what I've learned about the evolution of traffic lights in America."

Element 3: Establish Rapport

The next element of your introduction will be to establish rapport with your audience. **Rapport** is basically a relationship or connection you make with your audience. In everyday life, we say that two people have a rapport when they get along really well and have a good connection. In your introduction, you will want to explain to your audience why you are giving them this information and why it is important to them (answering the WIIFM question). You will be making a connection through this shared information and explaining to them how it will benefit them. One of the best examples of rapport we have seen came from an informative speech on the poet Lord Byron:

> *You may be asking yourselves why you need to know about Lord Byron. If you take British Literature or Humanities 1202 as I did last semester, you will be discussing his life and works, so after this speech you will have a good basis for the class material.*

Rapport

a relationship or connection a speaker makes with the audience

What is important here is that this speaker used the audience analysis techniques discussed in Chapter 2 to determine the demographic make-up of the audience and determine what would motivate them to listen. Knowing that they are all college students, the speaker enticed them to listen with the suggestion that this information would benefit them in a future class they might take.

Another important thing to note here is that there is not necessarily a right or wrong way to establish rapport with your audience. You as the speaker must determine what you think will work best and help make a connection. Take for example an informative speech on "how to throw a baseball." How would you establish rapport with your audience on that topic? Maybe you choose to focus on the age of your audience, and noting that they are all relatively young and that some of them are already parents, you might say, "A lot of people in this room have or may have children someday, and if you decide you want to throw a ball with them or help them with sports, here are three steps you can use to teach them how to throw a baseball." Will everyone in the class have kids someday? Probably not, but it is reasonable to guess that most of your audience will relate to this approach based on a demographic analysis.

Element 4: Preview Your Topic/Purpose/Central Idea

The fourth major function of an introduction after getting the audience's attention is to reveal the purpose of your speech to your audience. Have you ever sat through a speech wondering what the basic point was? Have you ever come away after a speech and had no idea what the speaker was talking about? An introduction should make the topic, purpose, and central idea clear. This might be a good place for you to review the material in Chapter 4 about writing central idea statements and specific purposes. For most speeches, the central idea and preview (Element 5) should come at the end of the introduction.

While not a hard and fast rule, you will probably also want to avoid having the audience "guess" what your topic is through clues. Consider the following topic reveal:

> *Today I'd like to talk to you about a man who overcame great adversity to become the President of the United States. During his time in office he faced increasing opposition from conservative voices in government, as well as some dissension among his own party, all while being thrust into a war he didn't want.*

As an attention getter, this may not be bad, but what it doesn't do is reveal the topic. The speaker at this point might assume the audience has clearly figured out who this speech is about and moved on. Unfortunately, the above passage could refer to either Abraham Lincoln, Barack Obama, or even another president. Members of the audience might either be confused or disappointed when they figure out the speech isn't about what they thought it was.

It should also be noted here that at no point in your introduction do you ever want to read your specific purpose statement as a way of revealing your topic. Your specific purpose is included on your outline for your instructor's sake and to keep you on track during preparation. The language used in the specific purpose ("To inform my audience…") is too awkward to be actually read aloud.

Element 5: Preview Your Main Points

Just like previewing your topic, previewing your main points helps your audience know what to expect throughout the course of your speech and prepares them to listen. Your preview of main points should be clear and easy to follow so that there is no question in your audience's minds what they are. Long, complicated, or verbose main points can get confusing. Be succinct and simple: "Today, in our discussion of Abraham Lincoln's life, we will look at his birth, his role as president, and his assassination." From that preview there is little question as to what specific aspects of Lincoln's life the speech will cover. However, if you want to be extra sure they get it, you can always enumerate them by using signposts (as we discussed in Chapter 6): "In discussing how to make chocolate chip cookies, first we will cover what ingredients you need, second we will talk about how to mix them, and third we will look at baking them."

What these five elements do is prepare your audience for the bulk of the speech (i.e. the body section) by letting them know what they can expect, why they should listen, and why they can trust you as a speaker. Having all five elements starts your speech off on much more solid ground that you would get without having them.

8.3 – Examples of Introductions

Below you will find examples of informative and persuasive introductions. Notice that each contains the five elements necessary for a good introduction: an attention getter, the establishment of rapport with the audience, the speaker's credibility, a clear topic reveal, and clearly articulated main points. An important point to mention about the introduction is that the parts should flow or "bridge" into each other. You do not want to have a disconnect between the attention getter, the credibility enhancer, the rapport, and the reveal. You also can switch the rapport and credibility sections if it makes more sense, but definitely start with the attention-getter and end with the preview.

(Note: We have written these introductions out as paragraphs, but your instructor may require you to present them in a different format in your outline.)

Informative Speech Introductions

Topic: Allergies

My parents knew that something was really wrong when my mom received a call from my home economics teacher saying that she needed to get to the school immediately and pick me up. This was all because of an allergy, something that everyone in this room is either vaguely or extremely familiar with. Three very common allergies include pet and animal allergies, seasonal allergies, and food allergies. All three of these allergies take control over certain areas of my life, as all three types affect me, starting when I was just a kid and continuing today [attention-getter]. Because of this, I have done extensive research on the subject, [credibility] and would like to share some of what I've learned with all of you today. Whether you just finished your freshman year of college, you are a new parent, or you have children that are grown and out of the house, allergies will most likely affect everyone in this room at some point [rapport]. So it will benefit you all to know more about them, specifically the three most common sources of allergies and the most recent approaches to treating them [purpose and preview].

Topic: Seasonal Affective Disorder (See if you can identify the parts on Example 2.)

When winter is approaching and the days are getting darker and shorter, do you feel a dramatic reduction in energy or do you sleep longer than usual during the fall or winter months? If you answered "yes" to either of these questions, you may be one of the millions of people who suffer from Seasonal Affective Disorder, or SAD. For most people these problems do not cause great suffering in their life, but for an estimated six percent of the United States population these problems can result in major suffering. As a student in the registered nursing program here at State College, I became interested in SAD after learning more about it and want to share this information with all of you in case you recognize some of these symptoms in yourself or someone you love. In order to fully understand SAD, it is important to look at the medical definition of SAD, the symptoms of this disorder, and the measures that are commonly used to ease symptoms.

Persuasive Speech Introduction

Topic: Term Life Insurance

You have cried silent tears and uttered desperate prayers, but as you watch the medical team unhook the tubes, turn off the heart monitor and shoot furtive, helpless glances your way, you face the unmistakable reality that cancer has won over your loved one and you are left with unimaginable grief, despair and yes, financial burden. Most of us would not choose to cause our loved ones financial pain on top of the emotional pain of our deaths, but by failing to plan for their financial needs, that is exactly what we do. I have learned a lot about life insurance in my research for this presentation, from taking a thirteen-week course about financial matters, and from the experience of purchasing a term life insurance policy just last year. I know most of you probably have not thought much about life insurance, but someday each and every one of us in this room will pass away and somebody is going to have to pay for our funerals. Term life insurance is affordable, protects those you love from the financial devastation of your uninsured death, and reinforces your commitment to their financial and emotional well-being while you are living. Let's examine the definition of term life insurance and then its benefits.

8.4 – Structuring the Conclusion

Similar to the introduction, the conclusion has three specific elements that you will want to incorporate in order to make it as strong as possible. Given the nature of these elements and what they do, these should generally be incorporated into your conclusion in the order they are presented below.

Element 1: Signal the End

The first thing a good conclusion should do is to signal the end of a speech. You may be thinking that telling an audience that you're about to stop speaking is a "no brainer," but many speakers really don't prepare their audience for the end. When a speaker just suddenly stops speaking, the audience is left confused and disappointed. Instead, you want to make sure that audiences are left knowledgeable and satisfied with your speech. In a way, it gives them time to begin mentally organizing and cataloging all the points you have made for further consideration later.

Generally, the easiest way to signal that it is the end of your speech is to begin your conclusion with the words, "In conclusion." Similarly, "In summary" or "To conclude" work just as well. While these may seem very blunt ways of communicating the end of your speech to the audience, you want it to be extremely clear to everyone that you are wrapping things up. Certainly you can choose to employ more elegant, interesting, or creative language here, but you do basically want to telegraph the end is coming with, for example, a restatement of your central idea statement.

On the other hand, saying "In conclusion" (and definitely saying it more than once) can have an unintended negative effect. The audience may figure you are finished and turn you off, sort of like how we get up and leave during the credits in a movie. Therefore, you can also go straight to the summary, which is Element 2.

Element 2: Restate Main Points

In the introduction of a speech you delivered a preview of your main points; now in the conclusion you will deliver a review. One of the biggest differences between written and oral communication is the necessity of repetition in oral communication (the issue of "planned redundancy" again). When you preview your main points in the introduction, effectively discuss and make transitions to your main points during the body of the speech, and finally, review the main points in the conclusion, you increase the likelihood that the audience will understand and retain your main points after the speech is over. Remember, your English instructors can re-read your essays as many times as they want, but your audience – and your instructor – only have one opportunity to catch and remember the points you are trying to get across in your speech.

Because you are trying to remind the audience of your main points, you want to be sure not to bring up any new material or ideas. For example, if you said, "There are several other issues related to this topic, such as…but I don't have time for them," that would make the audience confused and perhaps wonder why you did not address those issues in the body section. Or if you were giving a persuasive speech on wind energy and you ended with, "Wind energy is the energy of the future, but there are still a few problems with it, such as noise and killing lots of birds," you are bringing up a counter-argument that should have been dealt with in the body of the speech.

This is a good place to remind you that the introduction, preview, transitions, and conclusion are for helping the audience be interested and prepared to listen, to retain, and to follow your speech. The hard core facts and content are in the body. If you are tempted to cram lots of material into the conclusion, that is not the place for it, nor is it the place to provide the important steps to a solution.

As you progress as a public speaker, you will want to work on rephrasing your summary statement so that it does not sound like an exact repeat of the preview. For example, if your preview was:

> *The three arguments in favor of medical marijuana that I will present are that it would make necessary treatments available to all, it would cut down on the costs to law enforcement, and it would bring revenue to state budgets.*

Your summary might be:

> *In the minutes we've had together, I have shown you that approving medical marijuana in our state will greatly help persons with a variety of chronic and severe conditions. Also, funds spent on law enforcement to find and convict legitimate marijuana users would go down as revenues from medical marijuana to the state budget would go up.*

Element 3: Clincher

The third element of your conclusion is the **clincher**, or something memorable with which to conclude your speech. The clincher is sometimes referred to as a Concluding Device. These are the very last words you will say in your speech, so you need to make them count. This is the last thing your audience will hear, so you want to make it good. A good clincher prevents your audience from feeling let down, and in fact can even make an audience remember a speech more favorably.

Clincher

something memorable with which to conclude your speech

In many ways the clincher is like the inverse of the attention getter. You want to start the speech off with something strong, and you want to end the speech with something strong. To that end, similar to what we discussed above with attention getters, there are a number of ways you can make your clincher strong and memorable.

Conclude with a Challenge

One way you can end your speech is with a challenge. A challenge is a call to engage in some kind of activity that requires a special effort. In a speech on the necessity of fundraising, a speaker could conclude by challenging the audience to raise ten percent more than their original projections. In a speech on eating more vegetables, you could challenge your audience to increase their current intake of vegetables by two portions daily. In both of these challenges, audience members are being asked to go out of their way to do something different that involves effort on their part.

In a challenge, try to make it aspirational but reasonable. The challenge should be something they can strive for but not see as impossible. The audience may see two more servings a day of fruits and vegetables as reasonable, but six probably as too much.

In the same category as a challenge, probably the most common persuasive concluding device is the appeal for action or the call to action. In essence, the appeal for action occurs when a speaker asks their audience to engage in a specific behavior. Whether the speaker appeals for people to eat more fruit, buy a car, vote for a candidate, oppose the death penalty, get more sleep, or donate blood, the speaker is asking the audience to engage in action.

One specific type of appeal for action is the immediate call to action. Whereas some appeals ask for people to engage in behavior in the future, the immediate call to action asks people to engage in behavior right now. If a speaker wants to see a new traffic light placed at a dangerous intersection, they may conclude by asking all the audience members to sign a digital petition right then and there, using a computer the speaker has made available or their own devices. For a speech on eating more vegetables, the speaker could pass out raw veggies and dip at the conclusion of the speech; someone giving a speech on petitioning a lawmaker for a new law could provide audience members with a prewritten e-mail they can send to the lawmaker.

If you are giving a persuasive speech about a solution to a problem, you should not relegate the call to action to the very end of the speech. It should probably be a main point where you can deal with the steps and specifics of the solution in more detail. For example, perhaps a speaker has been discussing the problems associated with the diminishing of art education in the United States. The speaker could then propose a solution of creating more community-based art experiences for school children as a way to fill this gap. Although this can be an effective conclusion, speakers should ask themselves whether the solution should be discussed in more depth as a stand-alone main point within the body of the speech so that audience concerns about the proposed solution can be addressed.

Conclude with a Quotation

Another way you can conclude a speech is by providing a quotation relevant to the speech topic. When using a quotation, you need to think about whether your goal is to end on a persuasive note or an informative note. Some quotations will have a clear call to action, while other quotations summarize or provoke thought. For example, let's say you are delivering an informative speech about dissident writers in the former Soviet Union. You could end by citing this quotation from Alexander Solzhenitsyn: "A great writer is, so to speak, a second government in his country. And for that reason no regime has ever loved great writers."

Notice that this quotation underscores the idea of writers as dissidents, but it doesn't ask listeners to put forth effort to engage in any specific thought process or behavior. If, on the other hand, you were delivering a persuasive speech urging your audience to sponsor a child in a developing country for $40 per month, you might use this quotation by Forest Witcraft:

"A hundred years from now it will not matter what my bank account was, the sort of house I lived in, or the kind of car I drove. But the world may be different, because I was important in the life of a child."

In this case, the quotation leaves the audience with the message that monetary sacrifices are worth taking, that they make our lives worthwhile, and that the right thing to do is to go ahead and make that sacrifice.

Conclude by Visualizing the Future

The purpose of a conclusion that refers to the future is to help your audience imagine the future you believe can occur. If you are giving a speech on the development of video games for learning, you could conclude by depicting the classroom of the future where video games are perceived as true learning tools. More often, speakers use visualization of the future to depict how society or how individual listeners' lives would be different if the audience accepts and acts on the speaker's main idea. For example, if a speaker proposes that a solution to illiteracy is hiring more reading specialists in public schools, the speaker could ask her or his audience to imagine a world without illiteracy.

Conclude by Inspiration

Inspire

to affect or arouse someone's emotions in a specific, positive manner

By definition, the word **inspire** means to affect or arouse someone. Both affect and arouse have strong emotional connotations. The ultimate goal of an inspirational concluding device is similar to an "appeal for action" but the ultimate goal is more lofty or ambiguous; the goal is to stir someone's emotions in a specific manner. This is done by sharing a story, poem, or quotation that appeals to the audience's basic values and therefore appeals to emotions. Stories or allusions to "underdogs" who overcame obstacles to achieve something worthwhile or those who make sacrifices for the good of others can help inspire. You probably know of such stories (Olympic athletes and a well-known figure such as Captain Sullenberg are examples) that would be of value, as long as they are relevant to your topic and purpose.

Poetry is sometimes used to inspire, but you want to use a short passage (eight lines or less) of poetry that is clear to the audience. One famous example of an inspiring speech that ended with a poem was President Reagan's speech on the evening of the day of the Challenger Disaster in January 1986. He finished it with the words, "The crew of the Space Shuttle Challenger honored us by the manner in which they lived their lives. We will never forget them, nor the last time we saw them, this morning, as they prepared for their journey and waved goodbye and"slipped the surly bonds of earth" to "touch the face of God." This is a reference to the poem "High Flight" by John Gillepsie Magee, Jr.

Conclude with a Question

Another way you can end a speech is to ask a rhetorical question that forces the audience to ponder an idea. Maybe you are giving a speech on the importance of the environment, so you end the speech by saying, "Think about your children's future. What kind of world do you want them raised in? A world that is clean, vibrant, and beautiful—or one that is filled with smog, pollution, filth, and disease?" Notice that you aren't actually asking the audience to verbally or nonverbally answer the question; the goal of this question is to force the audience into thinking about what kind of world they want for their children.

Refer Back to the Introduction

This method provides a good sense of closure to the speech and can be one of the most effective methods. If you started the speech with a startling statistic or fact, such as "Last year, according to the official website of the American Humane Society, four million pets were euthanized in shelters in the United States," in the end you could say, "Remember that shocking number of four million euthanized pets? With your donation of time or money to the Northwest Georgia Rescue Shelter, you can help lower that number in our region."

Conclude with an Anecdote or Personal Story

As with your attention getter, a brief story can be a strong way to conclude. However, it must be relevant and not go on too long. Combining this method and the previous one, you might finish telling a story that you started in the introduction as your clincher. This method is probably better with persuasive speeches where you want to end with a strong emotional appeal.

Conclude with a Reference to Audience or Audience Self-Interest

The last concluding device involves a direct reference to your audience. This concluding device is used when a speaker attempts to answer the basic audience question, "What's in it for me?" (the WIIFM question). The goal of this concluding device is to spell out the direct benefits a behavior or thought change has for audience members. For example, a speaker talking about stress reduction techniques could conclude by clearly listing all the physical health benefits stress reduction offers (e.g., improved reflexes, improved immune system, improved hearing, reduction in blood pressure). In this case, the speaker is spelling out why audience members should care about the topic and what's in it for them.

Informative versus Persuasive Conclusions

As you read through the above possible ways to conclude a speech, hopefully you noticed that some of the methods are more appropriate for persuasive speeches and others are more appropriate for informative speeches. An appeal to action, for example, may not be appropriate for an informative speech since asking your audience to do something often borders on persuasion, which isn't what an informative speech is intended to do. Similarly, if your persuasive speech is on the importance of voting in the next local election, an appeal to action clincher would probably be one of your stronger options.

8.5 – Examples of Conclusions

Here are two examples of conclusions. More examples can be found on the outlines at the ends of Chapters 12, 13, and 15. As before, try to determine what sentences in the conclusion relate to the three elements.

Informative Speech Conclusion

Topic: Anxiety

Anxiety is a complex emotion that afflicts people of all ages and social backgrounds and is experienced uniquely by each individual. We have seen that there are multiple symptoms, causes, and remedies, all of which can often be related either directly or indirectly to cognitive behaviors. While most people do not enjoy anxiety, it seems to be part of the universal human experience, so realize that you are not alone, but also realize that you are not powerless against it. With that said, the following quote, attributed to an anonymous source, could not be more true, "Worry does not relieve tomorrow of its stress; it merely empties today of its strength."

Persuasive Speech Conclusion

Topic: Adopting a Rescue Animal

I believe you should adopt a rescue animal because it helps stop forms of animal cruelty, you can add a healthy companion to your home, and it is a relatively simple process that can save a life. Each and every one of you should go to your nearest animal shelter, which may include the Catoosa Citizens for Animal Care, the Humane Society of NWGA in Dalton, the Murray County Humane Society, or the multiple other shelters in the area. On your visit, you can investigate and maybe fall in love with a new animal companion to bring into your life. I'll leave you with a paraphrased quote from Deborah Jacobs's article "Westminster Dog Show Junkie" on Forbes.com: "You may start out thinking that you are rescuing the animal, and ultimately find that the animal rescues you right back."

Something to Think About

Read out loud one of the example introductions earlier in the chapter, and time your reading. If an introduction should not be longer than about 10%-15% of the total speech time, how long would the speech attached to this introduction be? (You'll have to do the math!) If you had to give a shorter speech using this introduction, how would you edit it to make it for the time limit but still be an effective introduction?

Final Note: If you are wondering about the photo at the beginning of this chapter, it is of the headstone of poet Emily Dickinson in Amherst, Massachusetts. Her parting words, as shown on the marker, were "Called Back." That was her "life" conclusion.

Chapter 9: Presentation Aids in Speaking

Learning Objectives

After reading this chapter, the student will be able to:

- List and explain reasons why presentation aids are important in public speaking;
- Explain how presentation aids function in public speaking;
- Describe the various computer-based and non-computer-based types of presentation aids available to the students;
- Explain the correct use of various types of presentation aids;
- Design professional-looking slides using presentation software.

Chapter Preview

9.1 - What Are Presentation Aids?

When you give a speech, you are presenting much more than just a collection of words and ideas. Because you are speaking "live and in person," your audience members will experience your speech through all five of their senses: hearing, vision, smell, taste, and touch. In some speaking situations, the speaker appeals only to the sense of hearing. They more or less ignore the other senses except to avoid visual distractions by dressing and presenting themselves in an appropriate manner. But the speaking event can be greatly enriched by appeals to the other senses. This is the role of presentation aids.

Presentation aids are the resources beyond the speech words and delivery that a speaker uses to enhance the message conveyed to the audience. The type of presentation aids that speakers most typically make use of are visual aids: pictures, diagrams, charts and graphs, maps, and the like. Audible aids include musical excerpts, audio speech excerpts, and sound effects. A speaker may also use fragrance samples or food samples as **olfactory** (sense of smell) or **gustatory** (sense of taste) aids. Finally, presentation aids can be three-dimensional objects, animals, and people; they can also change over a period of time, as in the case of a how-to demonstration.

Presentation aids

the resources beyond the speech itself that a speaker uses to enhance the message conveyed to the audience

Olfactory

of or relating to the sense of smell

Gustatory

of or relating to the sense of taste

As you can see, the range of possible presentation aids is almost unlimited. However, all presentation aids have one thing in common: To be effective, each presentation aid a speaker uses must be a direct, uncluttered example of a specific element of the speech. It is understandable that someone presenting a speech about Abraham Lincoln might want to include a photograph of him, but because everyone already knows what Lincoln looked like, the picture would not contribute much to the message unless, perhaps, the message was specifically about the changes in Lincoln's appearance during his time in office.

Other visual artifacts are more likely to deliver information more directly relevant to the speech—a diagram of the interior of Ford's Theater where Lincoln was assassinated, a facsimile of the messy and much-edited Gettysburg Address, or a photograph of the Lincoln family, for example. The key is that each presentation aid must directly express an idea in your speech.

Moreover, presentation aids must be used at the time when you are presenting the specific ideas related to the aid. For example, if you are speaking about coral reefs and one of your supporting points is about the location of the world's major reefs, it would make sense to display a map of these reefs while you're talking about location. If you display it while you are explaining what coral actually is, or describing the kinds of fish that feed on a reef, the map will not serve as a useful visual aid—in fact, it's likely to be a distraction.

To be effective, presentation aids must also be easy to use and easy for the listeners to see and understand. In this chapter, we will present some principles and strategies to help you incorporate effective presentation aids into your speech. We will begin by discussing the functions that good presentation aids fulfill. Next, we will explore some of the many types of presentation aids and how best to design and utilize them. We will also describe various media that can be used for presentation aids. We will conclude with tips for successful preparation and use of presentation aids in a speech.

9.2 – Functions of Presentation Aids

Why should you use presentation aids? If you have prepared and rehearsed your speech adequately, shouldn't a good speech with good delivery be enough to stand on its own? While it is true that impressive presentation aids will not rescue a poor speech, a good speech can often be made even better by the strategic use of presentation aids. Presentation aids can fulfill several functions: they can serve to improve your audience's understanding of the information you are conveying, enhance audience memory and retention of the message, add variety and interest to your speech, and enhance your credibility as a speaker. Let's examine each of these functions.

Improving Audience Understanding

Human communication is a complex process that often leads to misunderstandings. If you are like most people, you can easily remember incidents when you misunderstood a message or when someone else misunderstood what you said to them. Misunderstandings happen in public speaking just as they do in everyday conversations.

One reason for misunderstandings is the fact that perception and interpretation are highly complex individual processes. Most of us have seen the image in which, depending on your perception, you see either the outline of a vase or the facial profiles of two people facing each other. Or perhaps you have seen the image of the woman who may or may not be young, depending on your frame of reference at the time. (You can see these images at http://members.optusnet.com.au/~charles57/Creative/Drawing/vases.htm and https://www.youtube.com/watch?v=P9iv173VtGM.)

These images show how interpretations can differ, and it means that your presentations must be based on careful thought and preparation to maximize the likelihood that your listeners will understand your presentations as you intend them to do so. As a speaker, one of your basic goals is to help your audience understand your message. To reduce misunderstanding, presentation aids can be used to clarify or to emphasize.

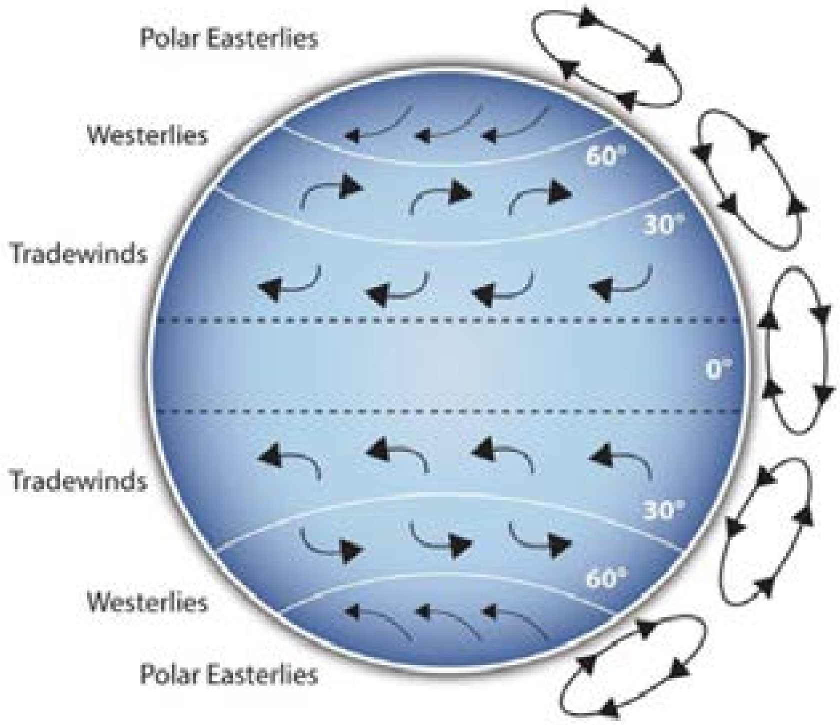


Figure 9.1 - Coriolis Effect

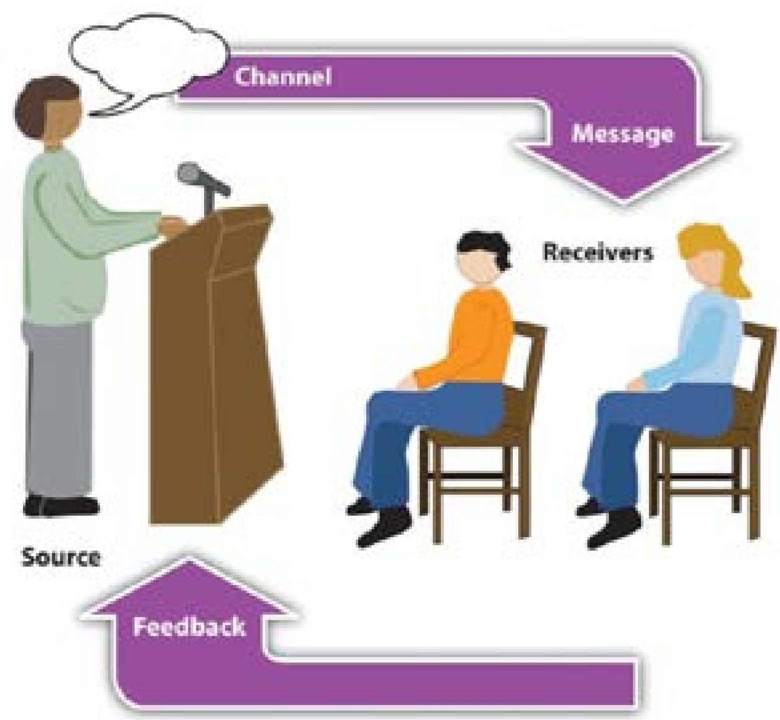


Figure 9.2 - Model of Communication

Clarifying

Clarification is important in a speech because if some of the information you convey is unclear, your listeners will come away puzzled or possibly even misled. Presentation aids can help clarify a message if the information is complex or if the point being made is a visual one.

If your speech is about the impact of the Coriolis Effect on tropical storms, for instance, you will have great difficulty clarifying it without a diagram because the process is a complex one. The diagram in Figure 9.1 ("Coriolis Effect") would be effective because it shows the audience the interaction between equatorial wind patterns and wind patterns moving in other directions. The diagram allows the audience to process the information in two ways: through your verbal explanation and through the visual elements of the diagram. By the way, the Coriolis Effect is defined as "an effect whereby a mass moving in a rotating system experiences a force (the Coriolis force) acting perpendicular to the direction of motion and to the axis of rotation. On the earth, the effect tends to deflect moving objects to the right in the northern hemisphere and to the left in the southern and is important in the formation of cyclonic weather systems." You can see why a picture really helps with this definition.

Figure 9.2 ("Model of Communication") is another example of a diagram that maps out the process of human communication. In this image you clearly have a speaker and an audience with the labels of source, channel, message, receivers, and feedback to illustrate a basic model of human communication. As with most models, it is simplified. (Can you remember what two components of the communication process, explained in Chapter 1, that are missing here?)

Figure 9.3 - Petroglyph example

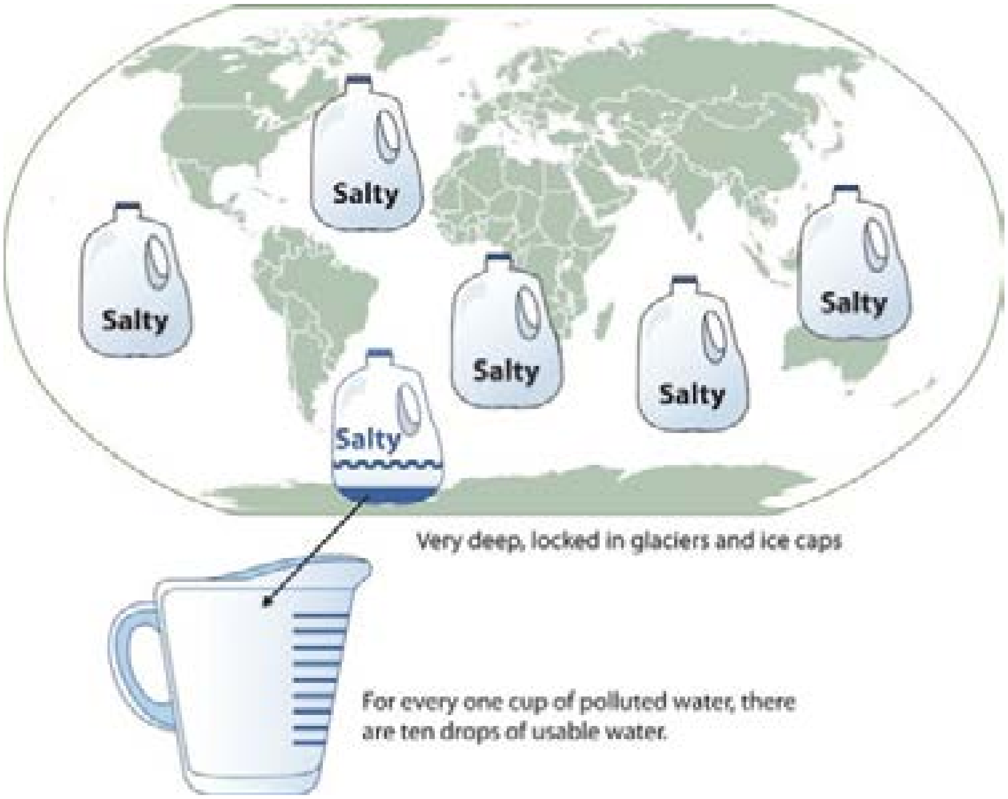


Figure 9.4 - Planetary Water Supply

Another aspect of clarifying occurs when a speaker wants to help audience members understand a visual concept. For example, if a speaker is talking about the importance of petroglyphs in Native American culture, just describing the petroglyphs won't completely help your audience to visualize what they look like. Instead, showing an example of a petroglyph, as in Figure 9.3 ("Petroglyph") can more easily help your audience form a clear mental image of your intended meaning.

Figure 9.5 - Chinese Lettering Amplified. Source: Image courtesy of Wikimedia, http://commons.wikimedia.org/wiki/

Emphasizing

When you use a presentational aid for emphasis, you impress your listeners with the importance of an idea. In a speech on water conservation, you might try to show the environmental proportions of the resource. When you use a conceptual drawing like the one in Figure 9.4 (“Planetary Water Supply”), you show that if the world water supply were equal to ten gallons, only ten drops would be available and drinkable for human or household consumption. This drawing is effective because it emphasizes the scarcity of useful water and thus draws attention to this important information in your speech.

Another way of emphasizing that can be done visually is to zoom in on a specific aspect of interest within your speech. In Figure 9.5 (“Chinese Lettering Amplified”), we see a visual aid used in a speech on the importance of various parts of Chinese characters. On the left side of the visual aid, we see how the characters all fit together, with an emphasized version of a single character on the right.

So, **clarifying** and **emphasizing** are two roles that support the “Improving Audience Understanding” purpose of presentation aids. What are other purposes?

Aiding Retention and Recall

The second function that presentation aids can serve is to increase the audience’s chances of remembering your speech. An article by the U.S. Department of Labor (1996) summarized research on how people learn and remember. The authors found that “83% of human learning occurs visually, and the remaining 17% through the other senses—11% through hearing, 3.5% through smell, 1% through taste, and 1.5% through touch.”

For this reason, exposure to an image can serve as a memory aid to your listeners. When your graphic images deliver information effectively and when your listeners understand them clearly, audience members are likely to remember your message long after your speech is over. Moreover, people often are able to remember information that is presented in sequential steps more easily than if that information is presented in an unorganized pattern. When you use a presentation aid to display the organization of your speech (such as can be done with PowerPoint slides), you will help your listeners to observe, follow, and remember the sequence of information you conveyed to them. This is why some instructors display a lecture outline for their students to follow during class and why a slide with a preview of your main points can be helpful as you move into the body of your speech.

An added plus of using presentation aids is that they can boost *your* memory while you are speaking. Using your presentation aids while you rehearse your speech will familiarize you with the association between a given place in your speech and the presentation aid that accompanies that material.

Adding Variety and Interest

A third function of presentation aids is simply to make your speech more interesting. For example, wouldn't a speech on varieties of roses have greater impact if you accompanied your remarks with a picture of each rose? You can imagine that your audience would be even more enthralled if you had the ability to display an actual flower of each variety in a bud vase. Similarly, if you were speaking to a group of gourmet cooks about Indian spices, you might want to provide tiny samples of spices that they could smell and taste during your speech.

Enhancing a Speaker's Credibility

Presentation aids alone will not be enough to create a professional image. As we mentioned earlier, impressive presentation aids will not rescue a poor speech. Even if you give a good speech, you run the risk of appearing unprofessional if your presentation aids are poorly executed. Conversely, a high quality presentation will contribute to your professional image. This means that in addition to containing important information, your presentation aids must be clear, clean, uncluttered, organized, and large enough for the audience to see and interpret correctly. Misspellings and poorly designed presentation aids can damage your credibility as a speaker.

In addition, make sure that you give proper credit to the source of any presentation aids that you take from other sources. Using a statistical chart or a map without proper credit will detract from your credibility, just as using a quotation in your speech without credit would. This situation will usually take place with digital aids such as PowerPoint slides. The source of a chart or the data shown in a chart form should be cited at the bottom the slide.

If you focus your efforts on producing presentation aids that contribute effectively to your meaning, that look professional, and that are handled well, your audience will most likely appreciate your efforts and pay close attention to your message. That attention will help them learn or understand your topic in a new way and will thus help the audience see you as a knowledgeable, competent, and credible speaker. With the prevalence of digital communication, the audience expectation of quality visual aids has increased.

Avoiding Problems with Presentation Aids

Using presentation aids can come with some risks. However, with a little forethought and adequate practice, you can choose presentation aids that enhance your message and boost your professional appearance in front of an audience. One principle to keep in mind is to use only as many presentation aids as necessary to present your message or to fulfill your classroom assignment. The number and the technical sophistication of your presentation aids should never overshadow your speech.

Another important consideration is technology. Keep your presentation aids within the limits of the working technology available to you. Whether or not your classroom technology works on the day of your speech, you will still have to present. What will you do if the computer file containing your slides is corrupted? What will you do if the easel is broken? What if you had counted on stacking your visuals on a table that disappears right when you need it? Or the Internet connection is down for a YouTube video you plan to show?

You must be prepared to adapt to an uncomfortable and scary situation. This is why we urge students to go to the classroom well ahead of time to test the equipment and ascertain the condition of items they're planning to use. As the speaker, you are responsible for arranging the things you need to make your presentation aids work as intended. Carry a roll of masking tape or some pushpins so you can display your poster even if the easel is gone. Test the computer setup. Have your slides on a flash drive AND send it to yourself as an attachment or upload to a Cloud service. Have an alternative plan prepared in case there is some glitch that prevents your computer-based presentation aids from being usable. And of course, you must know how to use the technology.

More important than the method of delivery is the audience's ability to see and understand the presentation aid. It must deliver clear information, and it must not distract from the message. Avoid overly elaborate presentation aids. Instead, simplify as much as possible, emphasizing the information you want your audience to understand.

Another thing to remember is that presentation aids do not "speak for themselves." When you display a visual aid, you should explain what it shows, pointing out and naming the most important features. If you use an audio aid such as a musical excerpt, you need to tell your audience what to listen for. Similarly, if you use a video clip, it is up to you as the speaker to point out the characteristics in the video that support the point you are making. Do this probably beforehand, so you are not speaking over the video. Afterward is probably not best, because it's too late for the audience to notice those aspects. We've often seen students show a YouTube clip "just because" and its relevance was not stated.

At the same time, a visual aid should be quickly accessible to the audience. This is where simplicity comes in. Just as in organization of a speech you would not want to use 20 main points, but more like 3-5, you should limit categories of information on a visual aid. A circle or pie graph should not have ten or more “pie pieces”, for example.

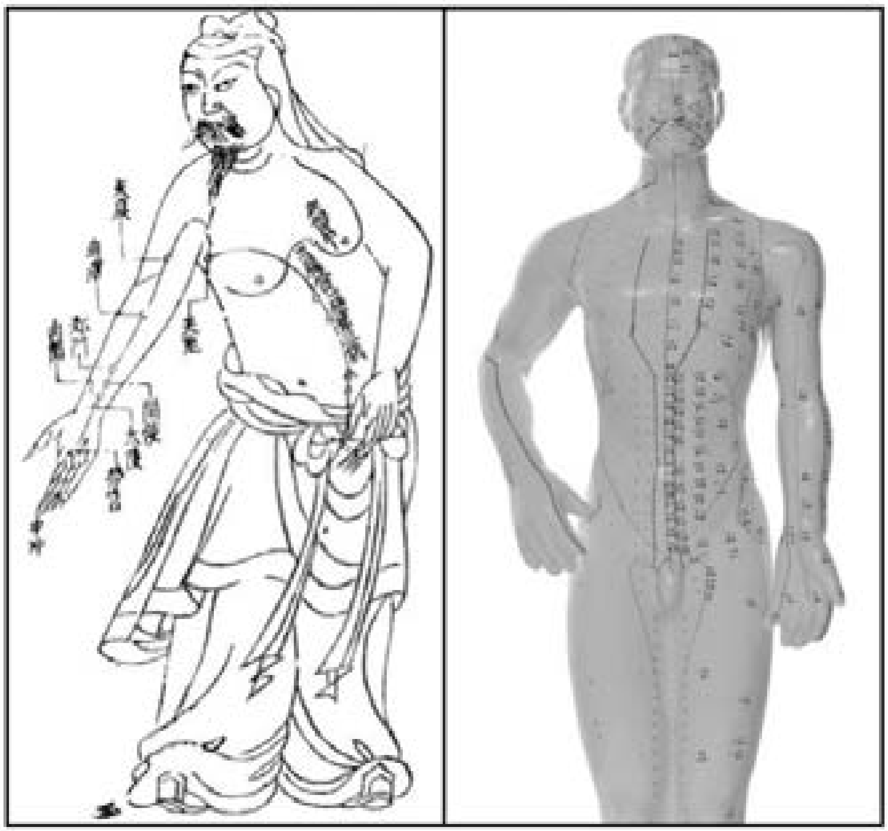


Figure 9.6 - Acupuncture Charts. Source: Image on the left from Wikimedia, http://commons.wikimedia.org/wiki/File:Acupuncture_chart_300px.jpg. Image on the right © Thinkstock

Congenital Anomalies	Relative Risk	Nunmber of Smokers N = 1,943	Number of Nonsmokers N = 16,073	95% CI	p-Value
Cardiovascular System	1.56	43	217	1.12–2.19	$p < .01$
Skeletal System	1.11	19	139	0.68–1.82	NS
Hematologic System	1.39	20	121	0.86–2.25	NS
Nervous System	1.30	4	25	0.91–1.86	NS
Pulmonary System	1.25	7	39	0.55–2.84	NS
Gastrointestinal System	0.54	1	17	0.07–4.11	NS

Figure 9.7 - Birth Weight Chi-Square. Source: Woods, S. E., & Raju, U. (2001).

9.3 – Types of Presentation Aids

Now that we've explored some basic hints for preparing visual aids, let's look at the most common types of visual aids: charts, graphs, representations, objects/models, and people.

Charts

Chart

graphical representation of data (often numerical) or a sketch representing an ordered process

A **chart** is commonly defined as a graphical representation of data (often numerical) or a sketch representing an ordered process. Whether you create your charts or do research to find charts that already exist, it is important for them to exactly match the specific purpose in your speech. Figure 9.6 ("Acupuncture Charts") shows two charts related to acupuncture. Although both charts are good, they are not equal. One chart might be useful in a speech about the history and development of acupuncture while the other chart would be more useful for showing the locations of meridians (the lines along which energy flows) and the acupuncture points.

The rest of this section will explore three common types of charts: statistical charts, sequence-of-steps chart, and decision trees.

Statistical Charts

For most audiences, statistical presentations must be kept as simple as possible, and they must be explained. The statistical chart shown in Figure 9.7 ("Birth Weight Chi-Square") is from a study examining the effects of maternal smoking on a range of congenital birth defects. Unless you are familiar with statistics, this chart may be very confusing. When visually displaying information from a quantitative study, you need to make sure that you understand the material and can successfully and simply explain how one should interpret the data. If you are unsure about the data yourself, then you should probably not use this type of information. This is definitely an example of a visual aid that, although it delivers a limited kind of information, does not speak for itself. On the other hand, if you are presenting to an upper level or graduate class in health sciences or to professionals in health occupations, this chart would be appropriate. As with all other principles of public speaking, KNOW YOUR AUDIENCE.

Sequence-of-Steps Charts

Charts are also useful when you are trying to explain a process that involves several steps. The two visual aids in Figure 9.8 ("Steps in Cell Reproduction") both depict the process of cell division called mitosis using a sequence-of-steps chart, but they each deliver different information. The first chart lacks labels to indicate the different phases of cell division. Although the first chart has more visual detail and may look more scientific, the missing information may confuse your audience. In the second chart, each phase is labeled with a brief explanation of what is happening, which can help your audience understand the process.

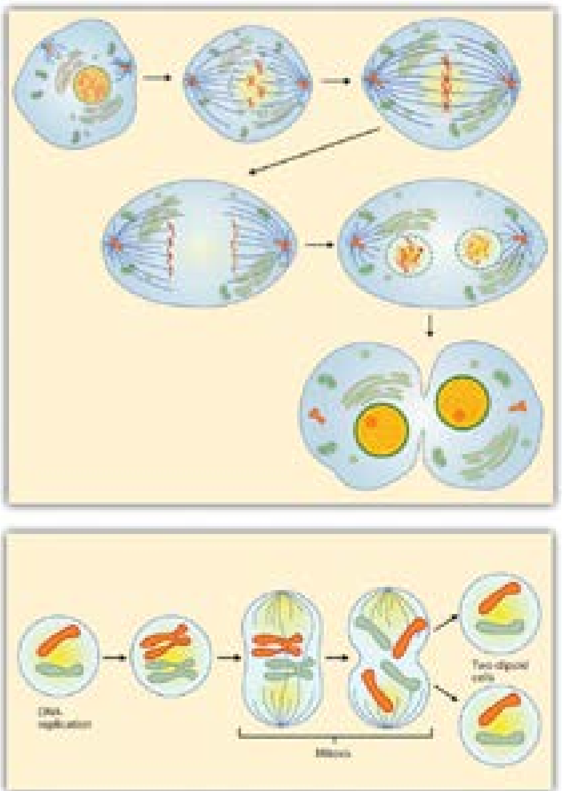


Figure 9.8 - Steps in Cell Reproduction. Source: Images courtesy of LadyofHats, http://commons.wikimedia.org/wiki/File:MITOSIS_cells_secuence.svg, and the National Institutes of Health, http://commons.wikimedia.org/wiki/File:MajorEventsInMitosis.jpg.

Decision Trees

Decision trees are useful for showing the relationships between ideas. The example in Figure 9.9 ("Open Educational Resource Decision Tree") shows how a decision tree could be used to determine whether to use open-source textbook material. As with the other types of charts, you want to be sure that the information in the chart is relevant to the purpose of your speech and that each question and decision is clearly labeled. This particular tree is pertinent to this textbook, which is an open educational resource drawing from other open educational resources, and the decision tree shows some of the processes the authors went through to decide on the content of this text.

Figure 9.9 - Open Educational Resource Decision Tree. Source: Image courtesy of T-kita, http://commons.wikimedia.org/wiki/File:Decision_tree_model.png.

Graphs

Strictly speaking, a **graph** may be considered a type of chart, but graphs are so widely used that we will discuss them separately. A graph is a pictorial representation of the relationships of quantitative data using dots, lines, bars, pie slices, and the like. Graphs show how one factor (such as size, weight, number of items, test scores) varies in comparison to other items. Whereas a statistical chart may report the mean ages of individuals entering college, a graph would visually depict the mean age changes over time with lines on an x-y axis. A statistical chart may report the amount of computers sold in the United States, while a graph will use bars or lines to show their breakdown by operating systems such as Windows, Macintosh, and Linux.

Graph

a pictorial representation of the relationships of quantitative data using dots, lines, bars, pie slices, and the like

Public speakers can show graphs using a range of different formats. Some of those formats are specialized for various professional fields. Very complex graphs often contain too much information that is not related to the purpose of a student’s speech. If the graph is cluttered, it becomes difficult to comprehend. In this section, we’re going to analyze the common graphs speakers utilize in their speeches: line graphs, bar graphs, pie graphs, and pictographs.

Line Graph

A **line graph** is designed to show trends over time. In Figure 9.10 ("Enron's Stock Price"), we see a line graph depicting the fall of Enron's stock price from August 2000 to January 2002. Notice that although it has some steep rises, the line has an overall downward trend clearly depicting the plummeting of Enron's stock price. This is far more effective in showing the relationship of numbers than a chart (as in Figure 9.7) or reading the numbers aloud. These graphs are commonly used for showing economic trends (Wall Street stock prices) or sociological data (e.g., crime rates). As background, Enron was an energy company around which there was a scandal in the early 2000s due to accounting fraud.

Line graph

a graph designed to show trends over time

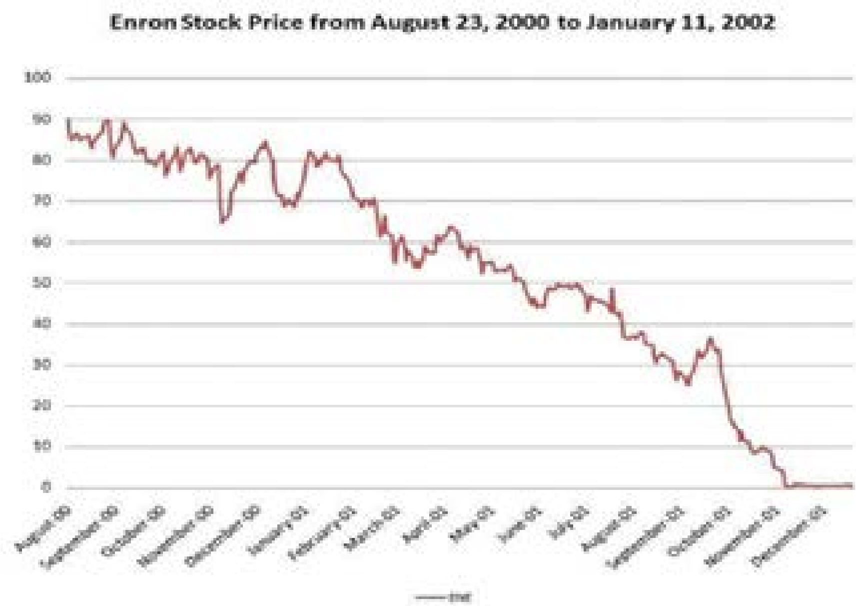


Figure 9.10 - Enron's Stock Price. Source: Image courtesy of Nehrams 2020, http://commons.wikimedia.org/wiki/File:EnronStockPriceAug00Jan02.jpg.

Bar Graph

Bar graph

a graph designed to show the differences between quantities

Bar graphs are useful for showing the differences between quantities. They can be used for population demographics, fuel costs, math ability in different grades, and many other kinds of data. The graph in Figure 9.11 ("Suicide vs. Homicide") is well designed. It is relatively simple and is carefully labeled, making it easy for the speaker to guide the audience through the recorded numbers of each type of death. The bar graph is designed to show the difference between rates of suicides and homicides across various age groups. When you look at the data, the first grouping clearly shows that eighteen- to twenty-four-year-olds are more likely to die because of a homicide than any of the other age groups. You can easily see from Figures 9.10 and 9.11 how graphs, if correct and used ethically, can make a dramatic point.

The graph in Figure 9.12 ("Distribution of Income and Wealth in the United States") is a complicated bar graph depicting the disparity between the so-called "haves" and the "have nots" within the United States. On the left hand side of the graph you can see that the Top 20% of people within the United States account for 84.7% of all of the wealth and 50.1% of all of the income. On the other hand, those in the bottom 40% account for only 0.2% of the wealth and 12.1% of the actual income.

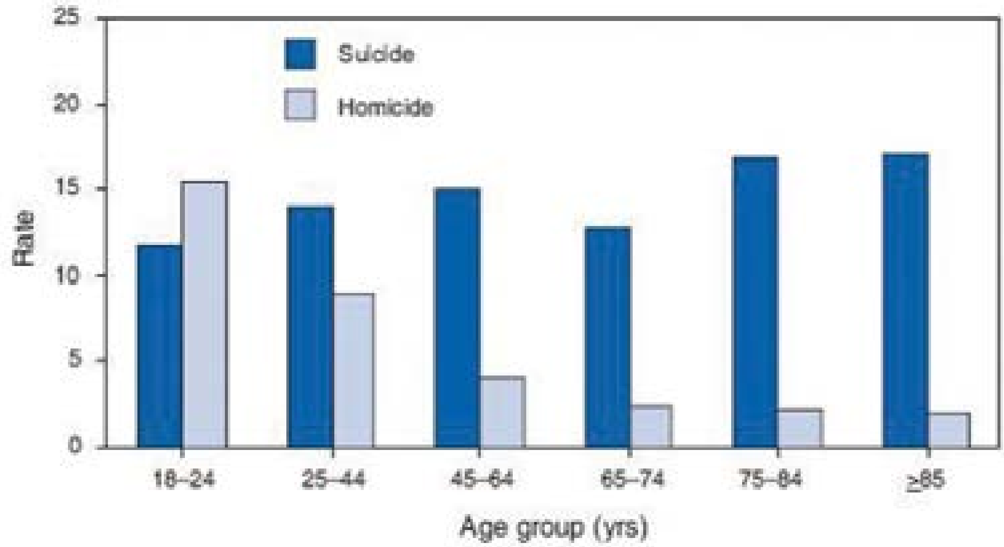


Figure 9.11 - Suicide vs. Homicide. Source: Centers for Disease Control and Prevention, http://commons.wikimedia.org/wiki/File:Homicide_suicide_USA.gif

Figure 9.12 - Distribution of Income and Wealth in the United States. Source: Wolff, E. N. (2007). Recent trends in household wealth in the United States: Rising debt and the middle-class squeeze (Working Paper No. 502). Retrieved from the Levy Economics Institute of Bard College website: http://www.levy.org/pubs/wp_502.pdf

While the graph is very well designed, it presents a great deal of information. For example, it shows "wealth" and "income," for several groups; however, these are related but different concepts. In a written publication, readers will have time to sit and analyze the graph, but in a speaking situation, audience members need to be able to understand the information in a graph very quickly. For that reason, this graph is probably not as effective for speeches as the one in Figure 9.11 ("Suicide vs. Homicide").

Pie Graph

Pie graphs are usually depicted as circles and are designed to show proportional relationships within sets of data; in other words, they show parts of or percentages of a whole. They should be simplified as much as possible without eliminating important information. As with other graphs, the sections of the pie need to be plotted proportionally. In the pie graph shown in Figure 9.13 ("Causes of Concussions in Children") we see a clear and proportional chart that has been color-coded. Color-coding is useful when it's difficult to fit the explanations in the actual sections of the graph; in that case, you need to include a legend, or key, to indicate what the colors in the graph mean. In this graph, audience members can see very quickly that falls are the primary reason children receive concussions.

Pie graph

a graph designed to show proportional relationships within sets of data

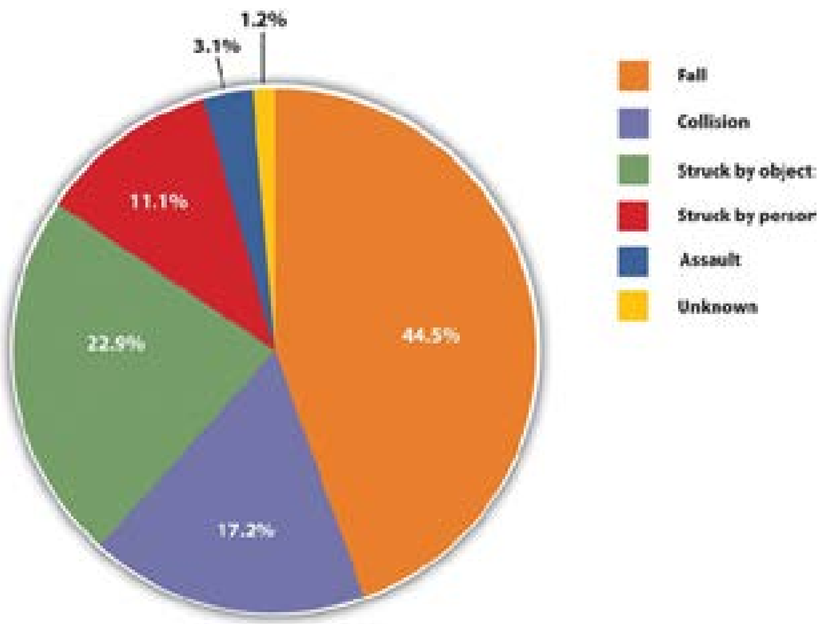


Figure 9.13 - Causes of Concussions in Children.

However, the pie graph in Figure 9.14 ("World Populations") is jumbled, illegible, confusing, and overwhelming in every way. The use of color coding doesn't help. Overall, this graph simply contains too much information and is more likely to confuse an audience than help them understand something.

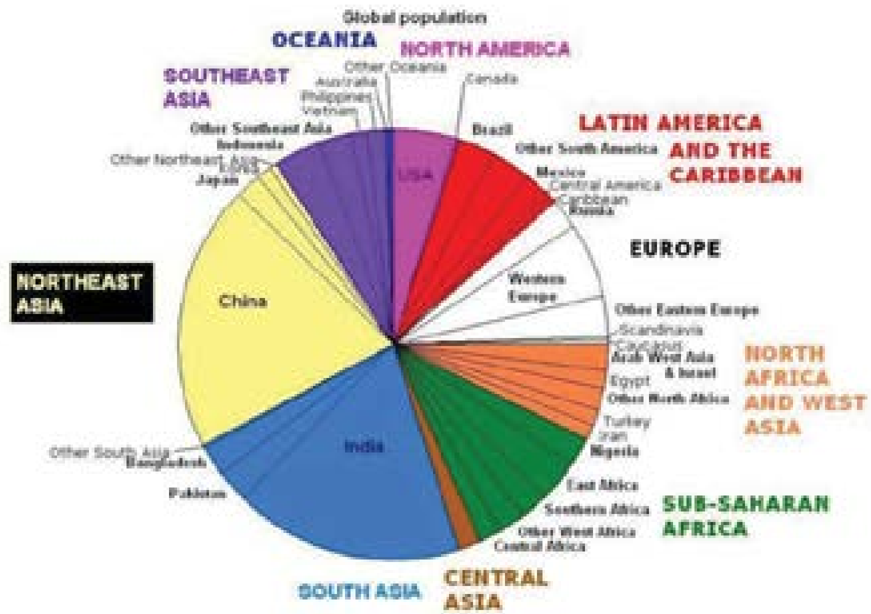


Figure 9.14 - World Populations.

Pictograph

a graph using iconic symbols to dramatize differences in amounts

Pictograph

Similar to bar graphs, **pictographs** use numbers and/or sizes of iconic symbols to dramatize differences in amounts. An example is found in Figure 9.15. Pictographs, although interesting, do not allow for depiction of specific statistical data. If you were trying to show the output of oil from various countries through oil wells, each oil well representing a ten million barrels a day, it might be hard for the audience to see the difference between a third of an oil well and a fourth of one, but that is a significant difference in amounts (3.3 million versus 2.5 million).

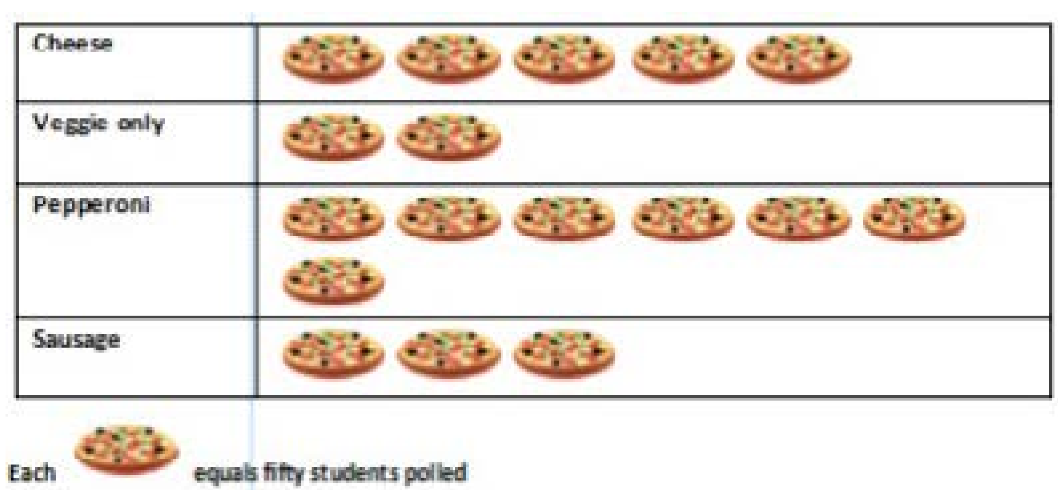


Figure 9.15 - Pictograph - Favorite Pizza Toppings of State College Freshmen.

Graphs can present challenges in being effective but also in being ethical. To be both ethical and effective, you need a good understanding of what statistics mean, and you need to create or use graphs that show amounts clearly. If you were showing GPAs of freshmen, sophomore, junior, and senior students at your college, and the bottom number on the graph was 2.25 rather than 0.0, that would result in a visually bigger difference than what really exists (see Figure 9.16). Even though seniors do have a higher GPA than juniors, it is only .3 higher, not three times higher, as the graph seems to indicate.

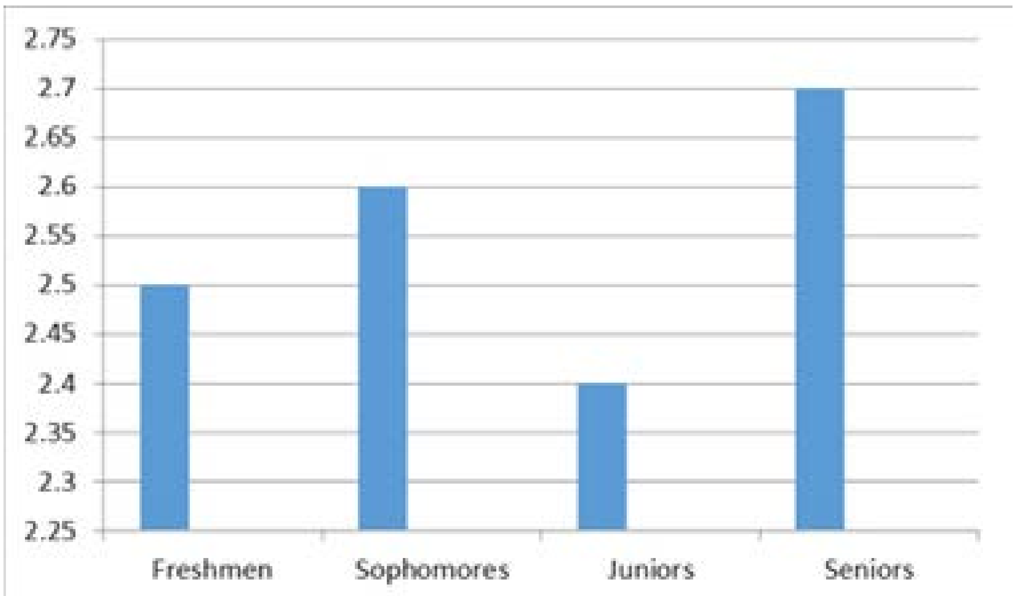


Figure 9.16 - Misrepresentative Graph of GPAs of Students.

Diagrams

Diagrams are drawings or sketches that outline and explain the parts of an object, process, or phenomenon that cannot be readily seen. Like graphs, diagrams can be considered a type of chart, as in the case of organizational charts and process-flow charts.

When you use a diagram, be sure to explain each part of the phenomenon, paying special attention to elements that are complicated or prone to misunderstanding. In the example shown in Figure 9.17 ("The Human Eye"), you might wish to highlight that the light stimulus is reversed when it is processed through the brain or that the optic nerve is not a single stalk as many people think.

Diagrams

drawings or sketches that outline and explain the parts of an object, process, or phenomenon that cannot be readily seen

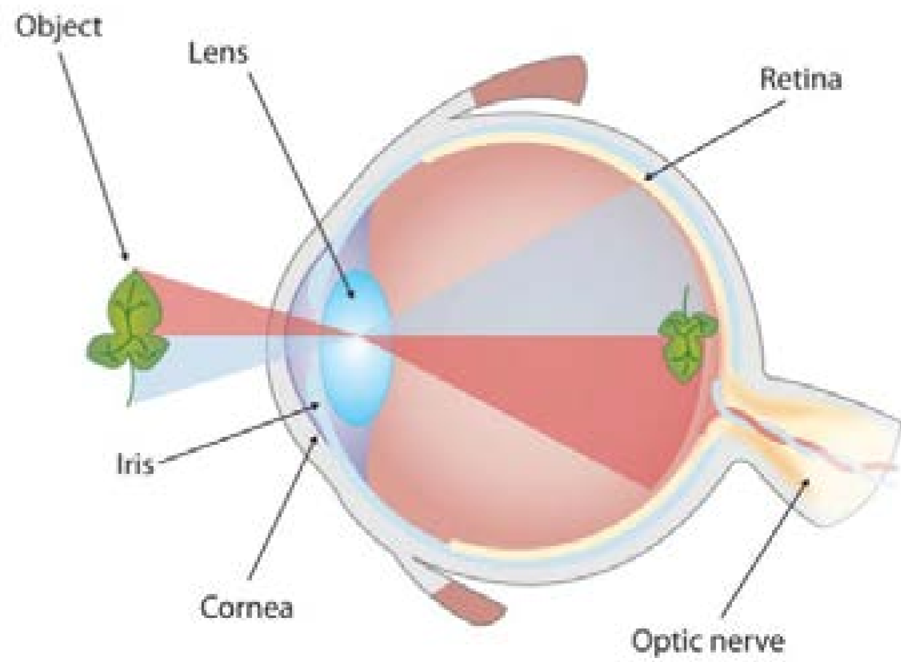


Figure 9.17 - The Human Eye.

Maps

Maps are extremely useful if the information is clear and limited. There are all kinds of maps, including population, weather, ocean current, political, and economic maps, so you should find the right kind for the purpose of your speech. Choose a map that emphasizes the information you need to deliver. The map shown in Figure 9.18 ("African Map with Nigerian Emphasis") is simple, showing clearly the geographic location of Nigeria. This can be extremely valuable for some audiences who might not be able to name and locate countries on the continent of Africa. The map also shows the relative size of Nigeria compared to its neighbors. Figure 9.19 ("Rhode Island Map") is a map of the state of Rhode Island, and it emphasizes the complicated configuration of islands and waterways that characterize this state's coastal geography.

Figure 9.18 - Map of Africa with Nigerian Emphasis.

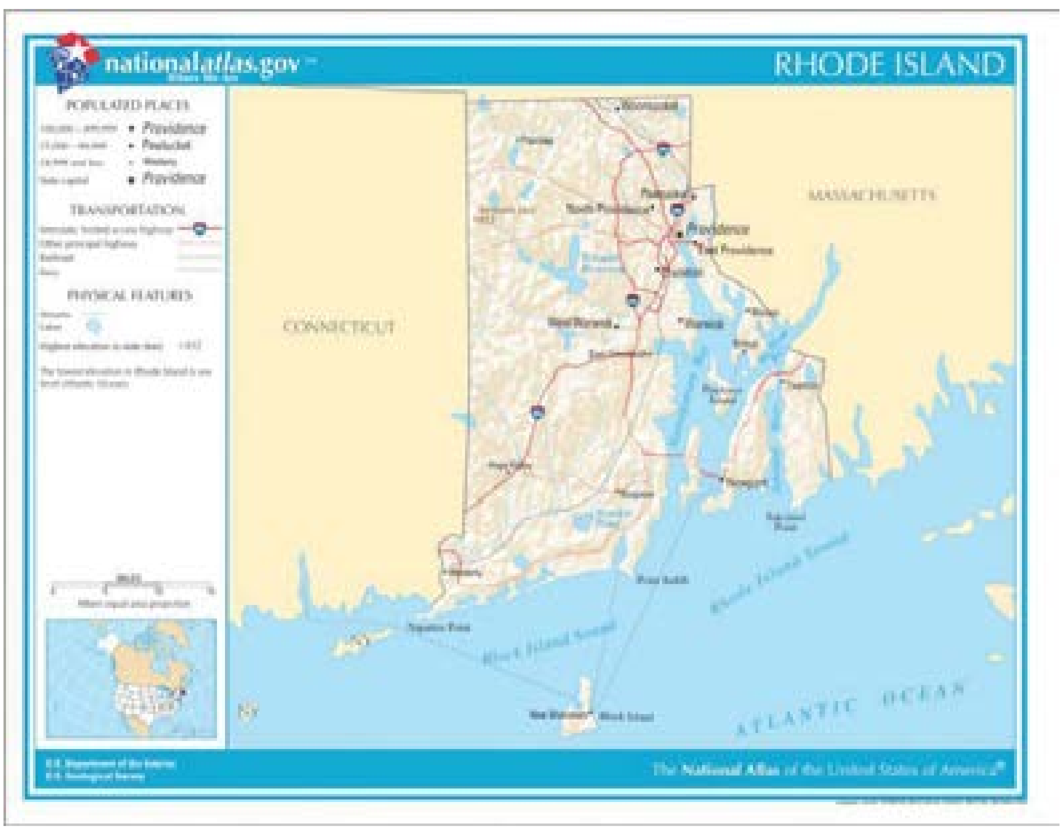


Figure 9.19 - Rhode Island Map.

Photographs and Drawings

Sometimes a photograph or a drawing is the best way to show an unfamiliar but important detail. Figure 9.20 ("Wigwam Photograph") is a photograph of a wigwam, a dwelling used by Native Americans in the North East. Audiences expect high quality in photographs now, and as with all presentation aids they should enhance the speech and not just "be there." It is common to put stock photographs on PowerPoint slides as "clip art," but they should be relevant and not detract from the message of the slide.

Figure 9.20 - Wigwam Photograph.

Video or Audio Recordings

Another very useful type of presentation aid is a video or audio recording. Whether it is a short video from a website such as YouTube or Vimeo, a segment from a song, or a piece of a podcast, a well-chosen video or audio recording may be a good choice to enhance your speech. Imagine, for example, that you're giving a speech on how Lap-Band surgeries help people lose weight. One of the sections of your speech could explain how the Lap-Band works, so you could easily show a forty-three second video available on YouTube to demonstrate the part of the surgery. Maybe you could include a recording of a real patient explaining why they decided to get the Lap-Band.

There is one major warning to using audio and video clips during a speech: do not forget that they are supposed to be aids to your speech, not the speech itself. In addition, be sure to avoid these five mistakes that speakers often make when using audio and video clips:

- Avoid choosing clips that are too long for the overall length of the speech. Your instructor can give you some guidelines for how long video and audio clips should be for the speeches in your class, if they are allowed (and make sure they are).
- Practice with the audio or video equipment prior to speaking. If you are unfamiliar with the equipment, you'll look foolish trying to figure out how it works. This fiddling around will not only take your audience out of your speech but also have a negative impact on your credibility. It also wastes valuable time. Finally, be sure that the speakers on the computer are on and at the right volume level.
- Cue the clip to the appropriate place prior to beginning your speech. We cannot tell you the number of times we've seen students spend valuable speech time trying to find a clip on YouTube or a DVD. You need to make sure your clip is ready to go before you start speaking. Later in this chapter we will look at using video links in slides.
- In addition to cuing the clip to the appropriate place, the browser window should be open and ready to go. If there are advertisements before the video, be sure to have the video cued to play after the ad. The audience should not have to sit through a commercial. There is a website called TubeChop that can allow you to cut a segment out of a YouTube video, then creating a new link. It has limitations but can be useful.
- The audience must be given context before a video or audio clip is played, specifically what the clip is and why it relates to the speech. At the same time, the video should not repeat what you have already said, but add to it.

Objects or Models

Objects and models are another form of presentation aid that can be very helpful in getting your audience to understand your message. Objects refer to anything you could hold up and talk about during your speech. If you're talking about the importance of not using plastic water bottles, you might hold up a plastic water bottle and a stainless steel water bottle as examples.

Models, on the other hand, are re-creations of physical objects that you cannot have readily available with you during a speech. If you're giving a speech on heart murmurs, you may be able to show how heart murmurs work by holding up a model of the human heart. As will be discussed in the section on handouts below, a speaker should not pass an object or model around during a speech. It is highly distracting.

People and Animals

The next category of presentation aids are people and animals. We can often use ourselves or other people to adequately demonstrate an idea during our speeches.

Animals as Presentation Aids

When giving a speech on a topic relating to animals, it is often tempting to bring an animal to serve as your presentation aid. While this can sometimes add a very engaging dimension to the speech, it carries some serious risks that you need to consider.

The first risk is that animal behavior tends to be unpredictable. You may think this won't be a problem if your presentation aid animal is small enough to be kept confined throughout your speech—for example, a goldfish in a bowl or a lizard or bird in a cage. However, even caged animals can be very distracting to your audience if they run about, chirp, or exhibit other agitated behavior. The chances are great that an animal will react to the stress of an unfamiliar situation by displaying behavior that does not contribute positively to your speech or to the cleanliness of the physical environment. Additionally, the animal's behavior may not only affect audience attention during your speech, but potentially during your classmates' speeches as well.

The second risk is that some audience members may respond negatively to a live animal. In addition to common fears and aversions to animals like snakes, spiders, and mice, many people have allergies to various animals. One of the authors had an experience where a student brought his six-foot yellow python to class for a speech. As a result, one of the other students refused to stay in the room because of her snake phobia (the instructor was not too comfortable either).

The third risk is that some locations may have regulations about bringing non-service animals onto the premises. If animals are allowed, the person bringing the animal may be required to bring a veterinary certificate or may be legally responsible for any damage caused by the animal.

For these reasons, before you decide to use an animal as a presentation aid, ask yourself if you could make your point equally well with a picture, model, diagram, or other representation of the animal in question.

Speaker as Presentation Aid

Speakers can often use their own bodies to demonstrate facets of a speech. If your speech is about ballroom dancing or ballet, you might use your body to demonstrate the basic moves in the cha-cha or the five basic ballet positions.

Other People as Presentation Aids

In some cases, such as for a demonstration speech, you might want to ask someone else to serve as your presentation aid. You should arrange ahead of time for a person (or persons) to be an effective aid—do not assume that an audience member will volunteer on the spot. If you plan to demonstrate how to immobilize a broken bone, your volunteer must know ahead of time that you will touch them as much as necessary to demonstrate how to splint the break.

You must also make certain that they will arrive dressed presentably and that they will not draw attention away from your message through their appearance or behavior. The transaction between you and your human presentation aid must be appropriate, especially if you are going to demonstrate something like a dance step. In short, make sure your helper will know what is expected of them and consents to it.

9.4 – Using Presentation Slides

Ever since the 1990s and the mainstreaming of personal computer technology, speakers have had the option of using slide presentation software to accompany their speeches and presentations. The most commonly known one is PowerPoint, although there are several others:

- Prezi, available at www.prezi.com
- Slide Rocket, available at www.sliderocket.com
- Google Slides, available in Google Drive and useful for collaborative assignments
- Keynote, the Apple presentation slide software on MACs
- Impress, an Open Office product (http://www.openoffice.org/product/impress.html)
- Prezent-It
- AdobeAcrobat Presenter
- Hancom Office 2020

These products, some of which are offered free for trial or basic subscriptions (called a "freemium), allow you to present professional-looking slides. Each one is "robust," a word used to mean it has a large number of functions and features, some of which are helpful and some of which are distracting. For example, you can use the full range of fonts, although many of them are not appropriate for presentations because they are hard to read. In this section we will discuss the proper use of presentation slides, with the assumption that you understand the basics of cutting, pasting, inserting, etc. involved in these products. You may have taken a class in high school where you learned to use the technology, but that is not the same as learning to use them for actual presentations.

The Advantages and Disadvantages of Using Presentation Slides

In some industries and businesses, there is an assumption that speakers will use presentation slides. They allow visualization of concepts, they are easily portable, they can be embedded with videos and audio, words can dance around the screen—why wouldn't a speaker use them? You will probably also be expected to have slide presentations in future assignments in college. Knowing how to use them, beyond the basic technology, is vital to being a proficient presenter.

But why *not* use them? Franck Frommer, a French journalist and communication expert, published the book *How PowerPoint Makes You Stupid* (2012), whose title says it all. He criticizes the "linearity" of PowerPoint and similar presentation software, meaning that audiences are not encouraged to see the relationship of ideas and that PowerPoint hurts critical thinking in the audience. Slide follows slide of bulleted information without one slide being more important or the logical connections being clear.

As recently as the mid-2000s, critics such as well-known graphic expert and NASA consultant Edward Tufte (2005) charged that PowerPoint's tendency to force the user to put a certain number of bullet points on each slide in a certain format was a serious threat to the accurate presentation of data. As Tufte put it, "the rigid slide-by-slide hierarchies, indifferent to content, slice and dice the evidence into arbitrary compartments, producing an anti-narrative with choppy continuity."

Tufte argues that poor decision making, such as was involved with the 2003 space shuttle *Columbia* disaster, may have been related to the shortcomings of such presentation aids in NASA meetings. While more recent versions of PowerPoint and similar programs allow much more creative freedom in designing slides, this freedom comes with a responsibility—the user needs to take responsibility for using the technology to support the speech and not get carried away with the many special effects the software is capable of producing.

It should be mentioned here that Prezi helps address one of the major criticisms of PowerPoint. Because Prezi, in its design stage, looks something like a mind map on a very large canvas with grid lines, it allows you to show the relationship and hierarchy of ideas better. For example, you can see and design the slides so that the "Big Ideas" are in big circles and the subordinate ideas are in smaller ones.

In addition to recognizing the truth behind Frommer's and Tufte's critiques, we have all sat through a presenter who committed the errors of putting far too much text on the slide. When a speaker does this, the audience is confused—do they read the text or listen to the speaker? **An audience member cannot do both.** (Remember the pipeline graphic in Chapter 7.) Then, the speaker feels the need to read the slides rather than use PowerPoint for what it does best, visual reinforcement and clarification. We have also seen many poorly designed PowerPoint slides, either through haste or lack of knowledge: slides where the graphics are distorted (elongated or squatty), words and graphics not balanced, text too small, words printed over photographs, garish or nauseating colors, or animated figures left up on the screen for too long and distracting the audience. What about you? Can you think about PowerPoint "don'ts" that have hurt your reception of a presentation or lecture? This would be a good discussion for class, and a good way to know what not to do with your own slides.

Creating Quality Slide Shows

Slides should show the principles of good design, which include unity, emphasis or focal point, scale and proportion, balance, and rhythm (Lauer & Pentak, 2000). Presenters should also pay attention to tone and usability. With those principles in mind, here are some tips for creating and then using presentation software.

Unity and Consistency

Generally it is best to use a single font for the text on your visuals so that they look like a unified set. Or you can use two different fonts in consistent ways, such as having all headings and titles in the same font and all bullet points in the same font. Additionally, the background should probably remain consistent, whether you choose one of the many design templates or if you just opt for a background color.

In terms of unity, the adage, "Keep It Simple, Speaker" definitely applies to presentation slides. Each slide should have one message, one photo, one graphic. The audience members should know what they are supposed to look at on the slide. A phrase to remember about presentation slides and the wide range of design elements available is "Just because you can, doesn't mean you should."

Another area related to unity and consistency, as well as audience response, is the use of animation or movement. There are three types of animation in slideshows. First, you can embed little characters or icons that have movement. These may seem like fun, but they have limited use and should not stay on the screen very long—you can use the second type of animation to take them off the screen.

That second type is the designed movement of text or objects on and off the screen. Although using this function takes up time in preparing your slides, especially if you want to do it well and be creative with it, it is very useful. You can control what your audience is seeing. It also avoids bringing up all the text and material on a slide at one time, which tempts the audience to pay more attention to the screen than to you. Movement on the screen attracts attention (see Factors of Attention in Chapter 7), for better or worse. PowerPoint, for example, allows bouncing words, pulsating text, swirling phrases, even *Star Wars* scroll, all of which may or may not serve your purpose.

The third type of animation is called slide transitions, which is the design of how the next slide appears. In PowerPoint you can have the slides appear automatically or as blinds, as little checkerboards, from different sides of the screen, in opening circles, etc. (You can also use sound effects, but that is strongly discouraged.) In Prezi, the slides transition by zooming in and out, which is a clever effect but does make some audience members experience motion sickness. In general, you want to use a consistent and efficient pattern of movement with the second and third types of animation.

Emphasis, Focal Point, and Visibility

Several points should be made about how to make sure the audience sees what they need to see on the slides.

1. It is essential to make sure the information is large enough for the audience to see; and since the display size may vary according to the projector you are using, this is another reason for practicing in advance with the equipment you intend to use.

2. The standard rule is for text is 7 X 7, or sometimes (if the screen is smaller) 6 X 6. Does this mean 49 or 36 words on the slide? No. It means, in the case of 7 X 7, that you should have no more than seven horizontal lines of text (this does not mean bullet points, but lines of text, including the heading) and the longest line should not exceed seven words.

3. Following the 7 X 7 rule will keep you from putting too much information on a slide, and you should also avoid too many slides. *Less sometimes really is more*. Again, there is no hard and fast rule, but a ten-minute speech probably needs fewer than ten slides, unless you can make a good argument for more based on the content of the speech. If, however, the slides are just text, more than ten is too many.

4. Do not assume that all the templates utilize highly visible text. Text should not be smaller than 22 point font for best visibility, and some of the templates use much smaller fonts than 22 point. This is especially important in those situations where the speaker creates handouts. Text smaller than 22 is very difficult to see on handouts of your slides. (However, handouts are not necessarily recommended for most situations.)

5. High contrast between the text and slides is extremely important.

White fonts against very dark backgrounds and black fonts against very light backgrounds are probably your safest bet here. Remember that the way it looks on your computer screen is not the exactly how it will look when projected—the light is coming from a different place. Avoid words on photos. Figure 9.21 shows a photo with the words placed across the center of the image. Not only does this obviously obscure some of the picture, it also makes the words difficult to read. Figure 9.22, by contrast, has the accompanying text placed just blow the image, making both much easier to see, and a citation is provided.

Figures 9.21 and 9.22 - Captioning Photographs on Presentation Slides.

6. Also in terms of visibility, most experts say that sans serif fonts such as Arial, Tahoma, and Verdana are better for reading from screens than serif fonts such as Times New Roman, Bookface, Georgia, or

Garamond. Merriam-Webster (2018) defines "serif" as "any of the short lines stemming from and at an angle to the upper and lower ends of the strokes of a letter." Serifs are additions to the letters on different fonts that give them a different appearance and help the flow of eye when reading.

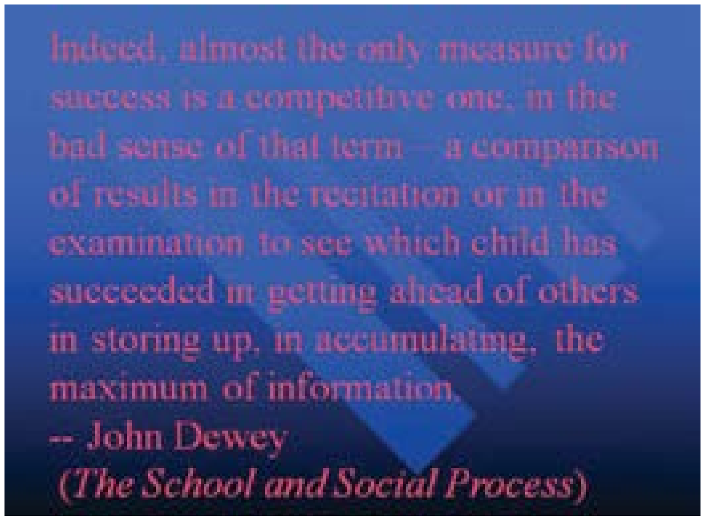


Figure 9.23 - Sample Slide for Critique.

How does the slide in Figure 9.23 stack up beside these rules for visibility? You probably noticed that slide is a "fail" in terms of high contrast between the font and background and the use of a block of text not broken up for easy reading. The audience would feel like they are supposed to read it but not be able to. Also, since the text is a quotation from John Dewey, the text should have quotation marks around it.

Tone

the attitude of a given artifact (humorous, serious, light-hearted, etc.)

Tone

Fonts, color, clip art, photographs, and templates all contribute to **tone**, which is the attitude being conveyed in the slides. If you want a light tone, such as for a speech about cruises, some colors (springtime, pastel, cool, warm, or primary colors) and fonts (such as Comic Sans) and lots of photographs will be more appropriate. For a speech about the Holocaust, more somber colors and design elements would be more fitting, whereas clip art would not be.

Scale and Proportion

Although there are several ways to think about scale and proportion, we will discuss three here. First, bullet points. Bullet points infer that the items in the bulleted list are equal and the sequence doesn't matter. If you want to communicate order or sequence or priority, use numbers. Do not mix outline points or numerical points with bullet points. Also, you should not put your outline (Roman numerals, etc.) on the slide.

Bullet points should be short—not long, full sentences—but at the same time should be long enough to mean something. In a speech on spaying and neutering pets, the bullet point "pain" may be better replaced with "Pet feels little pain." Second, when you are designing your slides, it is best to choose a template and stick with it. If you input all your graphics and material and then change the template, the format of the slide will change, in some cases dramatically, and you will have distorted graphics and words covered up. You will then have to redesign each slide, which can be unnecessarily time-consuming.

The third aspect of scale and proportion is the relationship between the graphics and text in terms of size. This aspect is discussed below in the next section on "Balance." Also, a graphic should be surrounded by some empty space and not just take up the whole slide.

Balance

In general you want symmetrical slides. Below are four examples of slides that are unbalanced (Figures 9.24-9.27); the last one (Figure 9. 28) achieves a better symmetry and design.

Figure 9.24 - This slide leaves too much "white space" below the text, leaving an imbalance between the text and graphic; the graphic goes up into the title, and the title could be centered.

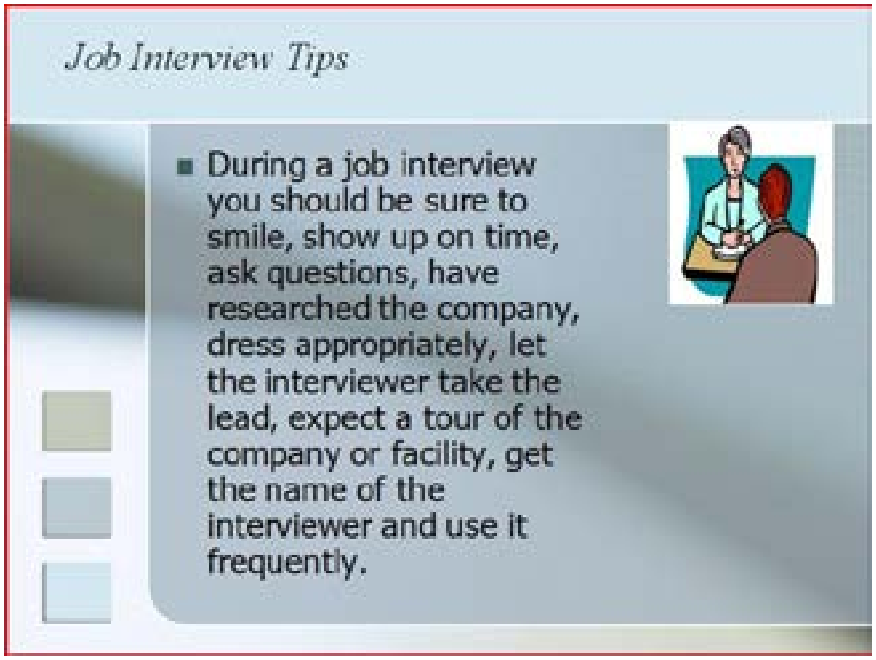


Figure 9.25 - This slide does not break the text up into bullets and is therefore hard to read; the graphic is strangely small, and the heading is in a different font. Script fonts are often hard to read on screens.

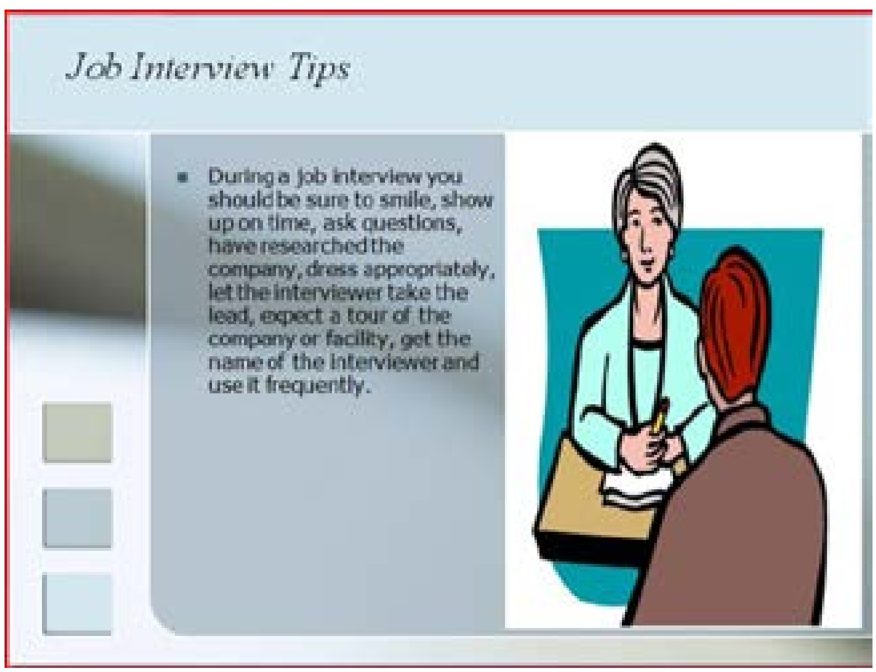


Figure 9.26 - In this slide, similar problems from Figure 9.25 are repeated, but the text is also too small and the graphic is distorted because it was not sized from the corner.

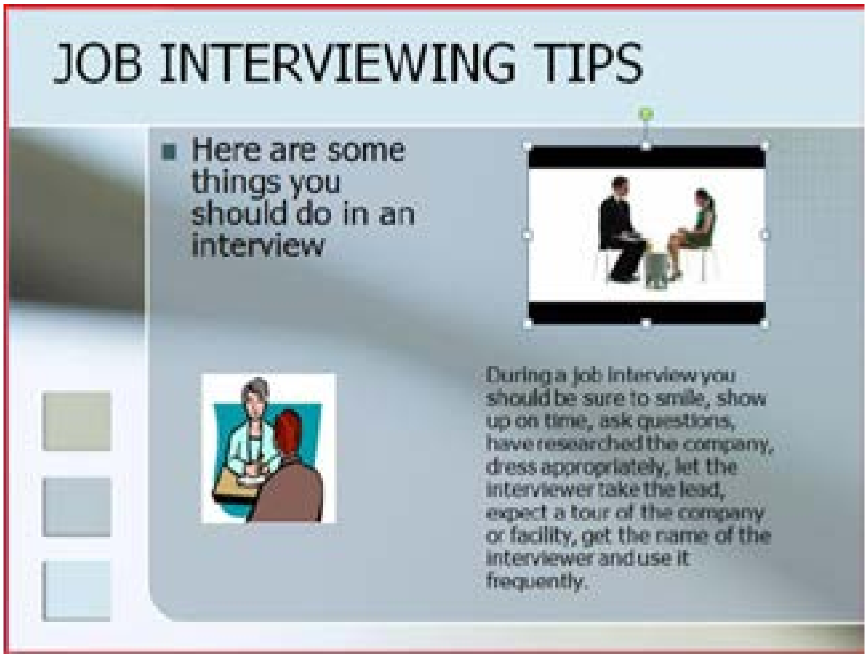


Figure 9.27 - This slide is far too "busy." The additional clip art is not helpful, the font is too small, and the ideas are disconnected. Having text in all caps is also difficult to read.

Figure 9.28 - This version provides more visual balance and does not violate the 7X7 rule. Probably a photograph would work better than clip art on this slide. It also has one or two typos—can you find them?

Rhythm in Presenting

The rhythm of your slide display should be reasonably consistent—you would not want to display a dozen different slides in the first minute of a five-minute presentation and then display only one slide per minute for the rest of the speech. Timing them so that the audience can actually take them in is important. Presenters often overdo the number of slides, thinking they will get a better grade, but too many slides just causes overkill.

If you can obtain a remote mouse to change slides, that can help you feel independent of the mouse attached to the computer. However, you have to practice with the remote "clicker." But if you have to use the mouse to change slide, keep your hands off of it between clicks. We have seen students wiggle the little arrow all over the screen. It is extremely annoying.

Whether using a remote "clicker" or the attached mouse, you must attend to the connection between what is on the screen and what you are actually talking about at the moment. Put reminders in your notes about when you need to change slides during your speech.

For better or worse, we have become very screen-oriented in our communication, largely because screens change often and that constant changing teaches us to expect new stimuli, which we crave. If the screen is up but you are not talking about what is on the screen, it is very confusing to the audience.

If you are using PowerPoint and if you are not talking about something on a slide, hit the "B" key or the blank screen button on the remote mouse. This action will turn the screen to black. You can also hit the "W" key, which turns the screen to white, but that will make the audience think something is coming. Unfortunately, the downside of the "B" key action is that it will return you to the previous screen. To avoid this, some presenters put a black slide between slides in the presentation so that hitting the forward key gives the same effect, but hitting it again takes them to a new screen. (Other programs have similar functions; for example, if using Prezi, the "B" key also shows a black screen.)

In fact, a basic presentation rule is to show your visual aid only when you are talking about it, and remove it when you no longer are talking about it. Some other practical considerations are as follows:

1. Be sure the file is saved in a format that will be "readable" on the computer where you are presenting. A common example is that a Keynote presentation (Apple) does not open on all PCs. You can save Keynote as a .ppt file for use on a PC. Likewise, if you chose to use Prezi or other web-based presentation software, you will need a strong, reliable Internet connection to show the slides.
2. Any borrowed graphic must be cited on the slide where it is used;

the same would be true of borrowed textual material. Putting your sources only on the last slide is insufficient.

3. A very strong temptation for speakers is to look at the projected image rather than the audience during the speech. This practice cuts down on eye contact, of course, and is distracting for the audience. Two solutions for that are to print your notes from the presentation slides and/or use the slides as your note structure. Also remember that if the image is on the computer monitor in front of you, it is on the screen behind you.
4. Always remember—and this cannot be emphasized enough—technology works for you, not you for the technology. The presentation aids are aids, not the speech itself.
5. As mentioned before, sometimes life happens—technology does not work. It could be that the projector bulb goes out or the Internet connection is down. The show must go on.
6. If you are using a video or audio clip from an Internet source, it is probably best to hyperlink the URL on one of the slides rather than minimize the program and change to the Internet site. You can do this by highlighting a key word on the slide, right clicking to find "hyperlink," and then pasting the URL there. Although you can also embed video in a PowerPoint, it makes the file extremely large and that may cause problems of its own.
7. Finally, it is common for speakers to think "the slide changes, so the audience know there is a change, so I don't need a verbal transition." Please do not fall into this trap. Verbal transitions are just as, and maybe more, necessary for a speech using slides. This principle was mentioned in Chapter 6, Section 3.

9.5 – Low-Tech Presentation Aids

One reason for using digital media is that they can't be prone to physical damage in the form of smudges, scratches, dents, and rips. Unlike posters and objects, presentation software can be kept professional looking if you have to carry them through a rainstorm or blizzard. However, there are times when it makes sense to use "low-tech" media for presentations. Here are some directions for those times.

Dry-Erase Board

If you use a chalkboard or dry-erase board, you are not using a prepared presentation aid. Your failure to prepare visuals ahead of time can be interpreted in several ways, mostly negative. If other speakers carefully design, produce, and use attractive visual aids, yours will stand out by contrast. You will be seen as the speaker who does not take the time to prepare even a simple aid. Do not use a chalkboard or dry-erase board and pretend it's a prepared presentation aid.

However, numerous speakers do utilize chalk and dry-erase boards effectively. Typically, these speakers use the chalk or dry-erase board for interactive components of a speech. For example, maybe you're giving a speech in front of a group of executives. You may have a PowerPoint all prepared, but at various points in your speech you want to get your audience's responses. (More recent technologies, such as on iPads, allow you to do the interaction on the screen, but this would have to be supported by the environment.) Chalk or dry-erase boards are very useful when you want to visually show information that you are receiving from your audience. If you ever use a chalk or dry-erase board, follow these four simple rules:

1. Write large enough so that everyone in the room can see (which is harder than it sounds; it is also hard to write and talk at the same time!).
2. Print legibly; don't write in cursive script.
3. Write short phrases; don't take time to write complete sentences.
4. Be sure you have markers that will not go dry, and clean the board afterward.

Flipchart

A flipchart is useful for situations when you want to save what you have written for future reference or to distribute to the audience after the presentation. As with whiteboards, you will need good markers and readable handwriting, as well as a strong easel to keep the flipchart upright.

Posters

You may have the opportunity in your college years to attend or participate in a "poster session." These are times during an academic conference where visitors can view a well-designed poster depicting a research project and discuss it one-on-one with the researcher. These kinds of posters are quite large and involve a great deal of work. They can be generated from PowerPoint but often require a special printer.

If you are giving a poster presentation, that is still a kind of public speaking, only with a smaller audience and in a shorter format. You should be able to explain your research clearly to lay peole who have not taken advanced courses in sciences, math or social sciences. You'll notice there are many photos in this textbook of students in poster sessions because they are an excellent way to show research in a dialogic, "give and take" kind of way. Passion, organization, eye contact, fluency, vocabulary, and all the other aspects of public speaking discussed in this book apply to poster sessions. Being able to answer questions concisely is important, also, since the listeners will need to move on to the next poster. Just as with other speeches, you should practice for your poster session.

Otherwise, posters are probably not the best way to approach presentation aids in a speech. There are problems with visibility as well as portability. Avoid producing a presentation aid that looks like you simply cut pictures out of magazines or from the Internet and pasted them on. Slapping some text and images on a board looks unprofessional and will not be viewed as credible or effective.

Handouts

Handouts are appropriate for delivering information that audience members can take away with them. As we will see, handouts require a great deal of management if they are to contribute to your credibility as a speaker.

First, make sure the handout is worth the trouble of making, copying, and distributing it. Does the audience really need the handout? Second, make sure to bring enough copies of the handout for each audience member to get one. Having to share or look on with one's neighbor does not contribute to a professional image. Under no circumstances should you ever provide a single copy of a handout to pass around. It is distracting and everyone will see it at different times in the speech, which is also true about passing any object around the room.

There are three possible times to distribute handouts: before you begin your speech, during the speech, and after your speech is over. Naturally, if you need your listeners to follow along in a handout, you will need to distribute it before your speech begins. If you have access to the room ahead of time, place a copy of the handout at or on each seat in the audience. If not, ask a volunteer to distribute them as quickly as possible while you prepare to begin speaking. If the handout is a "takeaway," leave it on a table near the door so that those audience members who are interested can take one on their way out; in this case, don't forget to tell them to do so as you conclude your speech. It is almost never appropriate to distribute handouts during your speech, as it is distracting, takes up time, and interrupts the pace of your presentation.

Conclusion

To finish this chapter, we will recap and remind you about the principles of effective presentation aids. Whether your aid is a slide show, object, person, or dry erase board, these standards are essential:

- Presentation aids must be easily seen or heard by your audience. Squinting and head-cocking are not good reactions. Neither should they look at the screen the whole time and ignore the speaker.
- Presentation aids must be portable, easily handled, and efficient.
- Presentation aids should disappear when not in use.
- Presentation aids should be aesthetically pleasing, which includes in good taste. Avoid shock value just for shock value. You might want to show pictures of diseased organs and teeth, deformities, or corpses for your speech to make a point, but context is everything. Will your audience react so strongly that the overall point is missed? Additionally, electronic media today allows you to create very "busy" slides with varieties of fonts, colors, collages of photos, etc. Keep in mind the principles of unity and focal point.
- Color is another aesthetic aspect. Some colors are just more soothing, readable, and appropriate than others. Also, the color on your slides may be different when projected from what is on your computer. Finally, presentation aids must support your speech and have high relevance to your content.

This chapter has covered a wide range of information about all kinds of audio and visual aids, but audiences today expect and appreciate professionally designed and handled presentation aids. The stakes are higher now, but the tools are many.

Something to Think About

What are some attention problems caused by using projection equipment during a speech?

Which kind of presentation aid would be most useful for the following?

1. data on how the average American family uses its income
2. discussing the number of wind turbines in five Midwestern states
3. explaining the changes in enrollment of minority students at your college over 20 years
4. a speech on the chambers of the human heart
5. a speech on the differences between North and South Korea
6. a speech the Sutton Hoo archaeological dig in England

Watch a TED Talk and note how the speaker uses–or doesn't–slides.

Chapter 10: Language

Learning Objectives

After reading this chapter, the student will be able to:

- Define language and related terms; Explain how language is used for power;
- Explain how languages choices affect the effectiveness of public speaking;
- Choose language that meets the standard of clarity;
- Choose language appropriate for audiences;
- Begin to develop their own language ability in speaking.

Chapter Preview

10.1 – What Language Is and Does

10.2 – Standards for Language in Public Speaking

10.3 – Developing Your Ability to Use Effective Language in Public Speaking

10.1 – What Language Is and Does

The Ancient Romans who studied and taught rhetoric divided its study and process into five “canons:” invention, disposition, style, memory, and delivery. The term “style” does not refer to clothing styles but language choices. Should a public speaker use very basic language because the audience is unfamiliar with his topic? Or more technical language with many acronyms, abbreviations, and jargon because the audience has expertise in the topic? Or academic language with abstract vocabulary, or flowery, poetic language with lots of metaphors and images? Perhaps you have never thought about those questions, but they are ones that influence both the clarity of the message as well as the credibility a speaker will gain during the presentation.

However, we would be wrong if we treated language as an “add-on” to the ideas and structure of the speech. Language is far too complex and foundational to our lives for us to consider it as an afterthought for a speech. In this chapter we will look at how language functions in communication, what standards language choices should meet in public speaking, and how you can become more proficient in using language in public speaking.

Language is any formal system of gestures, signs, sounds, and symbols used or conceived as a means of communicating thought, either through written, enacted, or spoken means. Linguists believe there are far more than 6,900 languages and distinct dialects spoken in the world today (Anderson, 2012). The language spoken by the greatest number of people on the planet is Mandarin (a dialect of Chinese). Other widely spoken languages are English, Spanish, and Arabic. English is spoken widely on every content, but Mandarin is spoken by the most people. While we tend to think of language in its print form, for most of history and for most of the world, language has been or is spoken, or oral. More than half of spoken languages have not even been put into written form yet (https://www.swarthmore.edu/SocSci/langhotspots/fastfacts.html).

Language

any formal system of gestures, signs, sounds, and symbols used or conceived as a means of communicating thought, either through written, enacted, or spoken means

We have already seen in earlier chapters that public speakers have to make adjustments to language for audiences. For example, spoken language is more wordy and repetitive than written language needs to be or should be. It is accompanied by gestures, vocal emphasis, and facial expressions. Additionally, spoken language includes more personal pronouns and more expressive, emotional, colloquial, slang, and nonstandard words.

The study of language is, believe it or not, controversial. If you are an education, communication, social sciences, pre-law, or English major, you will somewhere in your college career come up against this truth. While we use words every day and don’t think about it, scholars in different fields concern themselves with how we choose words, why we choose words, what effect words have on us, and how the powerful people of the world use words. One theory of language, general semantics, says that meaning resides in the person using the word, not in the word ("Basic Understandings," 2015). It is helpful for the public speaker to keep this mind, especially in regard to **denotative** and **connotative** (see Chapter 1) meaning. Wrench, Goding, Johnson, and Attias (2011) use this example to explain the difference:

> *When we hear or use the word "blue," we may be referring to a portion of the visual spectrum dominated by energy with a wavelength of roughly 440–490 nano-meters. You could also say that the color in question is an equal mixture of both red and green light. While both of these are technically correct ways to interpret the word "blue," we're pretty sure that neither of these definitions is how you thought about the word. When hearing the word "blue," you may have thought of your favorite color, the color of the sky on a spring day, or the color of a really ugly car you saw in the parking lot. When people think about language, there are two different types of meanings that people must be aware of: denotative and connotative. (p. 407)*

Denotative meaning is the "objective" meaning that the majority of people would associate with a word. We sometimes refer to denotative meanings as dictionary definitions. The [scientific] definitions provided in the first two sentences of the quotation above are examples of definitions that might be found in a dictionary. Connotative meaning is the idea suggested by or associated with a word at a cultural or personal level. In addition to the examples above, the word "blue" can evoke many other ideas:

- State of depression (feeling blue)
- Indication of winning (a blue ribbon)
- Side during the Civil War (blues vs. grays)
- Sudden event (out of the blue).
- States that lean toward the Democratic Party in their voting
- A slang expression for obscenity (blue comedy)
- In plural form, a genre of music (the blues)

Language is not just something we *use*; it is part of who we are and how we think. When we talk about language, we have to use words to do so, and language is also hard to separate from who we are. Each of us has our own way of expressing ourselves. Even more, it is almost impossible to separate language from thinking. Many people think the federal government should enact a law that only English is spoken in the United States (in government offices, schools, etc.). This is opposed by some groups because it seems discriminatory to immigrants, based on the belief that everyone's language is part of their identity and self-definition.

Euphemism

language devices often used to make something unpleasant sound more tolerable

Language is not only about who we are; it is also about power or at least is used by powerful people. In fact, some educational and political theorists believe that language is all about power. For instance, **euphemisms** are often used to make something unpleasant sound more tolerable. In one of the more well-known examples of the use of euphemisms, the government commonly tries to use language to "soften" what many would see as bad. During the Vietnam War, "air support" was invented to cover the real meaning: "bombing." When you hear air support, you probably think "planes bringing supplies in," not "bombing."

Even today, terms like "revenue enhancement" are used instead of "tax increases." The word euphemism has at its core "eu," (which is a prefix from Greek meaning "good" or "pleasant") and "phem" (a root word for speaking). Just as blasphemy is speaking evil about sacred things, "euphemism" is "pleasant speaking about unpleasant things." We use euphemisms every day, but we have to be careful not to obscure meaning or use them deceptively.

There's an old saying in competitive debate, "He who defines the terms wins the debate." In the 1988 election, George H.W. Bush was running against Michael Dukakis, the governor of Massachusetts. Vice President Bush was able to stick a label on Dukakis, that of "liberal." He not only labeled Governor Dukakis, but he also defined what "liberal" meant, as if it were an unacceptable word. The word is not as widely used now, in favor of "progressive." Unfortunately, this incident in 1988 politics obscured the fact that the U.S. has always been a "liberal" democratic republic. The word "liberal" has shifted meaning, another trait of language, since meaning exists in the minds of users, not in some protected, never-changing space or form. In the majority of Americans' minds, "liberal" has become associated with specific political positions rather than a form of government in general.

This example brings up another issue with language: words change meaning over time, or more specifically, the meaning we attached to them changes. "Pretty" used to mean "clever" 250 years ago. "Prevent" meant to "precede," not to keep from happening. Language is simply not static, as much as we might like it to be. One of the main reasons we find Shakespeare daunting is that so many of the Elizabethan words are either no longer used or their meanings have changed. The examples we use in this book are a little dated because we want to use historical ones; language is so fluid that we do not wish the use too current an example in case its use changes within the year. You can probably have an interesting discussion in class with your instructor about the dynamic nature of language and meaning.

With regard to the use of language for power, even unknowingly, feminists in the 1970s argued that the common way we use English language was biased against women. King-sized means "big and powerful," but "queen-sized" means "for overweight women." "Master" was not equivalent to "mistress." "Madame" has taken on a negative connotation, even though it should have been equivalent to "sir." Many words referring to women had to add a suffix that was often "less than," such as "-ess" or "-ette" or "co-ed." In the last thirty years we have gotten away from that, so that we typically hear a female actor referred to as "actor" rather than "actress," but old habits die hard.

We see another example of power in language in the abortion debate. Prior to 1973, abortions could be obtained legally, to some extent, in three states: California, New York, and Hawaii. After the Roe v. Wade decision in January of 1973, they could, at least theoretically, be obtained in all fifty states. Roe v. Wade did not make abortions legal so much as it made anti-abortion laws illegal or unconstitutional. Practically, the effect was basically the same, but we are often imprecise in our use of language. The people who were against abortion were now on the defensive, and they had to start fighting. It's generally better to be "pro-"something rather than "anti-"something, so they became "pro-life." Those favoring abortion rights then automatically became "pro-death." One side had defined the terms of the debate, and the other had to come up with something comparable. "Pro-choice" takes advantage of the American belief in personal freedoms.

Related to using language with and for power, political opponents often try to simplify complex debate through slogans or short memorable phrases that call on particular values: concepts of what the United States ("America") should be, standards of morality, or definitions of freedom. In these cases connotation can overtake denotation. We'll use "family" as an example, although there are others. When some political groups use the word "family," they mean female mother and male father who are legally married, and child(ren). Other groups seek to define or put different boundaries around the word "family"–same sex couples, a single mother or father and children, or multi-generations and cousins, nephew, etc. living together. A word that should connote safety becomes politically charged.

Can you think of how advertisers choose words in a way that is meant to affect your thinking and see an object in different ways? Realtors sell "homes," not houses. McDonald's sells "Happy Meals" even though it is essentially the same food items they sell that are not "Happy Meals." As you progress as a public speaker, you will become more aware of the power certain words have over audiences. An ethical communicator will use language in a way that encourages respect for others, freedom of thought, and informed decision making. First, however, a speaker should seek to meet the standards of clarity, effectiveness, appropriateness, and elegance in language, which are discussed in the next section.

10.2 – Standards for Language in Public Speaking

Clear language is powerful language. Clarity is the first concern of a public speaker when it comes to choosing how to phrase the ideas of their speech. If you are not clear, specific, precise, detailed, and sensory with your language, you won't have to worry about being emotional or persuasive, because you won't be understood. There are many aspects of clarity in language, listed below.

Achieving Clarity

Abstract language

language that evokes many different visual images in the minds of your audience

The first aspect of clarity is concreteness. We usually think of concreteness as the opposite of abstraction. Language that evokes many different visual images in the minds of your audience is **abstract language**. Unfortunately, when abstract language is used, the images evoked might not be the ones you really want to evoke. A word such as "art" is very abstract; it brings up a range of mental pictures or associations: dance, film, theatre, painting, drama, a child's drawing on a refrigerator, sculpture, a violin concerto, etc. When asked to identify what an abstract term like "art" means, twenty people will have twenty "mental pictures."

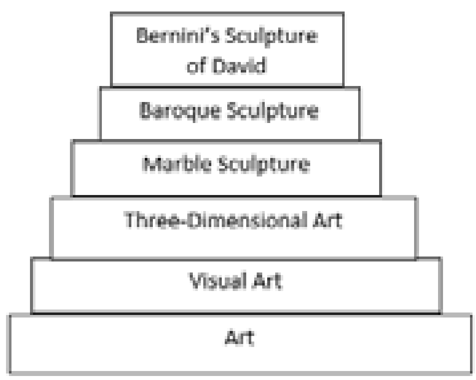


Figure 10.1 - Ladder of Abstraction

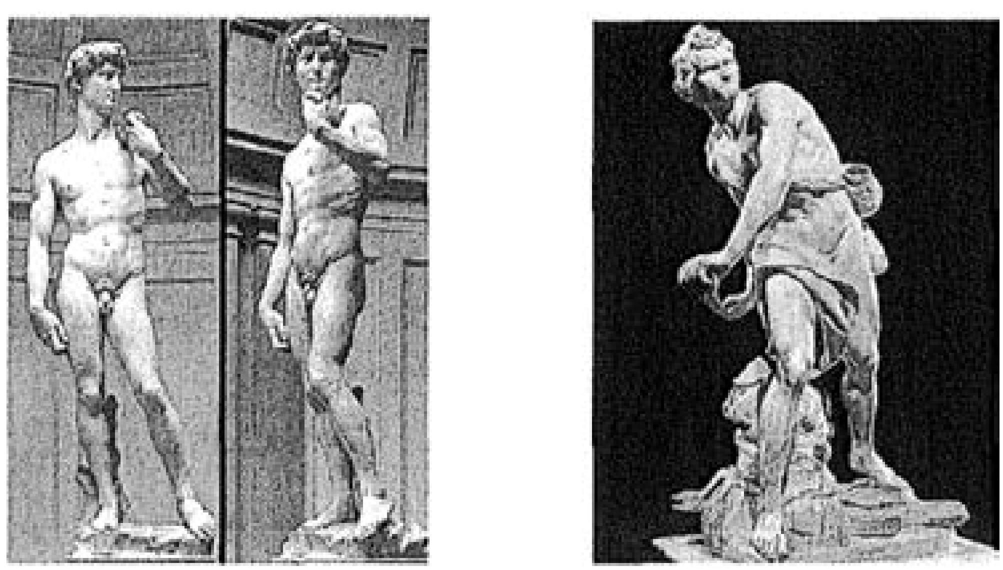


Figure 10.2 - Renaissance David (Michelangelo) vs. Bernini's David.

In order to show how language should be more specific, the "ladder of abstraction" (Hayakawa, 1939) was developed. The ladder of abstraction in Figure 10.1 helps us see how our language can range from abstract (general and sometimes vague) to very precise and specific (such as an actual person). You probably understood the ladder in Figure 10.1 until it came to the word "Baroque." At "Bernini's Sculpture of David," you might simply get confused if you do not know much about art history. If the top level said "The David Sculpture," that would be confusing as well. Almost everyone is familiar with Michelangelo's *David*, but Bernini's version is very different. It's life-sized and clothed and appears to be moving. Bernini's is as much a symbol of the Baroque Age as Michelangelo's is of the Renaissance. But unless you've taken an art history course, the reference, though very specific, is meaningless to you, and even worse, it might strike you as showing off. In fact, to make my point, here they are in Figure 10.2. A picture is worth a thousand words, right?

Related to the issue of specific vs. abstract is the use of the right word. Mark Twain said, "The difference between the right word and the almost right word is the difference between lightning and a lightning bug." For example, the words "prosecute" and "persecute" are commonly confused, but not interchangeable. Two others are peremptory/pre-emptive and prerequisites/perquisites. Can you think of other such word pair confusion?

In the attempt to be clear, which is your first concern, you will also want to be simple and familiar in your language. Familiarity is a factor of attention (Chapter 7); familiar language draws in the audience. Simple does not mean simplistic, but the avoidance of multi-syllable words. If a speaker said, "A collection of pre-adolescents fabricated an obese personification comprised of compressed mounds of minute aquatic crystals," you might recognize it as "Some children made a snowman," but maybe not. The language is not simple or familiar and therefore does not communicate well, although the words are correct and do mean the same thing, technically.

Along with language needing to be specific and correct, language can use appropriate similes and metaphors to become clearer. **Literal language** does not use comparisons like similes and metaphors; **figurative language** uses comparisons with objects, animals, activities, roles, or historical or literary figures. Literal says, "The truck is fast." Figurative says "The truck is as fast as…" or "The truck runs like…" or "He drives that truck like Kyle Busch at Daytona." **Similes** use some form of "like" or "as" in the comparisons. **Metaphors** are direct comparisons, such as "He is a zombie before he gets his coffee in the morning." Here are some more examples of metaphors:

> *Love is a battlefield.*
>
> *Upon hearing the charges, the accused clammed up and refused to speak without a lawyer.*

Literal language

language that does not use comparisons like similes and metaphors

Figurative language

language that uses metaphors and similes to compare things that may not be literally alike

Similes

a figure of speech involving the comparison of one thing with another thing of a different kind (specifically using the terms "like" or "as"), used to make a description more emphatic or vivid

Metaphors

a figure of speech that identifies something as being the same as some unrelated thing for rhetorical effect, thus highlighting the similarities between the two

Every year a new crop of activists is born.

For rhetorical purposes, metaphors are considered stronger, but both can help you achieve clearer language, if chosen wisely. To think about how metaphor is stronger than simile, think of the difference "Love is a battlefield" and "Love is *like* a battlefield." Speakers are encouraged to pick their metaphors and not overuse them. Also, avoid mixed metaphors, as in this example: "That's awfully thin gruel for the right wing to hang their hats on." Or "He found himself up a river and had to change horses." The mixed metaphor here is the use of "up a river" and "change horses" together; you would either need to use an all river-based metaphor (dealing with boats, water, tides, etc.) or a metaphor dealing specifically with horses. The example above about a "new crop" "being born," is actually a mixed metaphor, since crops aren't born, but planted and harvested. Additionally, in choosing metaphors and similes, speakers want to avoid clichés, discussed next.

Clichés

predictable and generally overused expressions; usually similes

Clichés are expressions, usually similes, that are predictable. You know what comes next because they are overused and sometimes out of date. Clichés do not have to be linguistic—we often see clichés in movies, such as teen horror films where you know exactly what will happen next! It is not hard to think of clichés: "Scared out of my . . ." or "When life gives you lemons. . ." or "All is fair in. . ." or, when describing a reckless driver, "She drives like a . . . " If you filled in the blanks with "wits," "make lemonade," "love and war," "or "maniac," those are clichés.

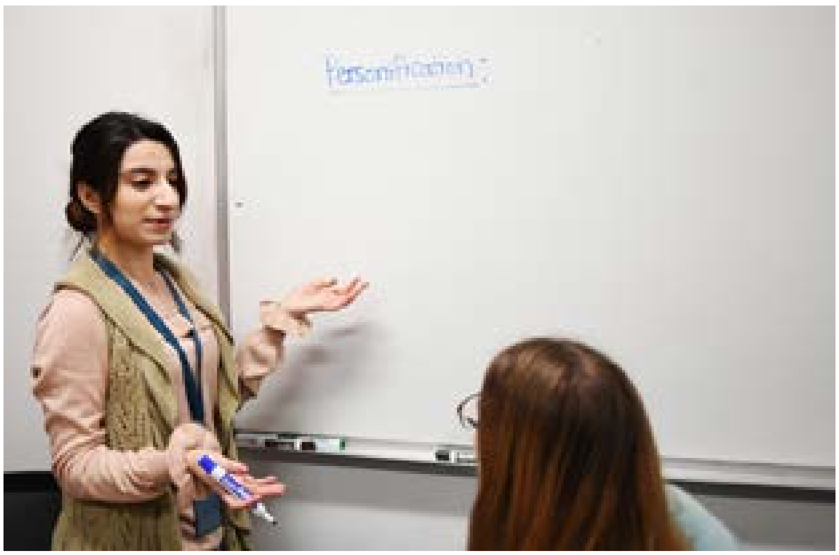
Clichés are not just a problem because they are overused and boring; they also sometimes do not communicate what you need, especially to audiences whose second language is English. "I will give you a ballpark figure" is not as clear as "I will give you an estimate," and assumes the person is familiar with American sports. Therefore, they also will make you appear less credible in the eyes of the audience because you are not analyzing them and taking their knowledge, background, and needs into account. In our diverse world, being aware of your audience members whose first language is not English is a valuable tool for a speaker.

Additionally, some clichés are so outdated that no one knows what they mean. "The puppy was as cute as a button" is an example. You might hear your great-grandmother say this, but who really thinks buttons are cute nowadays? Clichés are also imprecise. Although clichés do have a comfort level to them, comfort puts people to sleep. Find fresh ways, or just use basic, literal language. "The bear was big" is imprecise in terms of giving your audience an idea of how frightful an experience faced by a bear would be. "The bear was as big as a house" is a cliché and an exaggeration, therefore imprecise. A better alternative might be, "The bear was two feet taller than I am when he stood on his back legs." The opposite of clichés is clear, vivid, and fresh language.

Imagery

language that makes the recipient smell, taste, see, hear, and feel a sensation; also known as sensory language

In trying to avoid clichés, use language with **imagery**, or sensory language. This is language that makes the recipient smell, taste, see, hear, and feel a sensation. Think of the word "ripe." What is "ripe?" Do ripe fruits feel a certain way? Smell a certain way? Taste a certain way? Ripe is a sensory word. Most words just appeal to one sense, like vision. Think of color. How can you make the word "blue" more sensory? How can you make the word "loud" more sensory? How would you describe the current state of your bedroom or dorm room to leave a sensory impression? How would you describe your favorite meal to leave a sensory impression? or a thunderstorm?



Poetry uses much imagery; for example, in "Daffodils" by William Wordsworth, notice the metaphors ("daffodils dancing," "host," which brings to mind great heavenly numbers), simile ("as the stars") and the imagery ("golden" rather than "yellow," and other appeals to feeling and sight):

> *A host, of golden daffodils;*
>
> *Beside the lake, beneath the trees,*
>
> *Fluttering and dancing in the breeze.*
>
> *Continuous as the stars that shine*
>
> *And twinkle on the Milky Way.*

While rhetoric is not poetry, poetry's use of creative and clear language can inspire us to do so in public speaking. To conclude this section on clarity, we will use a quotation from psychologist and well-known speaker Brene Brown: "Clear is kind. Unclear is unkind" (Brown, 2018). She uses this phrase in discussing leadership and supervising employees, but it fits for public speaking. Clarity is audience centered and helpful in all its meanings and applications.

Effectiveness

Language achieves effectiveness by communicating the right message to the audience. Clarity contributes to effectiveness, but there are some other aspects of effectiveness. To that end, *language should be a means of inclusion and identification, rather than exclusion*. Let's establish this truth: Language is for communication; communication is symbolic, and language is the main (but not only) symbol system we use for communication. If language is for communication, then its goal should be to bring people together and to create understanding.

Unfortunately, we habitually use language for exclusion rather than inclusion. We can push people away with our word choices rather than bringing them together. We discussed the concepts of stereotyping and totalizing in Chapter 2, and they serve as examples of exclusionary language. What follows are some examples of language that can exclude members of your audience from understanding what you are saying.

Jargon

Jargon

language used in a specific field that may or may not be understood by others

Jargon (which we discussed in Chapter 2) used in your profession or hobby should only be used with audiences who share your profession or hobby. Not only will the audience members who don't share your profession or hobby miss your meaning, but they will feel that you are not making an honest effort to communicate or are setting yourself above them in intelligence or rank. Lawyers are often accused of using "legalese," but other professions and groups do the same. If audience members do not understand your references, jargon, or vocabulary, it is unlikely that they will sit there and say, "This person is so smart! I wish I could be smart like this speaker." The audience member is more likely to be thinking, "Why can't this speaker use words we understand and get off the high horse?" (which, we admit, is a cliché!)

What this means for you is that you need to be careful about assumptions of your audience's knowledge and their ability to interpret jargon. For example, if you are trying to register for a class at the authors' college and your advisor asks for the CRN, most other people would have no idea what you are talking about (course reference number). Acronyms, such NPO, are common in jargon. Those trained in the medical field know it is based on the Latin for "nothing by mouth." The military has many acronyms, such as MOS (military occupational specialty, or career field in civilian talk). If you are speaking to an audience who does not know the jargon of your field, using it will only make them annoyed by the lack of clarity.

Sometimes we are not even aware of our jargon and its inadvertent effects. A student once complained to one of the authors about her reaction when she heard that she had been "purged." The word sounds much worse than the meaning it had in that context: that her name was taken off the official roll due nonpayment before the beginning of the semester.

Slang

The whole point of **slang** is for a subculture or group to have its own code, almost like secret words. Once slang is understood by the larger culture, it is no longer slang and may be classified as "informal" or "colloquial" language. "Bling" was slang; now it's in the dictionary. Sports have a great deal of slang used by the players and fans that then gets used in everyday language. For example, "That was a slam dunk" is used to describe something easy, not just in basketball.

Slang

a type of language that consists of words and phrases that are specific to a subculture or group that others may not understand

Complicated vocabulary

If a speaker used the word "recalcitrant," some audience members would know the meaning or figure it out ("Calci-"is like calcium, calcium is hard, etc.), but many would not. It would make much more sense for them to use a word readily understandable–"stubborn." Especially in oral communication, we should use language that is immediately accessible. However, do not take this to mean "dumb down for your audience." It means being clear and not showing off. For a speaker to say "I am cognizant of the fact that…" instead of "I know" or "I am aware of…" adds nothing to communication.

Profanity and cursing

It is difficult to think of many examples, other than artistic or comedy venues, where profanity or cursing would be effective or useful with most audiences, so this kind of language is generally discouraged.

Credibility

Another aspect of effectiveness is that your language should enhance your credibility. First, audiences trust speakers who use clear, vivid, respectful, engaging, and honest language. On the other hand, audiences tend *not* to trust speakers who use language that excludes others or who exhibit uneducated language patterns. All of us make an occasional grammatical or usage error. However, constant verb and pronoun errors and just plain getting words confused will hurt the audience's belief that you are competent and knowledgeable. In addition, a speaker who uses language and references that are not immediately accessible or that are unfamiliar will have diminished credibility. Finally, you should avoid the phrase "I guess" in a speech. Credible speakers should know what they are talking about.

Assonance

the repetition of vowel sounds in a sentence or passage

Note: Here is a life hack. Get to know the difference between subjective and objective case pronouns. "The instructor and I (subjective case) met to discuss the project." "The instructor gave Mary and me (objective case) an

Alliteration

the repetition of initial consonant sounds in a sentence or passage

Antithesis

the juxtaposition of contrasting ideas in balanced or parallel words, phrases, or grammatical structures

Parallelism

the repetition of grammatical structures that correspond in sound, meter, or meaning

Anaphora

the succession of sentences beginning with the same word or group of words

Hyperbole

intentional exaggeration for effect

Irony

the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect

A on our project." Many people think the second is wrong–but it's perfectly right. If you don't know why, check out a good grammar site, such as Grammar Girl.

Rhetorical Techniques

There are several traditional techniques that have been used to engage audiences and make ideas more attention-getting and memorable. These are called rhetorical techniques. Although "rhetorical" is associated with persuasive speech, these techniques are also effective with other types of speeches. We will not mention all of them here, but some important ones are listed below. Several of them are based on a form of repetition. You can refer to an Internet source for a full list of the dozens of rhetorical devices.

Assonance is the repetition of vowel sounds in a sentence or passage. As such, it is a kind of rhyme. Minister Tony Campolo said, "When Jesus told his disciples to pray for the kingdom, this was no p*ie* in the sk*y* b*y* and b*y* when you d*ie* k*i*nd of prayer."

Alliteration is the repetition of initial consonant sounds in a sentence or passage. In his "I Have a Dream Speech," Dr. Martin Luther King said, "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." Not only does this sentence use alliteration, it also uses the next rhetorical technique on our list, **antithesis.**

Antithesis is the juxtaposition of contrasting ideas in balanced or parallel words, phrases, or grammatical structures. Usually antithesis goes: Not this, but this, or "Not X is Y, but Y is X." John F. Kennedy's statement from his 1961 inaugural address is one of the most quoted examples of antithesis: "Ask not what your country can do for you; ask what you can do for your country." In that speech he gave another example, "If a free society cannot help the many who are poor, it cannot save the few who are rich."

Parallelism is the repetition of sentence structures. It can be useful for stating your main ideas. Which one of these sounds better?

> *"Give me liberty or I'd rather die."*
>
> *"Give me liberty or give me death."*

The second one uses parallelism. Quoting again from JFK's inaugural address: "Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty." The listing of the three-word phrases in this sentence (including the word "any" in each) is an example of parallelism.

Anaphora is a succession of sentences beginning with the same word or group of words. In his inaugural address, JFK began several succeeding paragraphs with “To those”: “To those old allies,” “To those new states,” “To those people,” etc.

Hyperbole is intentional exaggeration for effect. Sometimes it is for serious purposes, other times for humor. Commonly we use hyperbolic language in our everyday speech to emphasize our emotions, such as when we say “I’m having the worst day ever” or “I would kill for a cup of coffee right now.” Neither of those statements is (hopefully) true, but it stresses to others the way you are feeling. Ronald Reagan, who was often disparaged for being the oldest president (up to that point in history), would joke about his age. In one case he said, “The chamber is celebrating an important milestone this week: your 70th anniversary. I remember the day you started.”

Irony is the expression of one’s meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect. Although most people think they understand irony as sarcasm (such as saying to a friend who trips, “That’s graceful”), it is a much more complicated topic. A speaker may use it when they profess to say one thing but clearly mean something else or say something that is obviously untrue and everyone would recognize that and understand the purpose. Irony in oral communication can be difficult to use in a way that affects everyone in the audience the same way.

Using these techniques alone will not make you an effective speaker. Dr. King and President Kennedy combined them with strong metaphors and images as well; for example, Dr. King described the promises of the founding fathers as a “blank check” returned with the note “insufficient funds” as far as the black Americans of his time were concerned. That was a very concrete, human, and familiar metaphor to his listeners and still speaks to us today.

Appropriateness

Appropriateness relates to several categories involving how persons and groups should be referred to and addressed based on inclusiveness and context. The term “politically correct” has been overused to describe the growing sensitivity to how the power of language can marginalize or exclude individuals and groups. While there are silly extremes such as the term “vertically challenged” for “short,” these humorous examples obscure the need to be inclusive about language. Overall, people and groups should be respected and referred to in the way they choose to be. Using inclusive language in your speech will help ensure you aren’t alienating or diminishing any members of your audience.

Appropriateness

how persons and groups should be referred to and addressed based on inclusiveness and context

Gender-Inclusive Language

The first common form of non-inclusive language is language that privileges one of the sexes over the other. There are three common problem areas that speakers run into while speaking: using "he" as generic, using "man" to mean all humans, and gender-typing jobs. Consider the statement, "Every morning when an officer of the law puts on his badge, he risks his life to serve and protect his fellow citizens." Obviously, both male and female police officers risk their lives when they put on their badges.

A better way to word the sentence would be, "Every morning when officers of the law put on their badges, they risk their lives to serve and protect their fellow citizens." Notice that in the better sentence, we made the subject plural ("officers") and used neutral pronouns ("they" and "their") to avoid the generic "he." Likewise, speakers of English have traditionally used terms like "man," and "mankind" when referring to both females and males. Instead of using the word "man," refer to the "human race."

The last common area where speakers get into trouble with gender and language has to do with job titles. For example, it is not unusual for people to assume, even in 2020, that doctors are male and nurses are female. This, despite the fact that 35% of all physicians are female and 60% under the age of 35 are female (Johnson, 2018). As a result, they may say "she is a woman doctor" or "he is a male nurse" when mentioning someone's occupation, perhaps not realizing that the statements "she is a doctor" and "he is a nurse" already inform the listener as to the sex of the person holding that job.

Ethnic Identity

Ethnic Identity

a group an individual identifies with based on a common culture

Ethnic identity refers to a group an individual identifies with based on a common culture. For example, within the United States we have numerous ethnic groups, including Italian Americans, Irish Americans, Japanese Americans, Vietnamese Americans, Cuban Americans, and Mexican Americans. Avoid statements such as "The committee is made up of four women and a Vietnamese man," and replace it with "The committee is made up of five people."

If for some reason gender and ethnicity have to be mentioned—and usually it does not—the gender and ethnicity of each member should be mentioned equally. "The committee is made up of three European-American women, one Latina, and one Vietnamese male." In recent years, there has been a trend toward steering inclusive language away from broad terms like "Asians" and "Hispanics" because these terms are not considered precise labels for the groups they actually represent. Use Korean-Americans, Japanese-Americans, Mexican-Americans, etc. to be more precise. If you want to be safe, the best thing you can do is ask a couple of people who belong to an ethnic group how they prefer to be referred to in that context.

Disability

The last category of exclusive versus inclusive language that causes problems for some speakers relates to individuals with physical or intellectual disabilities or forms of mental illness. Sometimes it happens that we take a characteristic of someone and make that the totality or all of what that person is. For example, some people are still uncomfortable around persons who use wheelchairs and don't know how to react. They may totalize and think that the wheelchair defines and therefore limits the user. The person in the wheelchair might be a great guitarist, sculptor, parent, public speaker, or scientist, but those qualities are not seen, only the wheelchair.

Although the terms "visually impaired" and "hearing impaired" are sometimes used for "blind" and "deaf," this is another situation where the person should be referred to as they prefer. "Hearing impaired" denotes a wide range of hearing deficit, as does "visually impaired. "Deaf" and "blind" are not generally considered offensive by these groups.

Another example is how to refer to what used to be called "autism." Saying someone is "autistic" is similar to the word "retarded" in that neither is appropriate. Preferable terms are "a person with an autism diagnosis" or "a person on the autism spectrum." In place of "retarded," "a person with intellectual (or developmental) disabilities" should be used. Likewise, slang words for mental illness should always be avoided, such as "crazy" or "mental." In general, be careful in professional and public speaking settings of using any slang that has crept into the language and diminishes people or their conditions. A few years ago the inappropriate "going postal" was a slang term used to refer to someone having a dangerous outburst of anger.

Other Types of Appropriateness

Language in a speech should be appropriate to the speaker and the speaker's background and personality, to the context, to the audience, and to the topic. Let's say that you're an engineering student. If you're giving a presentation in an engineering class, you can use language that other engineering students will know. On the other hand, if you use that engineering vocabulary in a public speaking class, many audience members will not understand you. As another example, if you are speaking about the Great Depression to an audience of young adults or recent immigrants, you can't assume they will know the meaning of terms like "New Deal" and "WPA," which would be familiar to an audience of senior citizens. Audience analysis is a key factor in choosing the language to use in a speech.

10.3 – Developing Your Ability to Use Effective Language in Public Speaking

At this point, we will make some applications and suggestions about using language as you grow as a public speaker.

First, get in the habit of using "stipulated definitions" with concrete examples (defining operationally). In other words, define your terms for the audience. If you are using jargon, a technical term, a word that has multiple meanings in different contexts, or an often-misunderstood word, you can say at the beginning of the body of your speech, "In this speech I am going to be using the word,"X," and what I mean by it is…" And then the best way to define a word is with a picture or example of what you mean, and perhaps also an example of what you *don't* mean (visual aids can help here). Don't worry; this is not insulting to most audiences if the word is technical or unfamiliar to them. On the other hand, as mentioned earlier in the textbook, providing dictionary definitions of common words such as "love" or "loyalty" would be insulting to an audience and pretty boring.

Second, develop specific language. The general semantics movement suggested ways to develop more specific language that reflects the imperfection of our perceptions and the fact that reality changes. You can develop specific language by the following:

- Distinguishing between individuals and the group (that is, avoid stereotyping). Arab 1 is not Arab 2 is not Arab 3, etc., and none of them are all the Arabs in the world.
- Specifying time and place of behavior instead of making broad statements. What was a true of a person in 1999 is not necessarily true of the person now.
- Using names for jobs or roles ("accountants," "administrative assistants," "instructors") instead of "people" or "workers."
- Avoid "always/never" language. "Always" and "never" usually do not reflect reality and tend to make listeners defensive.
- Avoid confusing opinion for fact. If I say, "Forrest Gump is a stupid movie," I am stating an opinion in the language of fact. If you preface opinions with "I believe," or "It is my opinion" you will be truthful and gain the appearance of being fair-minded and non-dogmatic. What should be said is "The first time I saw Forrest Gump, I didn't realize it was a farce, but after I saw it a second time, I understood it better." This sentence is much more specific and clarifying than "Forrest Gump is a stupid movie." Using this kind of language also helps make the speaker seem less dogmatic and closed-minded.

Third, personalize your language. In a speech it's fine to use personal pronouns as opposed to third person. That means "I," "me," "we," "us," "you," etc. are often helpful in a speech. It gives more immediacy to the speech. Be careful of using "you" for examples that might be embarrassing. "Let's say you are arrested for possession of a concealed weapon," sounds like the audience members are potential criminals.

Finally, develop your vocabulary, but not to show it off. One of the benefits of a college education is that your vocabulary will expand greatly, and it should. A larger vocabulary will give you access to more complicated reading material and allow you to understand the world better. But knowing the meaning of a more complicated word doesn't mean you have to use it with every audience.

Conclusion

Although the placement of this chapter may seem to indicate that language choices, or what the ancient rhetoricians called "style," are not as important as other parts of speaking, language choices are important from the very beginning of your speech preparation, even to your research and choice of search terms. Audience analysis will help you to develop language that is clear, vivid, appropriate, credible, and persuasive.

Something to Think About

What are some of the clichés and slang that have become popular recently? What do they mean? Why would they not be useful in public speaking? As a class, check out the Banned Words website by Lake Superior State University.

Listen to a presidential speech, such as an inaugural address, and study it for the figurative language (similes, metaphors), rhetorical techniques, and use of words to build and reflect the power of the presidency as well as connect with the audience.

Chapter 11: Delivery

Learning Objectives

After reading this chapter the student will be able to:

- Identify the different methods of speech delivery;
- Identify key elements in preparing to deliver a speech;
- Understand the benefits of delivery-related behaviors;
- Utilize specific techniques to enhance speech delivery.

Chapter Preview

11.1 – The Importance of Delivery

11.2 – Methods of Speech Delivery

11.3 – Preparing For Your Delivery

11.4 – Practicing Your Delivery

11.5 – What to do When Delivering Your Speech

11.6 - Expert Advice on the Voice from an Acting Instructor

11.1 – The Importance of Delivery

As we stated in Chapter 1, some surveys indicate that many people claim to fear public speaking more than death, but this finding is somewhat misleading. No one is afraid of writing their speech or conducting the research. Instead, people generally only fear the delivery aspect of the speech, which, compared to the amount of time you will put into writing the speech (days, hopefully), will be the shortest part of the speech giving process (5-8 minutes, generally, for classroom speeches). The irony, of course, is that delivery, being the thing people fear the most, is simultaneously the aspect of public speaking that will require the least amount of time.

Consider this scenario about two students, Bob and Chris. Bob spends weeks doing research and crafting a beautifully designed speech that, on the day he gets in front of the class, he messes up a little because of nerves. While he may view it as a complete failure, his audience will have gotten a lot of good information and most likely written off his mistakes due to nerves, since they would be nervous in the same situation.

Chris, on the other hand, does almost no preparation for his speech, but, being charming and comfortable in front of a crowd, smiles a lot while providing virtually nothing of substance. The audience takeaway from Chris's speech is, "I have no idea what he was talking about" and other feelings ranging from "He's good in front of an audience" to "I don't trust him." So the moral here is that a well-prepared speech that is delivered poorly is still a well-prepared speech, whereas a poorly written speech delivered superbly is still a poorly written speech.

We realize that delivery is what you are probably most concerned about when it comes to giving speeches, so this chapter is designed to help you achieve the best delivery possible and eliminate some of the nervousness you might be feeling. To do that, we should first dismiss the myth that public speaking is just reading and talking at the same time. You already know how to read, and you already know how to talk, which is why you're taking a class called "public speaking" and not one called "public talking" or "public reading."

Speaking in public has more formality than talking. During a speech, you should present yourself professionally. This doesn't necessarily mean you must wear a suit or "dress up" unless your instructor asks you to. However, it does mean making yourself presentable by being well-groomed and wearing clean, appropriate clothes. It also means being prepared to use language correctly and appropriately for the audience and the topic, to make eye contact with your audience, and to look like you know your topic very well.

While speaking has more formality than "talking," it has less formality than reading. Speaking allows for flexibility, meaningful pauses, eye contact, small changes in word order, and vocal emphasis. Reading is a more or less exact replication of words on paper without little nonverbal interpretation. Speaking, as you will realize if you think about excellent speakers you have seen and heard, provides a more animated message.

11.2 – Methods of Speech Delivery

What follows are four methods of delivery that can help you balance between too much and too little formality when giving a speech. Each has its own strengths and weaknesses, but you will most likely want to focus on the extemporaneous approach, since that is probably what your instructor will want from you.

Impromptu Speaking

Impromptu Speaking

the presentation of a short message without advance preparation

Impromptu speaking is the presentation of a short message without advance preparation. You have probably done impromptu speaking many times in informal, conversational settings. Self-introductions in group settings are examples of impromptu speaking: "Hi, my name is Steve, and I'm a volunteer with the Homes for the Brave program." Another example of impromptu speaking occurs when you answer a question such as, "What did you think of the movie?" Your response has not been preplanned, and you are constructing your arguments and points as you speak. You might find yourself walking into a work meeting and your boss says, "I want you to talk about the last stage of the project. . . " and you have no warning.

The advantage of this kind of speaking is that it's spontaneous and responsive in an animated group context. The disadvantage is that the speaker is given little or no time to contemplate the central theme of his or her message. As a result, the message may be disorganized and difficult for listeners to follow.

Here is a step-by-step guide that may be useful if you are called upon to give an impromptu speech in public:

1. Take a moment to collect your thoughts and plan the main point or points you want to make.

2. Thank the person for inviting you to speak. Do not make comments about being unprepared, called upon at the last moment, on the spot, or uneasy. No one wants to hear that, and it will embarrass others and yourself.

3. Deliver your message, making your main point as briefly as you can while still covering it adequately and at a pace your listeners can follow.

4. Stay on track. Answer the question or prompt as given; resist the temptation to go elsewhere.

5. If you can, use a structure, using numbers if possible: "Two main reasons . . ." or "Three parts of our plan. . ." or "Two side effects of this drug. . ." "Past, present, and future" or "East Coast, Midwest, and West Coast" are common structures.
6. Thank the person again for the opportunity to speak.
7. Stop talking (it is easy to "ramble on" when you don't have something prepared). If in front of an audience, don't keep talking as you move back to your seat.

Impromptu speeches are generally most successful when they are brief and focus on a single point.

Manuscript Speaking

Manuscript Speaking

the word-for-word iteration of a written message

Manuscript speaking is the word-for-word iteration of a written message. In a manuscript speech, the speaker maintains his or her attention on the printed page except when using visual aids. The advantage to reading from a manuscript is the exact repetition of original words. In some circumstances this can be extremely important. For example, reading a statement about your organization's legal responsibilities to customers may require that the original words be exact. In reading one word at a time, in order, the only errors would typically be mispronunciation of a word or stumbling over complex sentence structure. A manuscript speech may also be appropriate at a more formal affair (like a funeral), when your speech must be said exactly as written in order to convey the proper emotion or decorum the situation deserves.

However, there are costs involved in manuscript speaking. First, it's typically an uninteresting way to present. Unless the speaker has rehearsed the reading as a complete performance animated with vocal expression and gestures (well-known authors often do this for book readings), the presentation tends to be dull. Keeping one's eyes glued to the script prevents eye contact with the audience. For this kind of "straight" manuscript speech to hold audience attention, the audience must be already interested in the message and speaker before the delivery begins.

It is worth noting that professional speakers, actors, news reporters, and politicians often read from an autocue device, such as a TelePrompTer, especially when appearing on television, where eye contact with the camera is crucial. With practice, a speaker can achieve a conversational tone and give the impression of speaking extemporaneously and maintaining eye contact while using an autocue device. However, success in this medium depends on two factors: (1) the speaker is already an accomplished public speaker who has learned to use a conversational tone while delivering a prepared script, and (2) the speech is written in a style that sounds conversational and in spoken rather than written, edited English, for example, with shorter, more direct sentences and clearer transitions.

For the purposes of your public speaking class, you will not be encouraged to read your speech. Instead, you will be asked to give an extemporaneous presentation.

Extemporaneous Speaking

Extemporaneous speaking

the presentation of a carefully planned and rehearsed speech, spoken in a conversational manner using brief notes

Extemporaneous speaking is the presentation of a carefully planned and rehearsed speech, spoken in a conversational manner using brief notes. By using notes rather than a full manuscript, the extemporaneous speaker can establish and maintain eye contact with the audience and assess how well they are understanding the speech as it progresses. And since you will be graded (to some degree) on establishing and maintaining eye contact with your audience, extemporaneous speaking can be extremely beneficial in that regard. Without all the words on the page to read, you have little choice but to look up and make eye contact with your audience. In some cases, your instructor will require you to prepare strong preparation and speaking (notes) outlines as a foundation for your speech; this topic is addressed in Chapter 6.

Speaking extemporaneously has some advantages. It promotes the likelihood that you, the speaker, will be perceived as knowledgeable and credible since you know the speech well enough that you don't need to read it. In addition, your audience is likely to pay better attention to the message because it is engaging both verbally and nonverbally. It also allows flexibility; you are working from the strong foundation of an outline, but if you need to delete, add, or rephrase something at the last minute or to adapt to your audience, you can do so. The outline also helps you be aware of main ideas vs. subordinate ones.

The disadvantage of extemporaneous speaking is that it in some cases it does not allow for the verbal and the nonverbal preparation that are almost always required for a good speech. Adequate preparation cannot be achieved the day before you're scheduled to speak, so be aware that if you want to present a credibly delivered speech, you will need to practice many times. Because extemporaneous speaking is the style used in the great majority of public speaking situations, most of the information in the subsequent sections of this chapter is targeted toward this kind of speaking.

Memorized Speaking

Memorized speaking

the rote recitation of a written message that the speaker has committed to memory

Memorized speaking is the rote recitation of a written message that the speaker has committed to memory. Actors, of course, recite from memory whenever they perform from a script. When it comes to speeches, memorization can be useful when the message needs to be exact and the speaker doesn't want to be confined by notes.

The advantage to memorization is that it enables the speaker to maintain eye contact with the audience throughout the speech. Being free of notes means that you can move freely around the stage and use your hands to make gestures. If your speech uses visual aids, this freedom is even more of an advantage. According to Damon Brown (2015), TED Talks are memorized.

Vocal cues

the subtle but meaningful variations in speech delivery, which can include the use of pitch, tone, volume, and pace

However, there are some real and potential costs. First, unless you also plan and memorize every **vocal cue** (the subtle but meaningful variations in speech delivery, which can include the use of pitch, tone, volume, and pace), gesture, and facial expression, your presentation will be flat and uninteresting, and even the most fascinating topic will suffer. You might end up speaking in a monotone or a sing-song repetitive delivery pattern. You might also present your speech in a rapid "machine-gun" style that fails to emphasize the most important points.

Second, if you lose your place and start trying to ad lib, the contrast in your style of delivery will alert your audience that something is wrong. If you go completely blank during the presentation, it will be extremely difficult to find your place and keep going. Obviously, memorizing a typical seven-minute classroom speech takes a great deal of time and effort, and if you aren't used to memorizing, it is very difficult to pull off. Realistically, you probably will not have the time necessary to give a completely memorized speech. However, if you practice adequately, you will approach the feel of a memorized speech while still being extemporaneous.

As we said earlier, for the purposes of this class you will use extemporaneous speaking. Many professional speakers who are paid to make speeches use this approach because, while they may largely know what they want to say, they usually make changes and adjustments based on the audience or event. This approach also incorporates most of the benefits of memorized speaking (knowing what you want to say; being very thoroughly rehearsed) and manuscript speaking (having some words in front of you to refer to) without the inherent pitfalls those approaches bring with them.

11.3 – Preparing For Your Delivery

In the 1970s, before he was an author, playwright, and film actor, Steve Martin was an up-and-coming stand-up comedian whose popularity soared as a result of his early appearances on *The Tonight Show with Johnny Carson* and *Saturday Night Live*. As Martin notes in his autobiography, *Born Standing Up* (2008), as the audiences for his act got bigger and bigger, he needed to adapt his delivery to accommodate:

> *Some promoters got on board and booked me into a theater in Dallas. Before the show I asked one of them, How many people are out there?" "Two thousand," he said. Two thousand? How could there be two thousand? That night I did my usual bit of taking*

> *people outside, but it was starting to get dangerous and difficult. First, people were standing in the streets, where they could be hit by a car. Second, only a small number of the audience could hear or see me (could Charlton Heston really have been audible when he was addressing a thousand extras?). Third, it didn't seem as funny or direct with so many people; I reluctantly dropped it from my repertoire. (p. 168)*

Martin's audiences would grow to be around 50,000 at the height of his popularity as a stand-up comedian, again requiring him to make adjustments to his delivery (he began wearing his iconic all-white suit so that people in the nosebleed seats at his shows could still see his frenetic movements from afar). Few of us will ever speak to so many people at once, but even though you don't expect an audience of such size, you should still be prepared to adapt to the setting in which you will speak.

Your audiences, circumstances, and physical contexts for public speaking will vary. At some point in your life you may run for public office or rise to a leadership role in a business or volunteer organization. Or you may be responsible for informing coworkers about a new policy, regulation, or opportunity. You may be asked to deliver remarks in the context of a worship service, wedding, or funeral. You may be asked to introduce a keynote speaker or simply to make an important announcement in some context. Sometimes you will speak in a familiar environment, while at other times you may be faced with an unfamiliar location and have very little time to get used to speaking with a microphone. Being prepared to deal with different speaking situations will help reduce anxiety you may have about giving a speech, so let's look at factors you need to keep in mind as you prepare for your speech in this class, as well as future speeches you may need to give.

Using Lecterns

Lectern

a small raised surface, usually with a slanted top, where a speaker can place notes during a speech

A **lectern** is a small raised surface, usually with a slanted top, where a speaker can place notes during a speech. While a lectern adds a measure of formality to the speaking situation, it also allows speakers the freedom to do two things: to come out from behind the lectern to establish more immediate contact with the audience and to use both hands for gestures. By the way, this piece of furniture is often mistakenly called a podium, which is a raised platform or stage.

However, for inexperienced speakers who feel anxious, it is all too tempting to grip the edges of the lectern with both hands for security. You might even wish you could hide behind it. Be aware of these temptations so you can manage them effectively and present yourself to your audience in a manner they will perceive as confident. One way to achieve this is by limiting your use of the lectern to a place to rest your notes. Try stepping to the side or front of the lectern when speaking with free hands, only occasionally standing at the lectern to consult your notes. This will enhance your eye contact as well as free up your hands for gesturing. Figures 11.1-11.3 give some examples of posture for speaking with a lectern.

Speaking in a Small or Large Physical Space

If you are accustomed to being in a classroom of a certain size, you will need to make adjustments when speaking in a smaller or larger space than what you are used to. A large auditorium can be intimidating, especially for speakers who feel shy and "exposed" when facing an audience. However, the maxim that "proper preparation prevents poor performance" is just as true here as anywhere. If you have prepared and practiced well, you can approach a large-venue speaking engagement with confidence.

In terms of practical adjustments, be aware that your voice is likely to echo, especially if far fewer people are in the space than it can hold, so you will want to speak more slowly as well as more loudly than usual and make use of pauses to mark the ends of phrases and sentences. Similarly, your facial expressions and gestures should be larger so that they are visible from farther away. If you are using visual aids, they need to be large enough to be visible from the back of the auditorium. Of course, if the speaker can get the audience to move to the front, that is the best situation, but it tends to be difficult to achieve.

Limited space is not as disconcerting for most speakers as enormous space, and it has the advantage of minimizing the tendency to pace back and forth while you speak. A small space also calls for more careful management of note cards and visual aids, as your audience will be able to see up close what you are doing with your hands. Do your best to minimize fumbling, including setting up in advance or arriving early to decide how to organize your materials in the physical space. Of course, if you have any control over the location of the presentation, you should choose one that fits the size of your audience.

Speaking Outdoors

Outdoor settings can be charming, but they are prone to distractions. If you're giving a speech in a setting that is picturesquely beautiful or prone to noise such as from cars, it may be difficult to maintain the audience's attention. If you know this ahead of time, you might plan your speech to focus more on mood than information and perhaps to make reference to the lovely view.

More typically, outdoor speech venues can pose challenges with weather, sun glare, and uninvited guests, such as insects and pigeons. If the venue is located near a busy highway, it might be difficult to make yourself heard over the ambient noise. You might lack the usual accommodations, such as a lectern or table. Whatever the situation, you will need to use your best efforts to project your voice clearly without sounding like you're yelling or straining your voice. In the best outdoor situation, you will have access to a microphone.

Using a Microphone

Most people today are familiar with microphones that are built into video recorders, phones, and other electronic devices, but they may be new to using a microphone to deliver a speech. One overall principle to remember is that a microphone only *amplifies, it does not clarify*. If you are not enunciating clearly, the microphone will merely enable your audience to hear amplified mumbling.

Microphones come in a wide range of styles and sizes. Generally, the easiest microphone to use is the clip-on style worn on the front of your shirt or blouse. (These are commonly referred to as a Lavalier mic, which is a brand name.) If you look closely at many television personalities and news anchors, you will notice these tiny microphones clipped to their clothing. They require very little adaptation. You simply have to avoid looking down—at your notes, for instance—because your voice will be amplified when you do so. If you have to use a hand-held microphone, making gestures and using notes becomes very difficult.

Lectern (stationary) and handheld microphones require more adaptation. If they're too close to your mouth, they can screech. If they're too far away, they might not pick up your voice. Some microphones are directional, meaning that they are only effective when you speak directly into them. If there is any opportunity to do so, ask for tips about how to use a particular microphone. Also practice with it for a few minutes while you have someone listen from a middle row in the audience and signal whether you can be heard well. The best plan, of course, would be to have access to the microphone for practice ahead of the speaking date.

Often a microphone is provided when it isn't necessary. If the room is small or the audience is close to you, do not feel obligated to use the microphone. Sometimes an amplified voice can feel less natural and less compelling than a direct voice. However, if you forgo the microphone, make sure to speak loudly enough for all audience members to hear you—not just those in front.

Audience Size

A small audience is an opportunity for a more intimate, minimally formal tone. If your audience has only eight to twelve people, you can generate greater audience contact. Make use of all the preparation you have done. You do not have to revamp your speech just because the audience is small. When the presentation is over, there will most likely be opportunities to answer questions and have individual contact with your listeners.

One problem with a small audience is that some people will feel it is their right, or they have permission, to interrupt you or raise their hands to ask questions in the middle of your speech. This makes for a difficult situation, because the question may be irrelevant to your topic or cause you to go on a side track if answered. The best you can do is say you'll try to deal with that question at the end of the speech if you have time and hope they take the hint. Better, good rules should be established at the beginning that state there is limited time but discussion may be possible at the end.

Your classroom audience may be as many as twenty to thirty students. The format for an audience of this size is still formal but conversational. Depending on how your instructor structures the class, you may or may not be asked to leave time after your speech for questions and answers. Some audiences are much larger. If you have an audience that fills an auditorium, or if you have an auditorium with only a few people in it, you still have a clearly formal task, and you should be guided as much as possible by your preparation.

11.4 – Practicing Your Delivery

There is no foolproof recipe for good delivery. Each of us is unique, and we each embody different experiences and interests. This means each person has an approach, or a style, that is effective for her or him. This further means that anxiety can accompany even the most carefully researched and interesting message. But there are some techniques you can use to minimize that anxious feeling and put yourself in the best possible position to succeed on speech day.

If you've ever watched your favorite college football team practice, you may have noticed that sometimes obnoxiously loud crowd noise is blaring over the speaker system in the stadium. The coaches know that the crowd, whether home or away, will be raucous and noisy on game day. So to prepare, they practice in as realistic an environment as possible. You need to prepare for your speech in a similar way. What follows are some general tips you should keep in mind, but they all essentially derive from one very straight-forward premise:

Practice your speech beforehand, at home or elsewhere, the way you will give it in class.

Practice Your Speech Out Loud

We sometimes think that the purpose of practicing a speech is to learn the words and be prepared for what we will need to say. Certainly that is part of it, but practice also lets you know where potential problems lie. For example, if you only read your speech in your head, or whisper the words quietly, you're not really practicing what you will be doing in front of the class. Since you will be speaking with a normal volume for your assignment, you need to practice that way, even at home. Not only will this help you learn the speech, but it will help identify any places where you tend to mispronounce or stumble over words. Also, sentences on paper do not always translate well to the spoken medium. Practicing out loud allows you to actually hear where your sentences and phrases are awkward, unnatural, or too long, and allows you to correct them before getting up in front of the audience.

Practice Your Speech Standing Up

In all the time that the authors of this book have been teaching speech, not once have any of us come into a classroom and seen a bed behind the lectern for students to speak from. This is to say that when you practice at home, lying on your bed reading your speech really only prepares you for one thing: lying on a bed reading a speech. Since you will be standing in front of your class, you need to practice that way. As we mention in more detail below, the default position for delivering a speech is with your feet about shoulder-width apart and your knees slightly bent. Practicing this way will help develop muscle memory and will make it feel more natural when you are doing it for real. We also suggest you wear the same shoes you will be wearing on the day of your speech. Shoes with good support will help your posture and mental attitude.

Practice Your Speech with a Lectern

One of the biggest challenges with practicing a speech as you're going to give it is usually the fact that most of us don't own a lectern. This is problematic, since you don't want to practice giving your speech while holding your notes in front of you because that is what will feel comfortable when you give your speech for real. So the solution is to practice your speech while standing behind something that approximates the lectern you will have in your classroom. Sometime this may be a kitchen counter or maybe even a dresser you pull away from the wall. One particularly creative idea that has been used in the past is to pull out an ironing board and stand behind that. The point is that you want to get experience standing behind something and resting your speech on it, especially if that is how you will give the speech in reality.

Of course, if you really want to practice with an actual lectern, it might be worth the time to see if your classroom is empty later in the day or find out if another classroom has the same type of lectern in it. Practicing with the "real thing" is always ideal.

Practice Your Speech with an Audience

Obviously on the day you give your speech you will have an audience of your fellow students and your instructor watching you. The best way to prepare for the feeling of having someone watch you while giving a speech is to have someone watch you while you practice giving a speech. We don't mean a collection of stuffed animals arranged on your bed or locking your pets in the room with you, but actual human beings. Ask your parents, siblings, friends, or significant other to listen to you while running through what you will say. Not only will you get practice in front of an audience, but they may be able to tell you about any parts that were unclear or problems you might encounter when you give it for a grade.

Not to overcomplicate the issue, but remember that when you speak to your class, you will have an entire room full of people watching. Therefore, if you only have one person watching you practice, be sure to simulate an entire audience by looking around the room and not focusing on just that one person. When you give your speech for real, you will want to make eye contact with the people on the left side of the room as well as the right; with the people in the front as well as in the back.

You also want the eye contact to be around five seconds long, not just a glance; the idea is that you are talking to individuals, not just a glob of people. During practice, it may help to pick out some strategically placed objects around the room to occasionally focus on just to get into the habit of looking around more often. In fact, it might help you to realize that you can really only "talk to" (with eye contact) one person at a time, which might cause you to feel less nervous and more conversational.

Practice Your Speech for Time

You will undoubtedly be given a time limit for each of your speeches, and points will probably be deducted from your grade if you go over or under that time. Therefore, you want to make sure you are well within time. Your instructor's requirement is not just to allow enough time for all the class speeches. It teaches the discipline of speaking within time limits. As a general rule, if your speech window is 5-7 minutes, your ideal speech time is going to be 6 minutes; this gives you an extra 60 seconds at the beginning in case you talk very fast and race through it, and 60 seconds on the back end in case you get lost or want to add something at the last minute. If you practice at home and your 5-7 minute speech lasts 5:06, you are probably going to be in trouble on speech day. Most likely your nerves will cause you to speak slightly faster and put you under the 5:00 mark. More likely, you don't have enough material to explain your concepts fully. If your times are vastly different, you may have to practice four or more times.

When practicing your speech at home for time, it is a good idea to time yourself at least three times, although more is better in this case. This way you can see if you are generally coming in around the same time and feel pretty good that it is an accurate reflection of how long you will speak. Conversely, if during your three rehearsals your times are 5:45, 5:12, and 6:37, then that is a clear indicator that you need to be more consistent in what you are saying and doing.

Although we are using examples of practicing for classroom speeches, the principle is even more important for non-classroom speeches. One of the authors had to give a very important presentation about the college to an accreditation board. She practiced about 15 times, to make sure the time was right, that her transitions made sense, that she was fluid, and that the presentational slides and her speech matched. Each time something improved.

Practice Your Speech by Recording Yourself

There is nothing that gets us to change what we're doing or correct a problem more quickly than seeing ourselves doing something we don't like on video. Your instructor may record your speech in class and have you critique it afterwards, but it may be more helpful to do that in advance of giving your speech. By watching yourself, you will notice all the small things you do that might prove to be distracting and affect your grade during the actual speech. Many times students aren't aware that they have low energy or a monotone/monorate voice, or that they bounce, sway, pull at their clothes, play with hair or jewelry, or make other unusual and distracting movements. At least, they don't know this until they see themselves. Since we are generally our own harshest critics, you will be quick to notice any flaws in your speech and correct them.

Due to the COVID-19 pandemic, many students are taking the basic public speaking course through online or remote delivery. Although this is an inevitable situation, many public speaking instructors tend to see online delivery as less than ideal. Appendix C addresses speaking online, so we will refer you to that section. If you are required to record your speech and post for the instructor's assessment, your submitted video should **not** be your first attempt. You should record at least one practice speech, critique yourself, and then do a final for submission.

It is important enough that it deserves reiterating:

Practice your speech beforehand, at home or elsewhere, the way you will give it in class.

Following these steps will not only prepare you better for delivering the speech, but they may also help reduce anxiety since you will feel more familiar with the situation you find yourself in when faced with a speaking engagement. Additionally, the more you speak publicly, whether for practice or in front of a live audience, the more fluid you will become for later speeches.

Figure 11.1

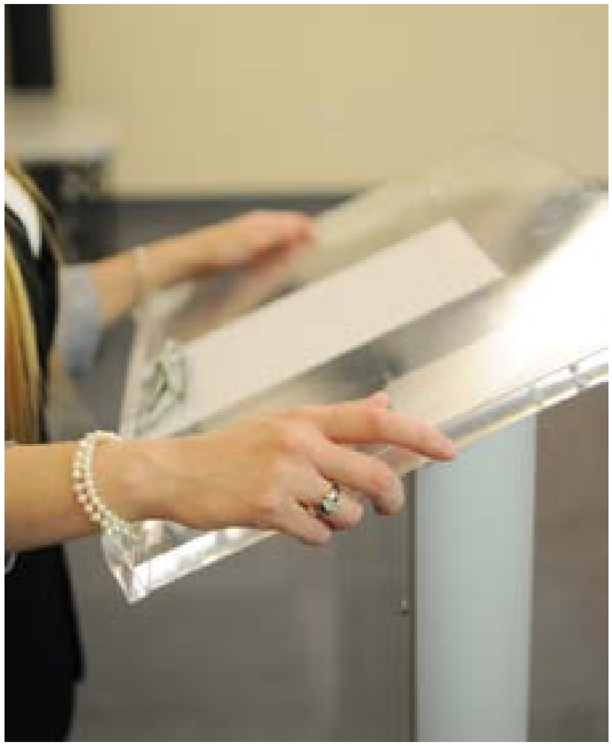


Figure 11.2

Figure 11.3

11.5 – What to Do When Delivering Your Speech

The interplay between the verbal and nonverbal components of your speech can either bring the message vividly to life or confuse or bore the audience. Therefore, it is best that you neither overdramatize your speech delivery behaviors nor downplay them. This is a balance achieved through rehearsal, trial and error, and experience. One way to think of this is in terms of the Goldilocks paradigm: you don't want to overdo the delivery because you might distract your audience by looking "hyper" or overly animated. Conversely, someone whose delivery is too understated (meaning they don't move their hands or feet at all) looks unnatural and uncomfortable, which can also distract. Just like Goldilocks, you want a delivery that is "just right." (Figure 11l4) This middle ground between too much and too little is a much more natural approach to public speaking delivery. This natural approach will be covered in more detail in the following sections where we discuss specific aspects of your delivery and what you need to think about while actually giving your speech.

Hands

Almost everyone who gives a speech in public gets scared or nervous to some extent. Even professionals who do this for a living feel that way, but they have learned how to combat those nerves through experience and practice. When we get scared or nervous, our bodies emit adrenaline into our systems so we can deal with whatever problem is causing us to feel that way. Unfortunately, you will need to be standing relatively still for the next 5-7 minutes, so that burst of adrenaline is going to try to work its way out in your body and manifest itself somehow. One of the main ways is through your hands.

It may sound funny, but we have seen more than one student unknowingly incorporate "jazz hands" (shaking your hands at your sides with fingers opened wide) at various points in their speech. While certainly an extreme example, this and behaviors like it can easily becoming distracting. At the other end of the scale, people who don't know what to do with their hands or use them "too little" sometimes hold their arms stiffly at their sides, behind their backs, or in their pockets, all of which can also look unnatural and distracting.

The key for knowing what to do with your hands is to use them naturally as you would in normal conversation. If you were standing around talking to your friends and wanted to list three reasons why you should all take a road trip this weekend, you would probably hold up your fingers as you counted off the reasons ("First, we hardly ever get this opportunity. Second, we can..."). Try to pay attention to what you do with your hands in regular conversations and incorporate that into your delivery.

However, with all that said, if you have nothing else to do with your hands, such as meaningful gestures, the default position for them is to be resting gently on the sides of the lectern (see Figure 11.2). You don't want to grip the lectern tightly, but resting them on the edges keeps them in position to move your notes on if you need to or use them to gesture. As stated above, you want to practice this way beforehand so you are used to speaking this way when you come to class.

Feet

Just like your hands, a lot of nervous energy is going to try to work its way out of your body through your feet. On the "too much" end, this is most common when people start "dancing" behind the lectern. Another variation is twisting feet around each other or the lower leg. On the other end are those who put their feet together, lock their knees, and never move from that position. Both of these options look unnatural, and therefore will prove to be distracting to your audience. Locking your knees can also lead to loss of oxygen in your brain, not a good state to be in, because it can cause you to faint.

The default position for your feet, then, is to have them shoulder-width apart with your knees slightly bent (see Figure 11.3). Again, you want to look and feel natural, so it is fine to adjust your weight or move out from behind the lectern, but constant motion (or perpetual stillness) will not lead to good overall delivery.

These two sections on hands and feet mention "energy." Public speakers need to look energetic—not hyperactive, but engaged and upbeat about communicating their message. The correct display of energy is part of the muscle memory discussed in Chapter 1. Slumping, low and unvarying pitch and rate, and lack of gestures telegraph "I don't care" to an audience.

While we have mentioned many aspects of nonverbal delivery that can distract or detract, and therefore should be eliminated, there is a positive side to delivery. Strong and controlled energy in voice and posture, eye contact, variety, and purposeful movement all add to credibility (Burgoon, Birk, & Pfau, 1990).

Objects

There is a very simple rule when it comes to what you should bring with you to the lectern when you give your speech: **Only bring to the lectern what you absolutely need to give the speech.** Anything else you have with you will only serve as a distraction for both you and the audience. For the purposes of this class, the only objects you should need to give your speech are whatever materials you are speaking from, and possibly a visual aid if you are using one. Beyond that, don't bring pens, laptops, phones, lucky charms, or notebooks with you to the lectern. These extra items can ultimately become a distraction themselves when they fall off the lectern or get in your way. Some students like to bring their electronic tablet, laptop computer, or cell phone with them, but there are some obvious disadvantages to these items, especially if you don't turn the ringer on your cell phone off. Cell phones are not usually large enough to serve as presentation notes; we've seen students squint and hold the phone up to their faces.

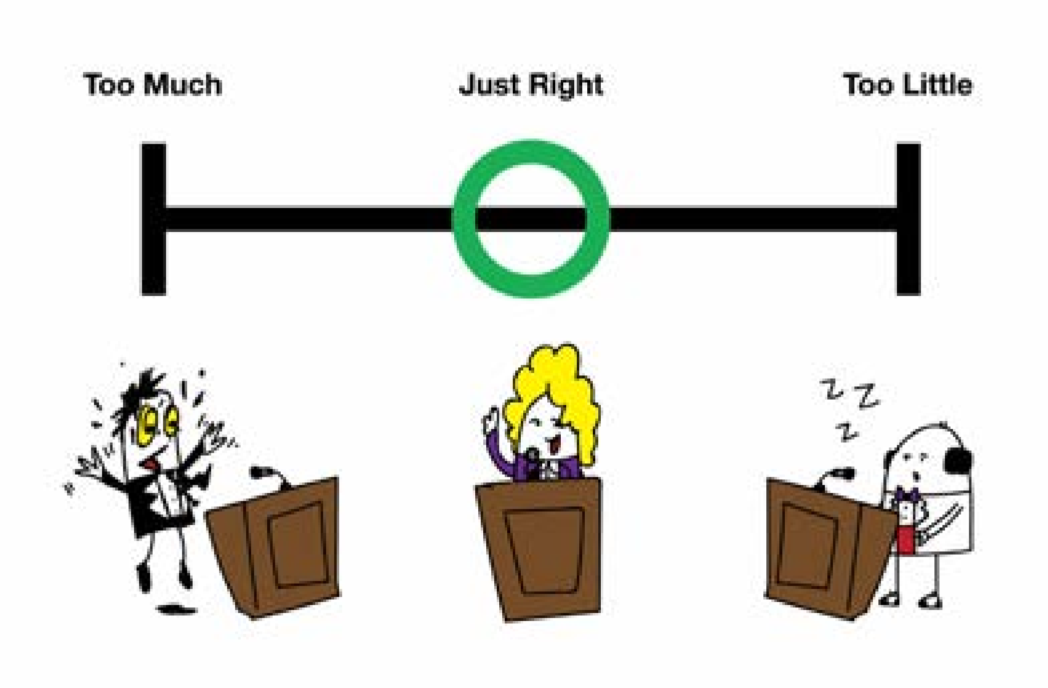


Figure 11.4 - The Goldilocks Paradigm of Delivery

Not only do you need to be aware of what you bring with you, but you should also be aware of what you have on your person as well. Sometimes, in the course of dressing for a speech, we can overlook simple issues that can cause problems while speaking. Some of these can include:

- Jewelry that 'jingles' when you move, such as heavy bracelets;
- Uncomfortable shoes or shoes that you are not used to (don't make speech day the first time you try wearing high heels);
- Anything with fringe, zippers, or things hanging off it. They might become irresistible to play with while speaking;
- For those with longer hair, remember that you will be looking down at your notes and then looking back up. Don't be forced to "fix" your hair or tuck it behind your ear every time you look up. Use a barrette, hairband, or some other method to keep your hair totally out of your face so that the audience can see your eyes and you won't have to adjust your hair constantly. It can be very distracting to an audience to watch a speaker pull hair from their face after every sentence.

The Lectern and Posture

We have already discussed the lectern, but it is worth mentioning again briefly here. The lectern is a tool for you to use that should ultimately make your speech easier to give, and you need to use it that way. On the "too much" end, some people want to trick their audience into thinking they are not nervous by leaning on the podium in a relaxed manner, sometime going so far as to actually begin tipping the podium forward. Your lectern is NOT part of your skeletal system, to prop you up, so don't do this. On the "too little" end are those who are afraid to touch it, worried that they will use it incorrectly or somehow knock it over (you won't!).

As always, you want the "Goldilocks" middle ground. As stated above, rest your notes and hands on it, but don't lean on the lectern or "hug" it. Practicing with a lectern (or something similar to a lectern) will eliminate most of your fears about using it.

The lectern use is related to posture. Most of us let gravity pull us down. One of the muscle memory tricks of public speaking is to roll your shoulders back. Along with making your shoulder muscles feel better, doing so with feet apart and knees bent, rolling your shoulders back will lead to a more credible physical presence—you'll look taller and more energetic. You'll also feel better, and you'll have larger lung capacity for breathing to support your tone and volume.

Eye Contact

As we've said consistently throughout this book, your audience is the single biggest factor that influences every aspect of your speech. And since eye contact is how you establish and maintain a rapport with your audience during your speech, it is an extremely important element of your delivery. Your instructor may or may not indicate a standard for how much eye contact you need during the speech, such as 50%, but he or she will absolutely want to see you making an effort to engage your audience through looking directly at them.

What is important to note here is that you want to establish genuine eye contact with your audience, and not "fake" eye contact. There have been a lot of techniques generated for "faking" eye contact, and none of them look natural. For example, these are not good ideas:

- Three points on the back wall – You may have heard that instead of making eye contact, you can just pick three points on the back wall and look at those. What ends up happening, though, is you look like you are staring off into space and your audience will spend the majority of your speech trying to figure out what you are looking at. To avoid this, look around the entire room, including the front, back, left, and right sides of the space.

- The swimming method – This happens when someone is reading his or her speech and looks up quickly and briefly to try to make it seem like they are making eye contact, not unlike a swimmer who pops his head out of the water for a breath before going back under. Eye contact is more than just physically moving your head; it is about looking at your audience and establishing a connection. In general, your eye contact should last at least five seconds at a time and should be with individuals throughout the room.
- The stare down – Since you will, to some degree, be graded on your eye contact, some students think (either consciously or not), that the best way to ensure they get credit for establishing eye contact is to always and exclusively look directly at their instructor. While we certainly appreciate the attention, we want to see that you are establishing eye contact with your entire audience, not just one person. Also, this behavior is uncomfortable for the instructor.

Finally, as public speaking teachers for many years, we have heard the "think of your audience naked or in their underwear" cliche more times than we want to admit. We discourage that approach, for multiple reasons. It should also be noted here that the standard of sustained eye contact is a Western value and may not apply to audiences of other cultures.

Volume

Volume refers to the relative softness or loudness of your voice. Like most of the other issues we've discussed in this section, the proper volume for a given speaking engagement usually falls on the scale in Figure 11.4. If you speak too softly ("too little" volume), your audience will struggle to hear and understand you and may give up trying to listen. If you speak with "too much" volume, your audience may feel that you are yelling at them, or at least feel uncomfortable with your shouting. The volume you use should fit the size of the audience and the room.

Volume

the relative softness or loudness of your voice

Fortunately, for the purposes of this class, your normal speaking voice will probably work just fine since you are in a relatively small space with around twenty people. However, if you know that you are naturally a soft-spoken person, you will need to work on breathing to get more air into your lungs, and on projecting your voice to the people in the last row, not just those in the front. Of course, if you are naturally a very loud talker, you may want to make other adjustments when giving your speech. Obviously this will all change if you are asked to speak in a larger venue or given a microphone to use.

Public speaking relies on the voice for interest, credibility, audibility, and clarity. The British Prime Minister Benjamin Disraeli of the 19th century wrote, "There is no greater index of character so sure as the voice." While that seems exaggerated today, a public speaker at any level cannot ignore the energy, loudness, and clarity in their voice. There are four steps to voice production: *breathing (produced by the lungs, which are largely responsible for the vocal characteristic of volume);* phonation (the production of the sound in the vocal folds, which close and vibrate to produce sound for speaking as the air is exhaled over them; phonation creates pitch); *resonation (a type of amplification of the sound in the larynx, oral cavity, and nasal cavity, which creates the characteristic of quality); and* articulation, which produces the sounds of language others can understand and is responsible for rate and for being understood.

The visual in Figure 11.5 shows a cutaway of these parts of the anatomy. Your instructor may give you more directions on maximizing the power of your voice to achieve more variety and power. In section 11.6 we include a vocal exercise for doing so. We have all listened to a low-energy, monotone, monorate speaker and know how hard it is, so you should pay attention to your recording, perhaps by closing your eyes and just listening, to see if your voice is flat and lifeless.

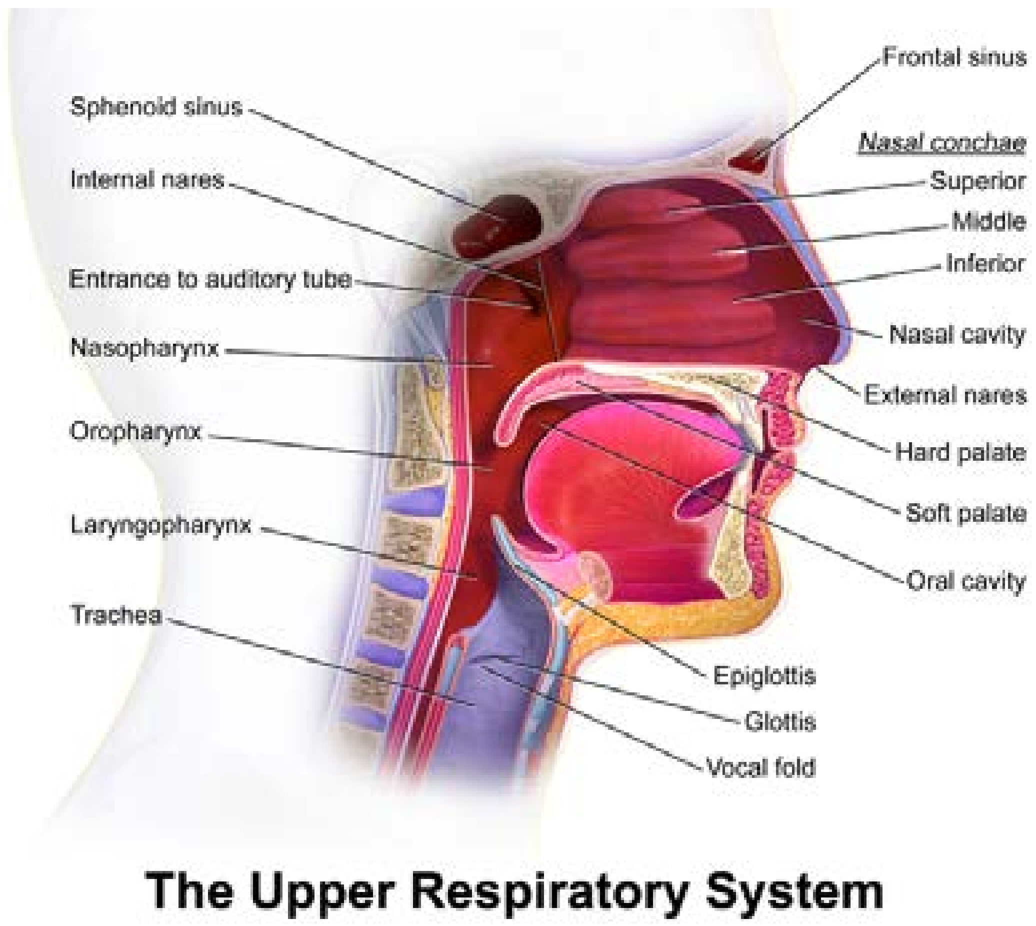


Figure 11.5

Pitch

Pitch is the relative highness or lowness of your voice, and like everything, you can have too much or too little (with regard to variation of it). Too much pitch variation occurs when people "sing" their speeches, and their voices oscillate between very high pitched and very low pitched. While uncommon, this is sometimes attributed to nerves. More common is too little variation in pitch, which is known as being **monotone**.

> **Pitch**
>
> the relative highness or lowness of your voice

> **Monotone**
>
> a continuing sound, especially of someone's voice, that is unchanging in pitch and without intonation

Delivering a speech in a monotone manner is usually caused by reading too much; generally the speaker's focus is on saying the words correctly (because they have not practiced). They forget to speak normally to show their interest in the topic, as we would in everyday conversation. For most people, pitch isn't a major issue, but if you think it might be for you, ask the people in your practice audience what they think. Generally, if we are interested in and passionate about communicating our thoughts, we are not likely to be monotone. We are rarely monotone when talking to friends and family about matters of importance to us, so pick topics you care about.

Rate

How quickly or slowly you say the words of your speech is the **rate**. Too little rate (i.e. speaking too slowly) will make it sound like you may not fully know your speech or what you are talking about, and will ultimately cost you some credibility with your audience. It may also result in the audience being bored and lose focus on what you are saying. Rate is one reason you should try to record yourself (even if just audio on your phone) beforehand and be mindful of time when you practice. Your voice's rate will affect the time it takes to give the speech. In our experience, novice speakers tend to err on the side of speaking too fast, usually due to anxiety.

> **Rate**
>
> the speed at which you speak; how quickly or slowly a speaker talks

By contrast, too much rate (i.e. speaking too fast) can be overly taxing on an audience's ability to keep up with and digest what you are saying. It sometimes helps to imagine that your speech is a jog or run that you and your friends (the audience) are taking together. You (as the speaker) are setting the pace based on how quickly you speak. If you start sprinting, it may be too difficult for your audience to keep up, and they may give up halfway through. If you know you speak quickly, especially when nervous, be sure to practice slowing down and writing yourself delivery cues in your notes (see Chapter 6) to maintain a more comfortable rate. As always, recording and timing your speech during practice helps.

You especially will want to maintain a good, deliberate rate at the beginning of your speech because your audience will be getting used to your voice. We have all called a business where the person answering the phone mumbles the name of the business in a rushed way. We aren't sure if we called the right number. Since the introduction is designed to get the audience's attention and interest in your speech, you will want to focus on clear and emphatic delivery there. Regulating rate is another reason why video-recording yourself can be so helpful because we often do not realize how fast we speak.

Pauses

The common misconception for public speaking students is that pausing during your speech is bad, but that isn't necessarily true. You pause in normal conversations, so you shouldn't be afraid of pausing while speaking. This is especially true if you are making a particularly important point or want for a statement to have a more powerful impact: you will want to give the audience a moment to digest what you have said.

For example, consider the following statement: "Because of issues like pollution and overpopulation, in 50 years the earth's natural resources will be so depleted that it will become difficult for most people to obtain enough food to survive." Following a statement like this, you want to give your audience just a brief moment to fully consider what you are saying. Hopefully they will think something along the lines of *What if I'm still alive then?* or *What will my children do?* and become more interested in hearing what you have to say.

Of course, there is such a thing as pausing too much, both in terms of frequency and length. Someone who pauses too often (after each sentence) may come off seeming like they don't know their speech very well or they are trying to be dramatic. Someone who pauses too long (more than a few seconds), runs the risk of the audience feeling uncomfortable or, even worse becoming distracted or letting their attention wander. We are capable of processing words more quickly than anyone can speak clearly, which is one of the reasons listening is difficult (Foulke, 1968). Pauses should be controlled to maintain attention of the audience.

Vocalized pauses

Vocalized pauses

pauses that incorporate some sort of sound or word that is unrelated to what is being said; "uh," "um," and "like" are well-known examples

At various points during your speech, you may find yourself in need of a brief moment to collect your thoughts or prepare for the next section of your speech. At those moments, you will be pausing, but we don't always like to let people know that we're pausing. So what many of us do in an attempt to "trick" the audience is fill in those pauses with sounds so that it appears that we haven't actually paused. These are known as **vocalized pauses**, or sometimes "fillers." Another term for them is "nonfluencies."

Everyone uses vocalized pauses to some degree, but not everyone's are problematic. They become so when the vocalized pauses become distracting due to their overuse. You can probably remember a time when you were speaking to someone who said the word "like" after every three words and you became focused on that habit. One of your authors remembers attending a wedding and (inadvertently) began counting the number of times the best man said “like” during his toast (22 was the final count). The most common vocalized pause is “uh,” but then there are others. Can you think of any?

The bad news here is that there is no quick fix for getting rid of your vocalized pauses. They are so ingrained into all of our speech patterns that getting rid of them is a challenge. However, there is a two-step process you can employ to begin eliminating them. First, you need to identify what your particular vocalized pause is. Do you say “um,” “well,” or “now” before each sentence? Do you finish each thought with, “you know?” Do you use “like” before every adjective (as in “he was like so unhappy”)?

After figuring out what your vocalized pause is, the second step is to carefully and meticulously try to catch yourself when you say it. If you hear yourself saying “uh,” remind yourself, *I need to try to not say that*. Catching yourself and being aware of how often you use vocalized pauses will help you begin the process of reducing your dependence on them and hopefully get rid of them completely.

One of the authors uses a game in her class that she adopted from a couple of disc jockeys. It is called the “uh game.” The callers had to name six things in a named category (items in a refrigerator, pro-football teams, makes of cars, etc.) in twenty seconds without saying a vocalized pause word or phrase. It sounds easy, but it isn’t, especially on the spot with a radio audience. It is a good way to practice focusing on the content and not saying a vocalized pause.

Conclusion

The ten items listed above represent the major delivery issues you will want to be aware of when giving a speech, but it is by no means an exhaustive list. There is however, one final piece of delivery advice we would like to offer. We know that no matter how hard you practice and how diligent you are in preparing for your speech, you are most likely going to mess up some aspect of your speech when you give it in class, at least a little. That’s normal. Everyone does it. The key is not to make a big deal about it or let the audience know you messed up. Odds are that they will never even realize your mistake if you don’t tell them there was a mistake. Saying something like “I can’t believe I messed that up” or “Can I start over?” just telegraphs to the audience your mistake. In fact, you have most likely never heard a perfect speech delivered in your life. It is likely that you just didn’t realize that the speaker missed a line or briefly forgot what they wanted to say. Definitely avoid making a face when you walk away from the lectern after your conclusion!

As has been the driving maxim of this chapter, this means that you need to

Practice your speech beforehand, at home or elsewhere, the way you will give it in class.

Since you know you are likely going to make some sort of mistake in class, use your practice time at home to work on how you will deal with those mistakes. If you say a word incorrectly or skip a sentence or subpoint, don't go back and begin that section anew. That's not what you would do in class, so just correct yourself and move on. If you practice dealing with your mistakes at home, you will be better prepared for the inevitable errors that will find their way into your speech in class.

A final thought on practice. We have all heard, "Practice makes perfect." That is not always true. **Practice makes permanent;** the actions become habitual. If you practice incorrectly, your performance will be incorrect. Be sure your practice is correct.

11.6 - Expert Advice on the Voice from an Acting Instructor

Mr. Chad Daniel, Lecturer in Theatre at Dalton State College, explains some vocal exercises that can help students with volume, pitch, variety, and expressiveness. Mr. Daniel has extensive professional experience in acting, directing, and teaching.

When I teach voice, I never talk about volume. I talk about breath support. When I tell a student to make something louder or softer, it teaches them to push or hold back without breath or body connection, so it's all in their throats. What I want them to think about is directing the breath energy around the sound/voicing. When I teach Acting, I talk about making something more urgent or important, and that will naturally increase or decrease the volume. The damage done to a voice comes directly from sound that is not supported by breath. The breath should be doing all the work, and the voice should be doing the articulating. An example might be if I grip the heavy bar for 100-pound weight with my just fingers, I am going to damage them. My hands supported by my biceps and triceps should be doing the heavy lifting. Another example might be, the breath is getting the sound out there, while the voice is doing the communicating. The increase or decrease of volume should come as a byproduct of more or less breath energy and the urgency of the message.

Breath and voice connection comes directly from a consistent practice, which involves warming up and exercising the voice. This work should involve the whole body: First finding where tension is living within the body, then releasing that tension through breathing, stretching, and the creation of sound. Tension is an enemy to the voice, so this work is doubly important to novice speakers because of nerves and inexperience.

Here is a warm-up exercise I use in the classroom.

1. Find a spot in the room where they have enough room to extend their arms out to the side without touching anyone else.
2. Find a neutral stance, with feet parallel, about shoulder width apart, and knees should not be locked.
3. At your own pace, close the eyes and let your attention drift inward. Rock forward onto the toes, then back onto the heels finding the sweet spot in the middle where they are not using much muscular control to keep themselves upright; the skeleton should be doing the supporting. This is the point where the awareness starts to come into the breathing. I think terminology is important, so I never say take a breath, I say allow the breath to drop in, and allow the breath fall out, continuously reminding the students throughout the course of the warmup. They are not vocalizing at this point, it is all just focusing on the breath.
4. Slowly let the head drop over, chin to chest, and roll down the spine one vertebrae at a time, on a ten count.
5. At this point they are hanging over like a rag doll, knees are slightly bent, neck is released, and arms are released and flopped over. This is not as much of a stretch as it is a release. (The weight should still be in the middle of the feet; I tell students to imagine the feet are like hands gripping the floor.)
6. While dropped over, make sure they are not holding on with the neck, shake the head no and nod the head yes to facilitate the release. The head should be floppy, and eyes should be looking at shins not the ground. If you are looking at the ground, then there is tension in the neck. Have students place their hands on the lower back and breathe into the hands. You want the students to start to understand how to make lots of room for breath.
7. After three breaths dropped over, they should begin to roll up the spine on a ten count, all while continuing to check in with the breath. Once they reach the top of the spine, the head should remain dropped over. Once here, use the hands to place the head back on top of the neck, giving it an extra gentle lift. You want them to think about extending the neck opening the channel and making more room for breath. Ask speakers to check in with their bodies and try to find out where the movement is happening when they breathe. Most will be in the shoulders, but you want to get them to try and have this breath movement happening in the lower ribs and the belly. (If the movement with the breath is happening in the shoulders, then there is still tension and they are not going to be fully utilizing the breath)
8. Have them bring the focus back inward, closing eyes if they want, and begin touching sound. Like I said before, it is just a gentle tap of sound; “huh”. The first “H” of “huh” is very lightly tapped. If they come in too strong with this initial sound it is going to create a

glottal stop, which can cause tension in the vocal folds. In order to counteract this, that initial "h" sound must be almost inaudible.

9. Students go up to the balls of their feet, then extend out through the arms, making themselves as tall and wide as possible, all while touching the "huh" sound. They stay extending for three breaths, continuing to touch sound.
10. Release the arms then the feet, leaving the neck extended. At this point, the feet are flat on the floor, but the neck is fully extended. They continue the "huh' sound, extending it more and more for each breath, until it is extending out to the end of their breath. Ex: Huh... Huuuh... Huuuuuh... Huuuuuuuuuuuh... Huuuuuuuuuuuuuuuuuh... (the length of the word gets bigger, not the energy exerted on it. In other words, it doesn't get louder, just longer.) All of this done while continuously reminding them to support with breath, so the more sound that comes out, the more breath should be behind it. Vocalization should never be unsupported.
11. At this point, students should pick a spot somewhere in the room, and send their "huhs" to that spot. Imagine that your sound is a laser beam, and you are drilling a hole in the wall with it. Then imagine that the sound is something soft like a pillow, and throw pillows at the wall with the sound. Then imagine it is something else and send that to the wall. (The location that they are sending the sound to should be at 10 - 15 feet away)
12. Once the student has practiced sending sound out for a bit, have them drop their chin to their chest, hold it for a breath, then roll the right ear over the right shoulder, hold it for a breath, then left ear over left shoulder, hold it for a breath, and finally back to chin to chest, all of this while touching sound. Have them hold the ridge of the jawline using only the thumb and forefinger, waggle the jaw up and down (never side to side) and put some voice behind that. If they are having trouble moving the jaw up and down, it means there is tension in the jaw muscles. Next have them hold the bottom jaw in place and lift the top jaw off of the bottom, then bring bottom to the top, bottom off top, bottom to top, all the way until their mouths and throats (channels) are wide open, and they are facing the ceiling. Send the sound to the ceiling. After sending sound, bring head forward leaving the channel open and send sound to wall, bring head down leaving channel open and send sound to the floor, then come back to center. (This helps them to open their soft palates and throats, to fully resonate the sound out)
13. At this point, have them use their hands and place it on a certain spot on their bodies, like a hand on the belly, and send the sound from that spot. (This is all imagination work, but it is really effective. Let them know that they are not really sending sound from that spot, but it should feel like they are.)

14. Have them come to a neutral stance, close the eyes again, and imagine that their body is a big empty vessel with a little bowl at the bottom, right about where their pelvis is, and each time the breath comes in, it scoops into that bowl and comes back out. This is about making lots of room for breath. They should be ready to start giving lines from their speeches with the breath. So, instead of "huh" They would say a word or two from their speeches. Ask them to think up theme words from their speeches and put those with the breath. This will start to facilitate the connection of mind, breath, and voice.)
15. Lastly have them move around the room communicating that word with other members of the group, as they pass each other.

This is a lot of information, but this warm up only takes about 10 minutes at the most. Pitch and Volume should both be a byproduct of urgency of message. If you connect the speech with the breath, and know what you specifically want to do with your speech, then volume and pitch can happen spontaneously, and there will be no need to plan these elements out.

Conclusion

Good delivery is meant to augment your speech and help convey your information to the audience. Anything that potentially distracts your audience means that fewer people will be informed, persuaded, or entertained by what you have said. Practicing your speech in an environment that closely resembles the actual situation that you will be speaking in will better prepare you for what to do and how to deliver your speech when it really counts.

Something to Think About

Each of us struggles with a certain aspect of delivery: voice, posture, eye contact, distracting movement, vocalized pauses, etc. What is yours? Based on this chapter and what you have already experienced in class, what is your biggest takeaway about improving delivery?

We have found it helps students to do a few minutes of vocal or physical exercises together at the beginning of class on a "speech day." Examples are stretching, posture, breathing (such as saying the whole alphabet in one deep breath), and even power posing like Amy Cuddy advocates. Also, the class can be split into small groups and practice the first part (maybe minute) of their speech to each other to ease into the total experience.

Chapter 12: Informative Speaking

Learning Objectives

After reading this chapter, the student will be able to:

- Recognize opinion versus factual information;
- Recognize the different types of informative speeches;
- Decide on the best organizational approach for types of informative speeches;
- Follow proven guidelines for preparing an informative speech;
- Construct an informative speech.

Chapter Preview

12.1 – What is an Informative Speech?

12.2 – Types of Informative Speeches

12.3 – Guidelines for Selecting an Informative Speech Topic

12.4 – Guidelines for Preparing an Informative Speech

12.5 – Giving Informative Speeches in Groups

12.1 – What is an Informative Speech?

Defining what an informative speech is can be both straight-forward and somewhat tricky at the same time. Very simply, an **informative speech** can first be defined as a speech based entirely and exclusively on facts. Basically, an informative speech conveys knowledge, a task that every person engages in every day in some form or another. Whether giving someone who is lost driving directions, explaining the specials of the day as a server, or describing the plot of a movie to friends, people engage in forms of informative speaking daily. Secondly, an informative speech does not attempt to convince the audience that one thing is better than another. It does not advocate a course of action. Consider the following two statements:

Informative speech

a speech based entirely and exclusively on facts and whose main purpose is to inform rather than persuade, amuse, or inspire

2 + 2 = 4

George Washington was the first President of the United States.

In each case, the statement made is what can be described as **irrefutable**, meaning a statement or claim that cannot be argued. In the first example, even small children are taught that having two apples and then getting two more apples will result in having four apples. This statement is irrefutable in that no one in the world will (or should!) argue this: It is a fact.

Irrefutable

a statement or claim that cannot be argued

Similarly, with the statement "George Washington was the first President of the United States," this again is an irrefutable fact. If you asked one hundred history professors and read one hundred history textbooks, the professors and textbooks would all say the same thing: Washington was the first president. No expert, reliable source, or person with any common sense would argue about this.

(Someone at this point might say, "No, John Hanson was the first president." However, he was president under the Articles of Confederation for a short period—November 5, 1781, to November 3, 1782—not under our present Constitution. This example shows the importance of stating your facts clearly and precisely and being able to cite their origins.)

Therefore, an informative speech should not incorporate **opinion** as its basis. This can be the tricky part of developing an informative speech, because some opinion statements sometime sound like facts (since they are generally agreed upon by many people), but are really opinions.

Opinion

a personal view, attitude, or belief about something

For example, in an informative speech on George Washington, you might say, "George Washington was one of the greatest presidents in the history of the United States." While this statement may be agreed upon by most people, it is possible for some people to disagree and argue the opposite point of view. The statement "George Washington was one of the greatest presidents in the history of the United States" is *not* irrefutable, meaning someone could argue this claim. If, however, you present the opinion as an opionion from a source, that is acceptable: it is a fact that someone (hopefully someone with expertise) holds the opinion. You do not want your central idea, your main points, and the majority of your supporting material to be opinion or argument in an informative speech.

Additionally, you should never take sides on an issue in an informative speech, nor should you "spin" the issue in order to influence the opinions of the listeners. Even if you are informing the audience about differences in views on controversial topics, you should simply and clearly explain the issues. This is not to say, however, that the audience's needs and interests have nothing to do with the informative speech. We come back to the WIIFM principle ("What's in it for me?) because even though an informative speech is fact-based, it still needs to relate to people's lives in order to maintain their attention.

The question may arise here, "If we can find anything on the Internet now, why bother to give an informative speech?" The answer lies in the unique relationship between audience and speaker found in the public speaking context. The speaker can choose to present information that is of most value to the audience. Secondly, the speaker is not just overloading the audience with data. As we have mentioned before, that's not really a good idea because audiences cannot remember great amounts of data and facts after listening. The focus of the content is what matters. This is where the specific purpose and central idea come into play. Remember, public speaking is not a good way to "dump data" on the audiene, but to make information meaningful.

Finally, although we have stressed that the informative speech is fact-based and does not have the purpose of persuasion, information still has an indirect effect on someone. If a classmate gives a speech on correctly using the Heimlich Maneuver to help a choking victim, the side effect (and probably desired result) is that the audience would use it when confronted with the situation.

12.2 – Types of Informative Speeches

While the topics to choose from for informative speeches are nearly limitless, they can generally be pared down into five broad categories. Understanding the type of informative speech that you will be giving can help you to figure out the best way to organize, research, and prepare for it, as will be discussed below.

Type 1: History

A common approach to selecting an informative speech topic is to discuss the history or development of something. With so much of human knowledge available via the Internet, finding information about the origins and evolution of almost anything is much easier than it has ever been (with the disclaimer that there are many websites out there with false information). With that in mind, some of the areas that a historical informative speech could cover would include:

Objects

(Example: the baseball; the saxophone). Someone at some point in history was the first to develop what is considered the modern baseball. Who was it? What was it originally made of? How did the baseball used in the 1800s evolve into the baseball that is used by Major League Baseball today?

Places

(Example: your college; Disney World). There is a specific year that you college or university opened, a specific number of students who were initially enrolled, and often colleges and universities have name and mission changes. All of these facts can be used to provide an overall understanding of the college and its history. Likewise, the Disney World of today is different from the Disney World of the early 1970s; the design has developed over the last fifty years.

Ideas

(Example: democracy; freedom of speech). It is possible to provide facts on an idea, although in some cases the information may be less precise. For example, while no one can definitively point to a specific date or individual who first developed the concept of democracy, it is known to have been conceived in ancient Greece (Raaflaub, Ober, & Wallace, 2007). By looking at the civilizations and cultures that adopted forms of democracy throughout history, it is possible to provide an audience with a better understanding of how the idea has been shaped into what it has become today.

Type 2: Biography

A biography is similar to a history, but in this case the subject is specifically a person, whether living or deceased. For the purposes of this class, biographies should focus on people of some note or fame, since doing research on people who are not at least mildly well-known could be difficult. But again, as with histories, there are specific and irrefutable facts that can help provide an overview of someone's life, such as dates that President Lincoln was born (February 12, 1809) and died (April 15, 1865) and the years he was in office as president (1861-1865).

This might be a good place to address research and support. The basic dates of Abraham Lincoln's life could be found in multiple sources and you would not have to cite the source in that case. But it you use the work of a specific historian to explain how Lincoln was able to win the presidency in the tumultuous years before the Civil War, that would need a citation of that author and the publication.

Type 3: Processes

Examples of process speech topics would be how to bake chocolate chip cookies; how to throw a baseball; how a nuclear reactor works; how a bill works its way through Congress.

Process speeches are sometimes referred to as demonstration or "how to" speeches because they often entail demonstrating something. These speeches require you to provide steps that will help your audience understand how to accomplish a specific task or process. However, How To speeches can be tricky in that there are rarely universally agreed upon (i.e. irrefutable) ways to do anything. If your professor asked the students in his or her public speaking class to each bring in a recipe for baking chocolate chip cookies, would all of them be the exact same recipe?

Probably not, but they would all be similar and, most importantly, they would all give you chocolate chip cookies as the end result. Students giving a demonstration speech will want to avoid saying "You *should* bake the cookies for 12 minutes" since that is not how everyone does it. Instead, the student should say something like:

> *"You can bake the cookies for 10 minutes."*
>
> *"One option is to bake the cookies for 10 minutes."*
>
> *"This particular recipe calls for the cookies to be baked for 10 minutes."*

Each of the previous three statements is absolutely a fact that no one can argue or disagree with. While some people may say 12 minutes is too long or too short (depending on how soft or hard they like their cookies), no one can reasonably argue that these statements are not true.

On the other hand, there is a second type of process speech that focuses not on how the audience can achieve a result, such as changing oil in their cars or cooking something, but on how a process is achieved. The goal is understanding and not performance. After a speech on how to change a car tire, the audience members could probably do it (they might not want to, but they would know the steps in an emergency). However, after a speech on how a bill goes through Congress, the audience would understand this important part of democracy but not be ready to serve in Congress.

Type 4: Ideas and Concepts

Sometimes an informative speech is designed to explain an idea or concept. What does democracy mean? What is justice? In this case, you will want to do two things. First, use the definition methods listed in Chapter 6, such as classification and differentiation. The second is to make your concept concrete, real, and specific for your audience with examples.

Type 5: Categories or divisions

Sometimes an informative speech topic doesn't lend itself to a specific type of approach, and in those cases the topics tend to fall into a "general" category of informative speeches. For example, if a student wanted to give an informative speech on the four "C's" of diamonds (cut, carat, color, and clarity), they certainly wouldn't approach it as if they were providing the history of diamonds, nor would they necessarily be informing anyone on "how to" shop for or buy diamonds or how diamonds are mined. The approach in this case would simply be to inform an audience on the four "C's" and what they mean. Other examples of this type of informative speech would be positions in playing volleyball or the customs to know when traveling in China.

As stated above, identifying the type of informative speech being given can help in several ways (conducting research, writing the introduction and conclusion), but perhaps the biggest benefit is that the type of informative speech being given will help determine, to some degree, the organizational pattern that will need to be used (see Chapter 6). For example, a How To speech must be in chronological order. There really isn't a way (or reason) to present a How To speech other than how the process is done in a time sequence. That is to say, for a speech on how to bake chocolate chip cookies, getting the ingredients (Main Point 1) must come before mixing the ingredients (Main Point 2), which must come before baking them (Main Point 3). Putting them in any other order will only confuse the audience.

Similarly, most Histories and Biographies will be organized chronologically, but not always. It makes sense to explain the history of the baseball from when it was first developed to where it is today, but certain approaches to Histories and Biographies can make that irrelevant. For an informative speech on Benjamin Franklin, a student might choose as his or her three main points: 1) His time as a printer, 2) His time as an inventor, 3) His time as a diplomat. These main points are not in strict chronological order because Franklin was a printer, inventor, and diplomat at the same time during overlapping periods of his whole life. However, this example would still be one way to inform an audience about him without using the chronological organizational pattern.

As for general informative speeches, since the topics that can be included in this category are very diverse and cover a range of subject matter, the way they are organized will be varied as well. However, if the topic is "types of" something or "kinds of" something, the organizational pattern would be topical; if it were the layout of a location, such as the White House, it would be spatial (refer to Chapter 6 for more on Organization).

12.3 – Guidelines for Selecting an Informative Speech Topic

While some of the guidelines for selecting a topic were discussed in Chapters 2, 4, and 5, this section will more specifically focus on informative speech topics and problems that can arise when choosing them.

Pick a specific or focused topic

Perhaps one of the most common misconceptions students have about informative speech topics is that the topic needs to be broad in order to fill the time requirements for the speech. It is not uncommon for a student to propose an informative speech topic such as "To inform my audience about the history of music." How is that topic even possible? When does the history of music even begin? The thinking here is that this speech will be easy to research and write since there is so much information available. But the opposite is actually true. A topic this broad makes doing research even harder.

Let's consider the example of a student who proposes the topic "To inform my audience about the Civil War." The Civil War was, conservatively speaking, four years long, resulted in over 750,000 casualties, and arguably changed the course of human history. So to think that it is possible to cover all of that in five to seven minutes is unrealistic. Also, a typical college library has hundreds of books dealing with the Civil War. How will you choose which ones are best suited to use for your speech?

The better approach in this case is to be as specific as possible. A revised specific purpose for this speech might be something like "To inform my audience about the Gettysburg Address." This topic is much more compact (the Gettysburg Address is only a few minutes long), and doing research will now be exponentially easier—although you will still find hundreds of sources on it. Or, an even more specific topic would be like the one in the outline at the end of this chapter: "To inform my classmates of the specific places in Gettysburg, Pennsylvania, that are considered haunted."

Instead of looking through all the books in your campus library on the Civil War, searching through the library's databases and catalog for material on the Gettysburg Address will yield a much more manageable number of books and articles. It may sound counterintuitive, but selecting a speech topic that is very specifically focused will make the research and writing phases of the informative speech much easier.

Avoid *faux* or fake informative speech topics

Sometimes students think that because something sounds like an informative speech topic, it is one. This happens a lot with political issues that are usually partisan in nature. Some students may feel that the speech topic "To inform my audience why William Henry Harrison was a bad president" sounds factual, but really this is an opinion. Similarly, a number of topics that include conspiracy and paranormal subject matter are usually mistaken for good informative topics as well.

It is not uncommon for a student to propose the topic "To inform my audience about the existence of extraterrestrials," thinking it is a good topic. After all, there is plenty of evidence to support the claim, right? There are pictures of unidentified objects in the sky that people claim are from outer space, there are people who claim to have seen extraterrestrials, and most powerful of all, there are people who say that they have been abducted by aliens and taken into space.

The problem here, as you have probably already guessed, is that these facts are not irrefutable. Not every single person who sees something unknown in the sky will agree it is an alien spacecraft, and there can be little doubt that not everyone who claims to have been abducted by a UFO is telling the truth. This isn't to say that you can't still do an informative speech on alien sites. For example, two viable options are "To inform my audience about the SETI Project" or "To inform my audience of the origin of the Area 51 conspiracy." However, these types of speeches can quickly devolve into opinion if you aren't careful, which would then make them persuasive speeches. Even if you start by trying to be objective, unless you can present each side equally, it will end up becoming a persuasive speech. Additionally, when a speaker picks such a topic, it is often because of a latent desire to persuade the audience about them.

12.4 – Guidelines for Preparing an Informative Speech

Don't Be Too Broad

In preparing and writing an informative speech, one of the most common mistakes students make is to think that they must be comprehensive in covering their topic, which isn't realistic. Take for example an informative speech on Abraham Lincoln. Lincoln was 56 years old when he died, so to think that it is possible to cover his entire life's story in 5 to 7 minutes is un-realistic. As discussed in Chapter 4, the better option is to select three aspects of his life and focus on those as a way to provide an overall picture of who he was. So a proposed speech on Lincoln might have the specific purpose: "To inform my audience about Abraham Lincoln's administration of the Civil War." This is still a huge topic in that massive books have been written about it, but it could be addressed in three or four main points such as:

I. The Civil War began in the aftermath of Lincoln's Election and Inauguration
II. Finding the right military leaders for the Union was his major challenge at the beginning.
III. The Emancipation Proclamation changed the nature of the War.
IV. Lincoln adopted a policy that led to the North's victory.

Regardless of the topic, you will never be able to cover everything that is known about your topic, so don't try. Select the things that will best help the audience gain a general understanding of the topic, that will interest them, and that they hopefully will find valuable.

Be Accurate, Clear, and Interesting

A good informative speech conveys accurate information to the audience in a way that is clear and that keeps the listener interested in the topic.

Achieving all three of these goals—accuracy, clarity, and interest—is the key to being an effective speaker. If information is inaccurate, incomplete, or unclear, it will be of limited usefulness to the audience.

Part of being accurate is making sure that your information is current. Even if you know a great deal about your topic or wrote a good paper on the topic in a high school course, you will need to verify the accuracy and completeness of what you know, especially if it is medical or scientific information. Most people understand that technology and scientific knowledge changes rapidly, so you need to update your information almost constantly. The same is true for topics that, on the surface, may seem to require less updating. For example, the Civil War occurred over 150 years ago, but contemporary research still offers new and emerging theories about the causes of the war and its long-term effects. So even with a topic that seems to be unchanging, carefully check the information to be sure it's accurate and up to date.

What defines "interesting?" In approaching the informative speech, you should keep in mind the good overall principle that the audience is asking, "what's in it for me?" The audience is either consciously or unconsciously wondering "What in this topic for me? How can I use this information? Of what value is this speech content to me? Why should I listen to it?" One reason this textbook uses examples of the Civil War is that the authors' college is located by several Civil War sites and even a major battlefield. Students see reminders of the Civil War on a regular basis.

You might consider it one of the jobs of the introduction to answer these questions directly or indirectly. If you can't, then you need to think about your topic and why you are addressing it. If it's only because the topic is interesting to you, you are missing the point. For example, why should we know about Abraham Lincoln's administration of the Civil War? Obviously, because it had significant, long-term consequences to Americans, and you should articulate that in terms the audience can understand.

Keep in Mind Audience Diversity

Finally, remember that not everyone in your audience is the same, so an informative speech should be prepared with audience diversity in mind. If the information in a speech is too complex or too simplistic, it will not hold the interest of the listeners. Determining the right level of complexity can be hard. Audience analysis is one important way to do this (see Chapter 2). Do the members of your audience belong to different age groups? Did they all go to public schools in the United States, or are some them international students? Are they all students majoring in the same subject, or is there a mixture of majors? Never assume that just because an audience is made up of students, they all share a knowledge or experience set. Equally, they may not be affected equally or similarly by the same information; the Civil War is an example of this kind of topic.

12.5 – Giving Informative Speeches in Groups

There are instances where you will be called upon to give an informative speech as part of a group of other informative speakers. This situation may be referred to as a panel or as a symposium. The difference is that in a panel, the focus is on a discussion by experts in front of an audience. The expert speakers may start with an opening statement, but typically the panelists are seated and their opening remarks are designed to present their basic position or stance and the bulk of time is spent in question-and-answer from the audience, from the moderator, or from each other. Some tips for panels are given here.

A symposium is more formal and the experts or presenters have put together prepared speeches on different aspects of an overall topic. For example, they may all be experts on juveniles in the criminal justice system, but they have chosen or been assigned a specific informative topic for the audience, who are probably also professionals in that field. One might speak on challenges with legal representation for juveniles, another on family reconciliation, another on educational opportunities, and so on. While there may be time for question and answers at the end, the bulk of the time is taken up by the prepared speeches.

One of the authors has used the symposium format in her teaching of the informative speech for over 30 years. The students at first are skeptical, but usually afterward they see the benefit of the experience in the classroom. For one thing, instead of a class of 25-30 separate and unrelated informative speeches in the class, there are four sets of related speeches that explore a topic in more depth. Some popular topics have been physical and mental health issues (diabetes, breast cancer, pets, schizophrenia, phobias), the arts (musical genres, history of film), travel, and food. In those years, there have been topics that didn't work. Serial killers and sexually transmitted infections were two of them. One speech on those subjects is interesting. Six or seven, not as much. Just to clarify, the author always assigns the groups but the students pick the topics.

Here are some pointers if you are assigned to give a symposium-style informative speech. 1. Spend ample time discussing the topics so that everyone is supportive of the overall topic and the way the topic is broken down into separate speech topics. Do not let one person run the show and insist on a specific topic. A strong personality can sway the rest of the group and then later the other members become unhappy about the topic and resentful of the persuasive member. 2. Try to develop topics in different ways; for example, let's take the overall topic of phobias. The temptation is for each separate speech to be a specific phobia. While this is all right, it becomes repetitive to the audience. There are other ways to develop the subtopics (origins, different treatment options, phobias related to certain demographic groups) instead of six or seven speeches on different phobias. 3. Be in constant communication with your peers so that you know exactly what their topics are and how they are being developed. You don't want one or two co-presenters to "go rogue" and change their topics without the knowledge of the others in the group. You also do not want to end up overlapping, so that part of your speech is actually in someone else's speech. Share phone numbers so you can text or call each other, if the members are willing. 4. You should appoint a moderator who will introduce the speeches and speakers and close or call for questions when the speeches are completed, and possibly summarize the set of speeches at the end. This member does not have to be the first or last speaker in the group. 5. Be sure the order of speeches is logical, not random. 6. Be sure to get to the class early so you can set up and feel secure that your team members are present. 7. If you are required to have a question-and-answer session at the end, the moderator should try to make sure that the participation is balanced and one talkative person doesn't answer all the questions. There will be questions you cannot answer, so just be honest and say, "I didn't find that answer in my research."

Many instructors use this format because it not only teaches informative speaking skills, but because it emphasizes team work. You will be expected to do many team projects in your educational and professional careers, and this is a good way to start learning effective teamwork skills.

Conclusion

Learning how to give informative speeches will serve you well in your college career and your future work. Keep in mind the principles in this chapter but also those of the previous chapters: relating to the informational needs of the audience, using clear structure, and incorporating interesting and attention-getting supporting evidence.

Something to Think About

Here are three general topics for informative speeches. Write specific purposes for them and explain how you would answer the WIIFM question.

1. Type 1 diabetes
2. The psychological effects of using social media
3. Guitars

Two outlines for informative speeches are provided on the following pages. They utilize slightly different formats; other outline formats are included in one of the appendices. Your instructor will let you know which one he or she prefers or will provide examples of another format.

Sample Outline: Informative Speech on Lord Byron

By Shannon Stanley

Specific Purpose: To inform my audience about the life of George Gordon, Lord Byron.

Central Idea: George Gordon, Lord Byron overcame physical hardships, was a world-renowned poet, and an advocate for the Greek's war for freedom.

Introduction

I. Imagine an eleven year old boy who has been beaten and sexually abused repeatedly by the very person who is supposed to take care of him.
   A. This is one of the many hurdles that George Gordon, better known as Lord Byron, overcame during his childhood.
   B. Lord Byron was also a talented poet with the ability to transform his life into the words of his poetry.
   C. Byron became a serious poet by the age of fifteen and he was first published in 1807 at the age of nineteen.
   D. Lord Byron was a staunch believer in freedom and equality, so he gave most of his fortune, and in the end, his very life, supporting the Greek's war for independence.
   E. While many of you have probably never heard of Lord Byron, his life and written work will become more familiar to you when you take Humanities 1201, as I learned when I took it last semester.

Body

II. Lord Byron was born on January 22, 1788 to Captain John Byron and Catherine Gordon Byron.
   A. According to Paul Trueblood, the author of *Lord Byron*, Lord Byron's father only married Catherine for her dowry, which he quickly went through, leaving his wife and child nearly penniless.
   B. By the age of two, Lord Byron and his mother had moved to Aberdeen in Scotland and shortly thereafter, his father died in France at the age of thirty-six.
   C. Lord Byron was born with a clubbed right foot, which is a deformity that caused his foot to turn sideways instead of remaining straight, and his mother had no money to seek treatment for this painful and embarrassing condition.
      1. He would become very upset and fight anyone who even spoke of his lameness.

2. Despite his handicap, Lord Byron was very active and liked competing with the other boys.

D. At the age of ten, his grand-uncle died leaving him the title as the sixth Baron Byron of Rochdale.
1. With this title, he also inherited Newstead Abbey, a dilapidated estate that was in great need of repair.
2. Because the Abbey was in Nottinghamshire England, he and his mother moved there and stayed at the abbey until it was rented out to pay for the necessary repairs.
3. During this time, May Gray, Byron's nurse had already begun physically and sexually abusing him.
4. A year passed before he finally told his guardian, John Hanson, about May's abuse; she was fired immediately.
5. Unfortunately the damage had already been done.
6. In the book Lord Byron, it is stated that years later he wrote "My passions were developed very early- so early, that few would believe me if I were to state the period, and the facts which accompanied it."

E. Although Lord Byron had many obstacles to overcome during his childhood, he became a world renowned poet by the age of 24.

III. Lord Byron experienced the same emotions we all do, but he was able to express those emotions in the form of his poetry and share them with the world.

A. According to Horace Gregory, The author of *Poems of George Gordon, Lord Byron*, the years from 1816 through 1824 is when Lord Byron was most known throughout Europe.

B. But according to Paul Trueblood, Childe Harold was published in 1812 and became one of the best-selling works of literature in the 19th century.
1. Childe Harold was written while Lord Byron was traveling through Europe after graduating from Trinity College.
2. Many authors such as Trueblood, and Garrett, the author of *George Gordon, Lord Byron*, express their opinion that Childe Harold is an autobiography about Byron and his travels.

C. Lord Byron often wrote about the ones he loved the most, such as the poem "She Walks in Beauty" written about his cousin Anne Wilmont, and "Stanzas for Music" written for his half-sister, Augusta Leigh.

D. He was also an avid reader of the Old Testament and would write poetry about stories from the Bible that he loved.

1. One such story was about the last king of Babylon.
2. This poem was called the "Vision of Belshazzar," and is very much like the bible version in the book of Daniel.

E. Although Lord Byron is mostly known for his talents as a poet, he was also an advocate for the Greek's war for independence.

IV. Lord Byron, after his self-imposed exile from England, took the side of the Greek's in their war for freedom from Turkish rule.

A. Byron arrived in Greece in 1823 during a civil war.
1. The Greek's were too busy fighting amongst themselves to come together to form a formidable army against the Turks.
2. According to Martin Garrett, Lord Byron donated money to refit the Greek's fleet of ships, but did not immediately get involved in the situation.
3. He had doubts as to if or when the Greek's would ever come together and agree long enough to make any kind of a difference in their war effort.
4. Eventually the Greek's united and began their campaign for the Greek War of Independence.
5. He began pouring more and more of his fortune into the Greek army and finally accepted a position to oversee a small group of men sailing to Missolonghi.

B. Lord Byron set sail for Missolonghi in Western Greece in 1824. 1. He took a commanding position over a small number of the Greek army despite his lack of military training. 2. He had also made plans to attack a Turkish held fortress but became very ill before the plans were ever carried through.

C. Lord Byron died on April 19, 1824 at the age of 36 due to the inexperienced doctors who continued to bleed him while he suffered from a severe fever.
1. After Lord Byron's death, the Greek War of Independence, due to his support, received more foreign aid which led to their eventual victory in 1832.
2. Lord Byron is hailed as a national hero by the Greek nation.
3. Many tributes such as statues and road-names have been devoted to Lord Byron since the time of his death.

Conclusion

V. In conclusion, Lord Byron overcame great physical hardships to become a world-renowned poet, and is seen as a hero to the Greek nation and is mourned by them still today.

A. I have chosen not to focus on Lord Byron's more liberal way of life, but rather to focus on his accomplishments in life.

B. He was a man who owed no loyalty to Greece, yet gave his life to support their cause.

C. Most of the world will remember Lord Byron primarily through his written attributes, but Greece will always remember him as the "Trumpet Voice of Liberty."

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Sample Outline: Informative Speech on Haunted Places in Gettysburg

By Leslie Dean

Specific Purpose: To inform my classmates of specific places in Gettysburg, Pennsylvania, that are considered to be haunted.

Introduction: Do you believe in paranormal activity? Have you ever been to a place that is haunted? My personal opinion on this subject matter is open to question; however, there are a lot of people that have had first-hand encounters with the paranormal. Throughout the world there are countless places that are considered to be haunted by tormented souls that still lurk among us in search of a way to free their souls. Most places that claim to be haunted are intertwined with tales of battles and as a result many fatalities. Tragic times in history make for the perfect breeding grounds for the haunted places that exist today.

Thesis/Preview: Gettysburg is a city that is plagued by historical events that play a role in the manifestations that haunt Gettysburg today. These include locations at The Devil's Den, Little Round Top, and the Hummelbaugh House.

I. The Devil's Den is considered a site for paranormal activity.
   A. The Devil's Den has historical significance retained during the American Civil War.
      1. Location held heavy fighting during battle that took place on July 2, of 1863.
      2. The total death toll estimated during battle consisted of 800 for the Union and more than 1,800 for the

Confederates.

B. Some reported paranormal activity at the Devil's Den.
  1. According to author, consultant, and lecturer Dennis William Hauck, he states in his book Haunted Places that if you stand outside at the Devil's Den there can be the sounds of drum rolls and gunshots heard.
  2. According to many visitors there have been many people that claim to have seen and/or taken pictures of and had conversations with a friendly soldier who either disappears or doesn't show up in photographs.

Transition: Spooky, unexplainable things happen at the Devil's Den but there is also paranormal activity in another area of Gettysburg, Little Round Top.

II. Another location said to be haunted is Little Round Top.
  A. Little Round Top's historical significance.
    1. A site where Union soldiers held up to maintain an advantage over the Confederate soldiers.
    2. According to James Brann, an author from *Civil War Magazine*, this was a site Union Colonel Joshua Lawrence Chamberlain led his 20th Maine Regiment in perhaps the most famous counterattack of the Civil War.
  B. Manifestations at Little Round Top.
    1. During filming of the movie *Gettysburg* (1993), extras portraying Union soldiers were greeted by a man in the uniform of a Union private.
      a. Handed them musket rounds.
      b. Actual rounds that dated back to the Civil War.
    2. Ghostly solders can still be seen marching in formation and riding horses in the fight against their enemy.

Transition: It seems that a lot of landmarks are haunted but there are also structures known to be stricken with paranormal activity.

III. Hummelbaugh House is a non-battlefield place for ghost-sightings.
  A. Historical significance of Hummelbaugh House.
    1. The house is located on the east side of the city and was just behind the Union lines.
    2. It was used for a hospital and because of the times amputated limbs would be thrown out the windows resulting in a huge pile of body parts.
  B. Paranormal activity at the house.
    1. The windows in the house often startle people with loud vibrations.
    2. The calls for help from soldiers can still be heard in

and around the house.

Conclusion: In closing, according to History.com the Battle of Gettysburg was one of the biggest in the Civil War, resulting in over 150,000 causalities. With these statistics it is no surprise that lost souls still lurk the eerie grounds of this historical place. Whether it is vibrating windows or actual encounters with soldiers from 1863, Gettysburg has more than enough encounters with the paranormal to convince the biggest of doubters. Going to Gettysburg would guarantee a chance to literally step back in time and encounter something that is only remembered in history books. So believer in the paranormal or not, Gettysburg is a place to go to experience a part of history whether it be historical sites or a random run in with a ghostly soldier.

References

Brann, J. R. (1999). The full story. *America's Civil War, 12*(5), 34.

Hauck, D. (1994). *The national directory of haunted places*. Athanor Press. Battle of Gettysburg. (2019, May 20). History.com. Retrieved from https://www.history.com/topics/american-civil-war/battle-of-gettysburg

Chapter 13: Persuasive Speaking

Learning Objectives

After reading this chapter, the student will be able to:

- Define persuasion;
- Define ethos, logos, and pathos;
- Explain the barriers to persuading an audience;
- Construct a clear, reasonable proposition for a short classroom speech;
- Compose an outline for a well-supported persuasive speech;
- Analyze the audience to determine appropriate emotional and personal appeals.

Chapter Preview

13.1 – Why Persuade?

13.2 – A Definition of Persuasion

13.3 – Why is Persuasion Hard?

13.4 – Traditional Views of Persuasion

13.5 – Constructing a Persuasive Speech

13.1 – Why Persuade?

When your instructor announced on the syllabus or in class that you would be required to give a persuasive speech for this class, what was your reaction? "Oh, good, I've got a great idea," or, "Oh, no!"? For many people, there is something a little uncomfortable about the word "persuasion." It often gets paired with ideas of seduction, manipulation, force, lack of choice, or inducement as well as more positive concepts such as encouragement, influence, urging, or logical arguments. You might get suspicious if you think someone is trying to persuade you. You might not appreciate someone telling you to change your viewpoints. On the other hand, you might not think you have any beliefs, attitudes, values, or positions that are worth advocating for in front of an audience.

However, if you think of persuasion simply as a formal speech with a purpose of getting people to do something they do not want to do, then you will miss the value of learning persuasion and its accompanying skills of appeal, argument, and logic. Persuasion is something you do every day, in various forms. Convincing a friend to go see the latest movie instead of staying in to watch TV; giving your instructor a reason to give you an extension on an assignment (do not try that for this speech, though!); writing a cover letter and resume and going through an interview for a job—all of these and so many more are examples of persuasion. In fact, it is hard to think of life without the everyday give-and-take of persuasion.

You may also be thinking, "I've given an informative speech. What's the difference?" While this chapter will refer to all of the content of the preceding chapters as it walks you through the steps of composing your persuasive speech, there is a difference. Although your persuasive speech will involve information—probably even as much as in your informative speech—the key difference is the word "change." Think of it like this:

INFORMATION + CHANGE = PERSUASION

You will be using the information for the purpose of changing something. First, we try to change the audience's beliefs, attitudes, and actions, and second, possibly the context they act upon. In the next section we will investigate the persuasive act and then move on to the barriers to persuasion.

13.2 – A Definition of Persuasion

Persuasion can be defined in two ways, for two purposes. The first (Lucas, 2015) is "the process of creating, reinforcing, or changing people's beliefs or actions" (p. 306). This is a good, simple straightforward definition to start with, although it does not encompass the complexity of persuasion. This definition does introduce us to what could be called a "scaled" way of thinking about persuasion and change.

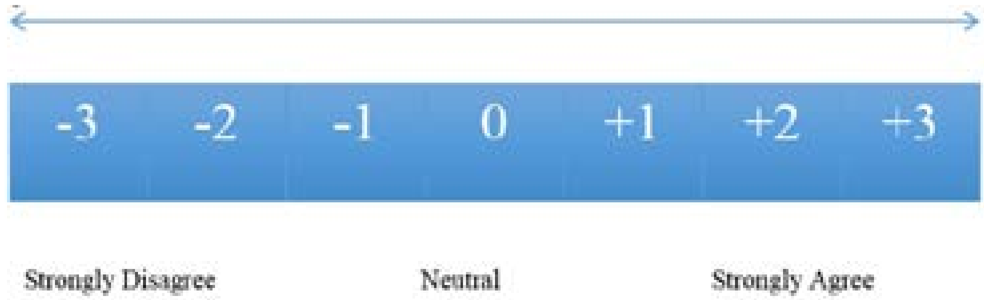

Figure 13.1 - Persuasion Continuum

> **Proposition**
>
> The central idea statement in a persuasive speech; a statement made advancing a judgment or opinion

Think of persuasion as a continuum or line going both directions (see Figure 13.1). Your audience members, either as a group or individually, are sitting somewhere on that line in reference to your central idea statement, or what we are going to call a **proposition** in this chapter. In your speech you are proposing the truth or validity of an idea, one which the audience may not find true or acceptable. Sometimes the word "claim" is used for proposition or central idea statement in a persuasive speech, because you are claiming an idea is true or an action is valuable.

For example, your proposition might be, "The main cause of climate change is human activity." In this case you are not denying that natural forces, such as volcanoes, can affect the climate, but you are claiming that climate change is mainly due to pollution and other harmful things humans have done to the environment. To be an effective persuasive speaker, one of your first jobs after coming up with this topic would be to determine where your audience "sits" on the continuum in Figure 13.1.

> *+3 means strongly agree to the point of making lifestyle choices to lessen climate change (such as riding a bike instead of driving a car, recycling, eating certain kinds of foods, and advocating for government policy changes).*
>
> *+2 means agree but not to the point of acting upon it or only acting on it in small ways.*
>
> *+1 as mildly in favor of your proposition; that is, they think it's probably true but the issue doesn't affect them personally.*
>
> *0 means neutral, no opinion, or feeling too uninformed to make a decision.*
>
> *-1 means mildly opposed to the proposition but willing to listen to those with whom they disagree.*
>
> *-2 means disagreement to the point of dismissing the idea pretty quickly.*

-3 means strong opposition to the point that the concept of climate change itself is not even listened to or acknowledged as a valid subject .

Since everyone in the audience is somewhere on this line or continuum, persuasion in this case means moving them to the right, somewhere closer to +3. Thinking about persuasion this way has three values:

- You can visualize and quantify where your audience "sits."
- You can accept the fact that any movement toward +3 or to the right is a win.
- You can see that trying to change an audience from -3 to +3 in one speech is just about impossible. Therefore, you will be able to take a reasonable approach. In this case, if you knew most of the audience was at -2 or -3, your speech would be about the science behind climate change in order to open their minds to its possible existence. However, that audience is not ready to hear about its being caused mainly by humans or what action should be taken to reverse it.

Your instructor may have the class engage in some activity about your proposed topics in order for you to write your proposition in a way that it is more applicable to your audience. For example, you might have a group discussion on the topics or administer surveys to your fellow students. Some topics are so controversial and divisive that trying to persuade about them in class is inappropriate. Your instructor may forbid some topics or steer you in the direction of others, probably because they have learned from experience that a subject is too controversial to deal with in a short speech in a classroom context. That does not mean the subject should not be addressed in other venues.

You might also ask if it is possible to persuade to the negative, for example, to argue against something or try to move the audience to be opposed to something. In this case you would be trying to move your audience to the left on the continuum rather than to the right. Yes, it is possible to do so, but it might confuse the audience. Also, you might want to think in terms of phrasing your proposition so that it is favorable as well as reasonable. For example, "Elderly people should not be licensed to drive" could be replaced with "Drivers over the age of 75 in our state of should be required to pass a vision and health test every two years to renew their drivers' licenses." The first one is not clear (what is "elderly?"), reasonable (no license at all?), or positive (based on restriction) in approach. The second is specific, reasonable, doable, and positive. Your audience may disagree, but the proposition itself is not extreme or vaguely stated.

It should also be added that the proposition is assumed to be controversial. By that is meant that some people in the audience disagree with your proposition or at least have no opinion; they are not "on your side." It would be foolish to give a speech when everyone in the audience totally agrees with you at the beginning of the speech. For example, trying to convince your classroom audience that attending college is a good idea is a waste of everyone's time since, for one reason or another, everyone in your audience has already made that decision. That is not persuasive.

Target audience

the members of an audience the speaker most wants to persuade and who are likely to be receptive to persuasive messages

Those who disagree with your proposition but are willing to listen could be called the **target audience**. These are the members of your audience on whom you are truly focusing your persuasion. At the same time, another cluster of your audience that is not part of your target audience are those who are extremely opposed to your position to the point that they probably will not give you a fair hearing. Finally, some members of your audience may already agree with you and be well informed, and others may agree even though they don't know why.

To go back to our original definition, "the process of creating, reinforcing, or changing people's beliefs or actions," and each of these purposes implies a different approach. You can think of *creating* as moving an audience from 0 to +1, +2, or +3. You only really "create" something when it does not already exist, meaning the audience's attitude will be a 0 since they have no opinion. In creating, you have to first engage the audience that there is a vital issue at stake. Then you must provide arguments in favor of your claim to give the audience a basis for belief.

Reinforcing is moving the audience from +1 toward +3 in the hope that they take action (since the real test of belief is whether people act on it). In reinforcing, the audience already agrees with you but need steps and pushes (nudges) to make it action. *Changing* is moving from -1 or –2 to +1 or higher. In changing, you must first be credible, provide evidence for your side but also show why the audience's current beliefs are mistaken or wrong in some way.

Persuasion

A symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice

However, this simple definition from Lucas, while it gets to the core of "change" that is inherent in persuasion, could be improved with some attention to the ethical component and the "how" of persuasion. For that purpose, let's look at Perloff's (2003) definition of **persuasion**:

> *A symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice. (p. 8)*

There are several important factors about this definition. First, notice that persuasion is symbolic, that is, uses language or other symbols (even graphics can be symbols), rather than force or other means. Second, notice that it is an attempt, not always fully successful. Third, there is an "atmosphere of free choice," in that the persons being persuaded can choose not to believe or act. And fourth, notice that the persuader is "trying to convince others to change." Modern psychological research has confirmed that the persuader does not always or necessarily change the audience directly (Aronson, 1999). The processes that the human mind goes through while it listens to a persuasive message is like a silent, **mental dialogue** the audience is having with the speaker's ideas. The audience members as individuals eventually convince themselves to change based on the "symbols" used by the speaker.

Mental dialogue

an imagined conversation the speaker has with a given audience in which the speaker tries to anticipate what questions, concerns, or issues the audience may have to the subject under discussion

Some of this may sound like splitting hairs, but these are important points. The fact that an audience has free choice means that they are active participants in their own persuasion and that they can choose whether the speaker is successful. This factor calls on the student speaker to be ethical and truthful. Sometimes students will say, "It is just a class assignment, I can lie in this speech," but that is not a fair or respectful way to treat your classmates.

Further, the basis of your persuasion is language; even though "a picture is worth a thousand words" and can help add emotional appeal to your speech, you want to focus on communicating through words. Also, Perloff's definition distinguishes between "attitude" and "behavior," meaning that an audience may be persuaded to think, to feel, or to act. Finally, persuasion is a process. Successful persuasion actually takes a while. One speech can be effective, but usually an accumulation of other messages influences the listener in the long run.

13.3 – Why is Persuasion Hard?

Persuasion is hard mainly because we have a bias against change. As much as we hear statements like "The only constant is change" or "Variety is the spice of life," the evidence from research and from our personal experience shows that, in reality, we do not like change. Recent research, for example, in risk aversion, points to how we are more concerned about keeping from losing something than with gaining something. Change is often seen as a loss of something rather than a gain of something else. Change is a step into the unknown, a gamble (Vedantam & Greene, 2013).

In the 1960s psychiatrists Thomas Holmes and Richard Rahe wanted to investigate the effect of stress on life and health. As explained on the Mindtools website:

> *They surveyed more than 5,000 medical patients and asked them to say whether they had experience any of a series of 43 life events in the previous two years. Each event, called a Life Change Unit (LCU), had a different "weight" for stress. The more events the patient added up, the higher the score. The higher the score, and the larger the weight of each event, the more likely the patient was to become ill. (The Holmes and Rahe Stress Scale, 2015)*

You can find the Holmes-Rahe stress scale on many websites. What you will find is that the stressful events almost all have to do with change in some life situations—death of a close family member (which might rate 100 LCUs), loss of a job, even some good changes like the Christmas holidays (12 LCUs). Change is stressful. We do not generally embrace things that bring us stress.

Selective exposure

the decision to expose ourselves to messages that we already agree with, rather than those that confront or challenge us

Cognitive dissonance

a psychological phenomenon where people confronted with conflicting information or viewpoints reach a state of dissonance (generally the disagreement between conflicting thoughts and/or actions), which can be very uncomfortable, and results in actions to get rid of the dissonance and maintain consonance

Additionally, communication scholars have pointed to how we go out of our way to protect our beliefs, attitudes, and values. First, we selectively expose ourselves to messages that we already agree with, rather than those that confront or challenge us. This **selective exposure** is especially seen in choices of mass media that individuals listen to and read, whether TV, radio, or Internet sites. Not only do we selectively expose ourselves to information, we selectively attend to, perceive, and recall information that supports our existing viewpoints, referred to as selective attention, selective perception, and selective recall (McCroskey, 1973).

This principle led Leon Festinger (1957) to form the theory of **cognitive dissonance**, which states, among other ideas, that when we are confronted with conflicting information or viewpoints, we reach a state of dissonance. This state can be very uncomfortable, and we will do things to get rid of the dissonance and maintain "consonance." Ideally, at least for a public speaker, the dissonance is relieved or resolved by being persuaded (changed) to a new belief, attitude, or behavior. However, the easiest way to avoid dissonance is to not expose oneself to conflicting messages in the first place.

Additionally, as mentioned before, during a persuasive speech the audience members are holding a mental dialogue with the speaker or at least the speaker's content. They are putting up rebuttals or counter-arguments. These have been called *reservations* (as in the audience member would like to believe the speaker but has reservations about doing so). They could be called the "yeah-buts"—the audience members are saying in their minds, "Yeah, I see what you are arguing, but—". Reservations can be very strong, since, again, the bias is to be loss averse and *not* to change our actions or beliefs.

In a sense, the reasons *not* to change can be stronger than even very logical reasons *to* change. For example, you probably know a friend who will not wear a seatbelt in a car. You can say to your friend, "Don't you know that the National Highway Traffic Safety Administration (2009) says, and I quote, '1,652 lives could be saved and 22,372 serious injuries avoided each year on America's roadways if seat belt use rates rose to 90 percent in every state'?" What will your friend probably say, even though you have cited a credible source?

They will come up with some reason for not wearing it, even something as dramatic as "I knew a guy who had a cousin who was in an accident and the cop said he died because he was wearing his seatbelt." You may have had this conversation, or one like it. Their arguments may be less dramatic, such as "I don't like how it feels" or "I don't like the government telling me what to do in my car." For your friend, the argument for wearing a seat belt is not as strong as the argument against it, at least at this moment. If they are open-minded and can listen to evidence, they might experience cognitive dissonance and then be persuaded.

Solutions to the Difficulty of Persuasion

With these reasons for the resistance audience members would have to persuasion, what is a speaker to do? Here are some strategies.

Since change is resisted, we do not make many large or major changes in our lives. We do, however, make smaller, concrete, step-by-step or incremental changes in our lives every day. Going back to our scale in Figure 13.1, trying to move an audience from -3 to +2 or +3 is too big a move. Having reasonable persuasive goals is the first way to meet resistance. Even moving someone from -3 to -2 is progress, and over time these small shifts can eventually result in a significant amount of persuasion.

Secondly, a speaker must "deal with the reservations." The speaker must acknowledge they exist, which shows audience awareness, but then the speaker must attempt to rebut or refute them. In reality, since persuasion involves a mental dialogue, your audience is more than likely thinking of counter-arguments in their minds. Therefore, including a refutation section in your speech, usually after your presentation of arguments in favor of your proposition, is a required and important strategy. Simply announcing that there are other arguments held against your main proposition is not enough; you must provide adequate refute them (Hass & Linder, 1972).

Two-tailed arguments

a persuasive technique in which a speaker brings up a counter-argument to their own topic and then directly refutes the claim

Generally, strong persuasive speeches offer the audience what are called **two-tailed arguments**, which bring up a valid issue against your argument which you, as the speaker, must then refute. After acknowledging them and seeking to refute or rebut the reservations, you must also provide evidence for your refutation. Ultimately, this will show your audience that you are aware of both sides of the issue you are presenting and make you a more credible speaker. However, you cannot just say something like this:

> *One common misconception about wearing seatbelts is that if the car goes off a bridge and is sinking in water, you would not be able to release the belt and get out. First, that rarely happens. Second, if it did, getting the seat belt unbuckled would be the least of your worries. You would have to know how to get out of the car, not just the seat belt. Third, the seat belt would have protected you from any head injuries in such a crash, therefore keeping you conscious and able to help anyone else in the car.*

This is a good start, but there are some assertions in here that would need support from a reliable source, such as the argument that the "submerging in water" scenario is rare. If it has happened to someone you know, you probably would not think it is rare. However, there are some techniques for rebuttal or refutation that work better than others. You would not want to say, "One argument against my proposition is . . . , and that is wrong" or "If you are one of the people who believe this about my proposition, you are wrong." On the other hand, you could say that the reservations are "misconceptions," "myths," or "mistaken ideas" that are commonly held about the proposition.

The third strategy is to keep in mind that since you are asking the audience to change something, they must view the benefits of the change as worth the stress of the change. If you do good audience analysis, you know they are asking, "What's in it for me?" What benefit or advantage or improvement would happen for the audience members?

If the audience is being persuaded to sign an organ donor card, which is an altruistic action that cannot benefit them in any way because they will be dead, what would be the benefit? Knowing others would have better lives, feeling a sense of contribution to the good of humanity, and helping medical science might be examples. The point is that a speaker should be able to engage the audience at the level of needs, wants, and values as well as logic and evidence.

13.4 – Traditional Views of Persuasion

In the fourth century BCE, Aristotle took up the study of the public speaking practices of the ruling class in Athenian society. For two years he observed the rhetoric of the men who spoke in the assembly and the courts.

In the end, he wrote *Rhetoric* to explain his theories about what he saw. Among his many conclusions, which have formed the basis of communication study for centuries, was the classification of persuasive appeals into *ethos*, *logos*, and *pathos*. Over the years, Aristotle's original understanding and definition of these terms have been refined as more research has been done.

Ethos

Ethos has come to mean the influence of speaker credentials and character in a speech. Ethos is one of the more studied aspects of public speaking, and it was discussed earlier in Chapter 3. During the speech, a speaker should seek to utilize their existing credibility, based on the favorable things an audience already knows or believes about the speaker, such as education, expertise, background, and good character. The speaker should also improve or enhance credibility through citing reliable, authoritative sources, strong arguments, showing awareness of the audience, and effective delivery.

Ethos

the influence of speaker credentials and character in a speech; arguments based on credibility

The word "ethos" looks very much like the word "ethics," and there are many close parallels to the trust an audience has in a speaker and their honesty and ethical stance. In terms of ethics, it goes without saying that your speech will be truthful. Another matter to consider is your own personal involvement in the topic. Ideally you have chosen the topic because it means something to you personally.

For example, perhaps your speech is designed to motivate audience members to take action against bullying in schools, and it is important to you because you work with the Boys and Girls Club organization and have seen how anti-bullying programs can have positive results. Sharing your own involvement and commitment is key to the credibility and emotional appeal (ethos and pathos) of the speech, added to the logos (evidence showing the success of the programs and the damage caused by bullying that goes unchecked). However, it would be wrong to manufacture stories of personal involvement that are untrue, even if the proposition is a socially valuable one.

Logos

Aristotle's original meaning for **logos** had philosophical meanings tied to the Greek worldview that the universe is a place ruled by logic and reason. Logos in a speech was related to standard forms of arguments that the audience would find acceptable. Today we think of logos as both logical and organized arguments and the credible evidence to support the arguments. Chapter 14 will deal with logic and avoiding logical fallacies more specifically.

Logos

logical and organized arguments and the credible evidence to support the arguments within a speech; arguments based on logic

Pathos

the use of emotions such as anger, joy, hate, desire for community, and love to persuade the audience of the rightness of a proposition; arguments based on emotion

Pathos

In words like "empathy," "sympathy," and "compassion" we see the root word behind pathos. **Pathos**, to Aristotle, was using the emotions such as anger, joy, hate, desire for community, and love to persuade the audience of the rightness of a proposition. One example of emotional appeals is using strong visual aids and engaging stories to get the attention of the audience. If a speaker just asks you to donate money to help homeless dogs and cats, that may not have a strong effect, but seeing the ASPCA's commercials that feature emaciated and mistreated animals is probably much more likely to persuade you to donate (add the music for full emotional effect).

Emotions are also engaged by showing the audience that the proposition relates to their needs. However, we recognize that emotions are complex and that they also can be used to create a smokescreen to logic. Emotional appeals that use inflammatory language—name-calling—are often unethical or at least counterproductive. Some emotions are more appropriate for persuasive speeches than others. Anger and guilt, for example, do have effectiveness but they can backfire. Positive emotions such as pride, sympathy, and contentment are usually more productive.

One negative emotion that is useful and that can be used ethically is fear. When you think about it, we do a number of things in life to avoid negative consequences, and thus, out of fear. Why don't we drive 100 miles an hour on the interstate? Fear of getting a ticket, fear of paying more for insurance, fear of a crash, fear of hurting ourselves or others. Fear is not always applicable to a specific topic, but research shows that mild fear appeals, under certain circumstances, are very useful. When using fear appeals, the speaker must:

- Prove the fear appeal is valid.
- Prove that it applies to the audience
- Prove that the solution can work
- Prove the solution is available to the audience

Without these "proofs," the audience may dismiss the fear appeal as not being real or not applying to them (O'Keefe, 2002). Mild and reasonable are the keys here. Intense, over-the-top fear appeals, especially showing gory photos, are often dismissed by the audience.

For example, a student gave a speech in one of our classes about flossing teeth. This may seem like an overdone subject, but in this case it wasn't. He used dramatic and disturbing photos of dental and gum problems but also proved that these photos of gum disease really did come from lack of flossing. He also showed the link between lack of flossing and heart disease. The solution to avoid the gum disease and other effects was readily available, and the student proved through his evidence that the solution of flossing regularly did work to avoid the disease. Fear appeals can be overdone, but mild ones supported by evidence are very useful.

Because we feel positive emotions when our needs are met and negative ones when our needs are not met, aligning your proposition with strong audience needs is part of pathos. Earlier in this book (Chapter 2) we examined the well-known Maslow's hierarchy of needs. Students are often so familiar with it that they do not see its connection to real-life experiences. For example, safety and security needs, the second level on the hierarchy, is much broader than what many of us initially think. It includes:

- supporting the military and homeland security;
- buying insurance for oneself and one's family;
- having investments and a will;
- personal protection such as taking self-defense classes;
- policies on crime and criminal justice in our communities;
- buying a security system for your car or home; seat belts and automotive safety; or even
- having the right kind of tires on one's car (which is actually a viable topic for a speech).

The third level up in Maslow's hierarchy of needs, love and belongingness, deals with a whole range of human experiences, such as connection with others and friendship; involvement in communities, groups, and clubs; prioritizing family time; worship and connection to a faith community; being involved in children's lives; patriotism; loyalty; and fulfilling personal commitments.

In the speech outline at the end of the chapter about eliminating Facebook time, the speaker appeals to the three central levels of the hierarchy in her three points: safety and security from online threats, spending more time with family and friends in real time rather than online (love and belonging), and having more time to devote to schoolwork rather than on Facebook (esteem and achievement). Therefore, utilizing Maslow's hierarchy of needs works as a guide for finding those key needs that relate to your proposition, and by doing so, allows you to incorporate emotional appeals based on needs.

Up to this point in the chapter, we have looked at the goals of persuasion, why it is hard, and how to think about the traditional modes of persuasion based on Aristotle's theories. In the last section of this chapter, we will look at generating an overall organizational approach to your speech based on your persuasive goals.

13.5 – Constructing a Persuasive Speech

In a sense, constructing your persuasive speech is the culmination of the skills you have learned already. In another sense, you are challenged to think somewhat differently. While the steps of analyzing your audience, formulating your purpose and central idea, applying evidence, considering ethics, framing the ideas in appropriate language, and then practicing delivery will of course apply, you will need to consider some expanded options about each of these steps.

Formulating a Proposition

As mentioned before, when thinking about a central idea statement in a persuasive speech, we use the terms "proposition" or claim. Persuasive speeches have one of four types of propositions or claims, which determine your overall approach. Before you move on, you need to determine what type of proposition you should have (based on the audience, context, issues involved in the topic, and assignment for the class).

Proposition of Fact

Speeches with this type of proposition attempt to establish the truth of a statement. The core of the proposition (or claim) is not whether something is morally right and wrong or what should be done about the topic, only that a statement is supported by evidence or not. These propositions are not facts such as "the chemical symbol for water is H20" or "Barack Obama won the presidency in 2008 with 52.9% of the popular vote." Propositions or claims of fact are statements over which persons disagree and there is evidence on both sides, although probably more on one than the other. Some examples of propositions of fact are:

> *Converting to solar energy can save homeowners money.*
>
> *John F. Kennedy was assassinated by Lee Harvey Oswald working alone.*
>
> *Experiments using animals are essential to the development of many life-saving medical procedures.*
>
> *Climate change has been caused by human activity.*
>
> *Granting tuition tax credits to the parents of children who attend private schools will perpetuate educational inequality.*
>
> *Watching violence on television causes violent behavior in children.*
>
> *William Shakespeare did not write most of the plays attributed to him.*
>
> *John Doe committed the crime of which he is accused.*

Notice that in none of these are any values—good or bad—mentioned. Perpetuating segregation is not portrayed as good or bad, only as an effect of a policy. Of course, most people view educational inequality negatively, just as they view life-saving medical procedures positively. But the point of these propositions is to prove with evidence the truth of a statement, not its inherent value or what the audience should do about it. In fact, in some propositions of fact no action response would even be possible, such as the proposition that Lee Harvey Oswald acted alone in the assassination of President Kennedy.

Propositions of Definition

This is probably not one that you will use in your class, but it bears mentioning here because it is used in legal and scholarly arguments. Propositions of definitions argue that a word, phrase, or concept has a particular meaning. Remembering back to Chapter 7 on supporting materials, we saw that there are various ways to define words, such as by negation, operationalizing, and classification and division. It may be important for you to define your terms, especially if you have a value proposition. Lawyers, legislators, and scholars often write briefs, present speeches, or compose articles to define terms that are vital to defendants, citizens, or disciplines. We saw a proposition of definition defended in the Supreme Court's 2015 decision to redefine marriage laws as applying to same-sex couples, based on arguments presented in court. Other examples might be:

> *The Second Amendment to the Constitution does not include possession of automatic weapons for private use.*
>
> *Alcoholism should be considered a disease because…*
>
> *The action committed by Mary Smith did not meet the standard for first-degree murder.*
>
> *Thomas Jefferson's definition of inalienable rights did not include a right to privacy.*

In each of these examples, the proposition is that the definition of these things (the Second Amendment, alcoholism, crime, and inalienable rights) needs to be changed or viewed differently, but the audience is not asked to change an attitude or action.

Propositions of Value

It is likely that you or some of your classmates will give speeches with propositions of value. When the proposition has a word such as "good," "bad," "best," "worst," "just," "unjust," "ethical," "unethical," "moral," "immoral," "beneficial," "harmful," "advantageous," or "disadvantageous," it is a proposition of value. Some examples include:

> *Hybrid cars are the best form of automobile transportation available today.*

Homeschooling is more beneficial for children than traditional schooling.

The War in Iraq was not justified.

Capital punishment is morally wrong.

Mascots that involve Native American names, characters, and symbols are demeaning.

A vegan diet is the healthiest one for adults.

Propositions of value require a first step: defining the "value" word. If a war is unjustified, what makes a war "just" or "justified" in the first place? That is a fairly philosophical question. What makes a form of transportation "best" or "better" than another? Isn't that a matter of personal approach? For different people, "best" might mean "safest," "least expensive," "most environmentally responsible," "stylish," "powerful," or "prestigious." Obviously, in the case of the first proposition above, it means "environmentally responsible." It would be the first job of the speaker, after introducing the speech and stating the proposition, to explain what "best form of automobile transportation" means. Then the proposition would be defended with separate arguments.

Propositions of Policy

These propositions are easy to identify because they almost always have the word "should" in them. These propositions call for a change in policy or practice (including those in a government, community, or school), or they can call for the audience to adopt a certain behavior. Speeches with propositions of policy can be those that call for passive acceptance and agreement from the audience and those that try to instigate the audience to action, to actually do something immediately or in the long-term.

Our state should require mandatory recertification of lawyers every ten years.

The federal government should act to ensure clean water standards for all citizens.

The federal government should not allow the use of technology to choose the sex of an unborn child.

The state of Georgia should require drivers over the age of 75 to take a vision test and present a certificate of good health from a doctor before renewing their licenses.

Wyeth Daniels should be the next governor of the state.

Young people should monitor their blood pressure regularly to avoid health problems later in life.

As mentioned before, the proposition determines the approach to the speech, especially the organization. Also as mentioned earlier in this chapter, the exact phrasing of the proposition should be carefully done to be reasonable, positive, and appropriate for the context and audience. In the next section we will examine organizational factors for speeches with propositions of fact, value, and policy.

Organization Based on Type of Proposition

Organization for a proposition of fact

If your proposition is one of fact, you will do best to use a topical organization. Essentially that means that you will have two to four discrete, separate arguments in support of the proposition. For example:

Proposition: Converting to solar energy can save homeowners money.

I. Solar energy can be economical to install.
    A. The government awards grants.
    B. The government gives tax credits.
II. Solar energy reduces power bills.
III. Solar energy requires less money for maintenance.
IV. Solar energy works when the power grid goes down.

Here is a first draft of another outline for a proposition of fact:

Proposition: Experiments using animals are essential to the development of many life-saving medical procedures.

I. Research of the past shows many successes from animal experimentation.
II. Research on humans is limited for ethical and legal reasons.
III. Computer models for research have limitations.

However, these outlines are just preliminary drafts because preparing a speech of fact requires a great deal of research and understanding of the issues. A speech with a proposition of fact will almost always need an argument or section related to the “reservations,” refuting the arguments that the audience may be preparing in their minds, their mental dialogue. So the second example needs revision, such as:

I. The first argument in favor of animal experimentation is the record of successful discoveries from animal research.
II. A second reason to support animal experimentation is that research on humans is limited for ethical and legal reasons.
III. Animal experimentation is needed because computer models for research have limitations.
IV. Many people today have concerns about animal experimentation.
    A. Some believe that all experimentation is equal.
        1. There is experimentation for legitimate medical

research.
2. There is experimentation for cosmetics or shampoos.

B. Others argue that the animals are mistreated.
1. There are protocols for the treatment of animals in experimentation.
2. Legitimate medical experimentation follows the protocols.

C. Some believe the persuasion of certain advocacy groups like PETA.
1. Many of the groups that protest animal experimentation have extreme views.
2. Some give untrue representations.

To complete this outline, along with introduction and conclusion, there would need to be quotations, statistics, and facts with sources provided to support both the pro-arguments in Main Points I-III and the refutation to the misconceptions about animal experimentation in Subpoints A-C under Point IV.

Organization for a proposition of value

A persuasive speech that incorporates a proposition of value will have a slightly different structure. As mentioned earlier, a proposition of value must first define the "value" word for clarity and provide a basis for the other arguments of the speech. The second or middle section would present the defense or "pro" arguments for the proposition based on the definition. The third section would include refutation of the counter arguments or "reservations." The following outline draft shows a student trying to structure a speech with a value proposition. Keep in mind it is abbreviated for illustrative purposes, and thus incomplete as an example of what you would submit to your instructor, who will expect more detailed outlines for your speeches.

Proposition: Hybrid cars are the best form of automotive transportation available today.

I. Automotive transportation that is best meets three standards. **(Definition)**
   A. It is reliable and durable.
   B. It is fuel efficient and thus cost efficient.
   C. It is therefore environmentally responsible.

II. Studies show that hybrid cars are durable and reliable. **(Pro-Argument 1)**
   A. Hybrid cars have 99 problems per 100 cars versus 133 problem per 100 conventional cars, according to TrueDelta, a car analysis website much like *Consumer Reports*.
   B. J.D. Powers reports hybrids also experience 11 fewer engine and transmission issues than gas-powered vehicles,

per 100 vehicles.

III. Hybrid cars are fuel-efficient. **(Pro-Argument 2)**
   A. The Toyota Prius gets 48 mpg on the highway and 51 mpg in the city.
   B. The Ford Fusion hybrid gets 47 mpg in the city and in the country.

IV. Hybrid cars are environmentally responsible. **(Pro-Argument 3)**
   A. They only emit 51.6 gallons of carbon dioxide every 100 miles.
   B. Conventional cars emit 74.9 gallons of carbon dioxide every 100 miles.
   C. The hybrid produces 69% of the harmful gas exhaust that a conventional car does.

V. Of course, hybrid cars are relatively new to the market and some have questions about them. **(Reservations)**
   A. Don't the batteries wear out and aren't they expensive to replace?
      1. Evidence to address this misconception.
      2. Evidence to address this misconception.
   B. Aren't hybrid cars only good for certain types of driving and drivers?
      1. Evidence to address this misconception.
      2. Evidence to address this misconception.
   C. Aren't electric cars better?
      1. Evidence to address this misconception.
      2. Evidence to address this misconception.

Organization for a propositions of policy

The most common type of outline organizations for speeches with propositions of policy is problem-solution or problem-cause-solution. Typically we do not feel any motivation to change unless we are convinced that some harm, problem, need, or deficiency exists, and even more, that it affects us personally. As the saying goes, "If it ain't broke, why fix it?"As mentioned before, some policy speeches look for passive agreement or acceptance of the proposition. Some instructors call this type of policy speech a "think" speech since the persuasion is just about changing the way your audience thinks about a policy.

On the other hand, other policy speeches seek to move the audience to do something to change a situation or to get involved in a cause, and these are sometimes called a "do" speech since the audience is asked to do something. This second type of policy speech (the "do" speech) is sometimes called a "speech to actuate." Although a simple problem-solution organization with only two main points is permissible for a speech of actuation, you will probably do well to utilize the more detailed format called Monroe's Motivated Sequence.

This format, designed by Alan Monroe (1951), who wrote a popular speaking textbook for many years, is based on John Dewey's reflective thinking process. It seeks to go in-depth with the many questions an audience would have in the process of listening to a persuasive speech. Monroe's Motivated Sequence involves five steps, which should not be confused with the main points of the outline. Some steps in Monroe's Motivated Sequence may take two points.

1. **Attention.** This is the introduction, where the speaker brings attention to the importance of the topic as well as his or her own credibility and connection to the topic. This step will include the thesis and preview.

2. **Need.** Here the problem is defined and defended. This step may be divided into two main points, such as the problem and the causes of it, since logically a solution should address the underlying causes as well as the external effects of a problem. It is important to make the audience see the severity of the problem, and how it affects them, their family, or their community. The harm or need can be physical, financial, psychological, legal, emotional, educational, social, or a combination. It will have to be supported by evidence.

3. **Satisfaction.** A need calls for satisfaction in the same way a problem requires a solution. This step could also, in some cases, take up two main points. Not only does the speaker present the solution and describe it, but they must also defend that it works and will address the causes of the problem as well as the symptoms.

4. **Visualization.** This step looks to the future either positively or negatively. If positive, the benefits from enacting or choosing the solution are shown. If negative, the disadvantages of not doing anything to solve the problem are shown. There may be times when it is acceptable to skip this step, especially if time is limited. The purpose of visualization is to motivate the audience by revealing future benefits or through fear appeals by showing future harms.

5. **Action.** This can be the conclusion, although if the speaker really wants to spend time on moving the audience to action, the action step should be a full main point and the conclusion saved for summary and a dramatic ending. In the action step, the goal is to give specific steps for the audience to take as soon as possible to move toward solving the problem. Whereas the satisfaction step explains the solution overall, the action step gives concrete ways to begin making the solution happen.

The more concrete you can make the action step, the better. Research shows that people are more likely to act if they know how accessible the action can be. For example, if you want students to be vaccinated against the chicken pox virus (which can cause a serious disease called shingles in adults), you can give them directions to and hours for a clinic or health center where vaccinations at a free or discounted price can be obtained.

In some cases for speeches of policy, no huge problem needs solving. Or, there is a problem, but the audience already knows about it and is convinced that the problem exists and is important. In those cases, a format called "comparative advantages" is used, which focuses on how one possible solution is better than other possible ones. The organizational pattern for this kind of proposition might be topical:

I. This policy is better because…
II. This policy is better because…
III. This policy is better because…

If this sounds a little like a commercial that is because advertisements often use comparative advantages to show that one product is better than another. Here is an example:

Proposition: Owning the Barnes and Noble Nook is more advantageous than owning the Amazon Kindle.

I. The Nook allows owners to trade and loan books to other owners or people who have downloaded the Nook software, while the Kindle does not.
II. The Nook has a color-touch screen, while the Kindle's screen is black and grey and non-interactive.
III. The Nook's memory can be expanded through microSD, while the Kindle's memory cannot be upgraded.

Building Upon Your Persuasive Speech's Arguments

Once you have constructed the key arguments and order of points (remembering that if you use topical order, to put your strongest or most persuasive point last), it is time to be sure your points are well supported. In a persuasive speech, there are some things to consider about evidence.

First, your evidence should be from sources that the audience will find credible. If you can find the same essential information from two sources but know that the audience will find the information more credible from one source than another, use and cite the information from the more credible one. For example, if you find the same statistical data on Wikipedia and the U.S. Department of Labor's website, cite the U.S. Department of Labor (your instructor will probably not accept the Wikipedia site anyway). Audiences also accept information from sources they consider unbiased or indifferent. Gallup polls, for example, have been considered reliable sources of survey data because unlike some organizations, Gallup does not have a cause (political or otherwise) it is supporting.

Secondly, your evidence should be new to the audience. In other words, the best evidence is that which is from credible sources and the audience has not heard before (Reinard, 1988; McCroskey, 1969). If they have heard it before and discounted it, they will not consider your argument well supported. An example is telling people who smoke that smoking will cause lung cancer. Everyone in the U.S. has heard that thousands of times, but 14% of the population still smokes, which is about one in seven (Centers for Disease Control and Prevention, 2017)). Many of those who smoke have not heard the information that really motivates them to quit yet, and of course quitting is very difficult. Additionally, new evidence is more attention-getting, and you will appear more credible if you tell the audience something new (as long as you cite it well) than if you use the "same old, same old" evidence they have heard before.

Third, in order to be effective and ethical, your supporting evidence should be relevant and not used out of context, and fourth, it should be timely and not out of date.

After choosing the evidence and apportioning it to the correct parts of the speech, you will want to consider use of metaphors, quotations, rhetorical devices, and narratives that will enhance the language and "listenability" of your speech. Narratives are especially good for introduction and conclusions, to get attention and to leave the audience with something dramatic. You might refer to the narrative in the introduction again in the conclusion to give the speech a sense of finality.

Next you will want to decide if you should use any type of presentation aid for the speech. The decision to use visuals such as PowerPoint slides or a video clip in a persuasive speech should take into consideration the effect of the visuals on the audience and the time allotted for the speech (as well as your instructor's specifications). The charts, graphs, or photographs you use should be focused and credibly done.

One of your authors remembers a speech by a student about using seat belts (which is, by the way, an overdone topic). What made the speech effective in this case were photographs of two totaled cars, both of which the student had been driving when they crashed. The devastation of the wrecks and his ability to stand before us and give the speech because he had worn his seat belt was effective (although it didn't say much for his driving ability). If you wanted an audience to donate to disaster relief after an earthquake in a foreign country, a few photographs of the destruction would be effective, and perhaps a map of the area would be helpful. But in this case, less is more. Too many visual aids will likely distract from your overall speech claim.

Finally, since you've already had experience in class giving at least one major speech prior to this one, your delivery for the persuasive speech should be especially strong. Since delivery does affect credibility (Burgoon, Birk, & Pfau, 1990), you want to be able to connect visually through eye contact as you make your appeals. You want to be physically involved and have vocal variety when you tell dramatic narratives that emphasize the human angle on your topic. If you do use presentation slides, you want to work them in seamlessly, using black screens when the visuals are not necessary.

Conclusion

Your persuasive speech in class, as well as in real life, is an opportunity to share a passion or cause that you believe will matter to society and help the audience live a better life. Even if you are initially uncomfortable with the idea of persuasion, we use it all the time in different ways. Choose your topic based on your own commitment and experience, look for quality evidence, craft your proposition so that it will be clear and audience appropriate, and put the finishing touches on it with an eye toward enhancing your logos, ethos, and pathos.

Something to Think About

Go to YouTube and look for "Persuasive Speeches by College Students." There are quite a few. Here's one example:

https://www.youtube.com/watch?v=SNr7Fx-SM1Y.

Do you find this speech persuasive? Why or why not? Based on the content of this chapter, what did the speaker do correctly or perhaps not so correctly that affected his or her persuasiveness?

Sample Outline: Persuasive Speech Using Topical Pattern

By Janet Aguilar

Specific Purpose: To persuade my classmates to eliminate their Facebook use.

Introduction: There she was late into the night still wide awake starring at her phone's screen. In fact, she had to be at work early in the morning, but scrolling through her Facebook account kept her awake. That girl was me before I deactivated my Facebook account. I honestly could not tell you how many hours I spent on Facebook. In the survey that I presented to you all, one person admitted to spending "too much" time on Facebook. That was me in the past, I spent too much time on Facebook. Time is precious and once it is gone it does not return. So why do you spend precious time on Facebook? Time that could be spent with family, resting, or just being more productive.

Thesis/Preview: Facebook users should eliminate their usage because Facebook can negatively affect their relationships with others, their sleeping patterns and health, and their ability to focus on school work.

I. Family relationships can be affected by your Facebook usage.
   A. In the survey conducted in class, 11 of 15 students confessed to have ignored someone while they were speaking.
      1. Found myself ignoring my children while they spoke.
      2. Noticed other people doing the same thing especially in parks and restaurants.
   B. According to Lynn Postell-Zimmerman on hg.org, Facebook has become a leading cause for divorce.
   C. In the United States, 1 in 5 couples mentioned Facebook as a reason for divorce in 2009.

Transition: We have discussed how Facebook usage can lead to poor relationships with people, next we will discuss how Facebook can affect your sleep patterns and health.

II. Facebook usage can negatively affect your sleep patterns and health.
   A. Checking Facebook before bed.
      1. In my survey 11 students said they checked their Facebook account before bed.
      2. Staying on Facebook for long hours before bed.
   B. Research has shown that Facebook can cause depression, anxiety, and addiction.
      1. According to researchers Steels, Wickham and Acitelli in an article in the *Journal of Social & Clinical Psychology* titled "Seeing everyone else's highlight reels: How Facebook usage is linked to depressive symptoms," because Facebook users only view the positive of their friend's life they become unhappy with their life and it can lead to becoming depressed and unhappy.
      2. Marissa Maldonado on psychcentral.com, concluded from recent studies that, "Facebook increases people's anxiety levels by making them feel inadequate and generating excess worry and stress."
      3. Facebook addiction is a serious issue, according to the article "Too much Facebook leads to anger and depression" found on cnn.com and written by Cara Reedy.
         a. Checking Facebook everywhere we go is a sign of addiction
         b. Not being able to deactivate your Facebook account.

Transitions: Many of you have probably never though as Facebook as a threat to your health, but we will now review how it can affect you as a college student.

III. Facebook negatively affects students.
   A. I often found myself on Facebook instead of doing schoolwork.
   B. I was constantly checking Facebook which takes away from study time.
   C. I also found myself checking Facebook while in class, which can lead to poor grades and getting in trouble with the professor.
   D. A study of over 1,800 college students showed a negative relationship between amount of Facebook time and GPA, as reported by Junco in a 2012 article titled, "Too much face and not enough books" from the journal *Computers and Human Behavior*.

Conclusion: In conclusion, next time you log on to Facebook try deactivating your account for a few day and see the difference. You will soon see how it can bring positive changes in your family relationships, will avoid future health problems, will help you sleep better, and will improve your school performance. Instead of communicating through Facebook try visiting or calling your close friends. Deactivating my account truly helped me, and I can assure you we all can survive without Facebook.

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Sample Outline: Persuasive Speech Using Monroe's Motivated Sequence Pattern

Speech to Actuate: Sponsoring a Child in Poverty

Specific Purpose: to actuate my audience to sponsor a child through an agency such as Compassion International.

Introduction (Attention Step)

I. How much is $38? That answer depends on what you make, what you are spending it for, and what you get back for it. (Grabber)
II. $38 per month breaks down to a little more than $1.25 per day, which is probably what you spend on a snack or soda in the break room. For us, it's not very much. (Rapport)
III. I found out that I can provide better health care, nutrition, and even education for a child in Africa, South America, or Asia for the $38 per month by sponsoring a child through Compassion International. (Credibility)
IV. If I can do it, maybe you can too: (Bridge)

Thesis: Through a minimal donation each month, you can make the life of a child in the developing world much better.

Preview: In the next few minutes I would like to discuss the problem, the work of organizations that offer child sponsorships, how research shows they really do alleviate poverty, and what you can do to change the life of a child.

Body

I. The problem is the continued existence and effects of poverty. (Need Step)
    A. Poverty is real and rampant in much of the world.
        1. According to a 2018 report of the Secretary General of the United Nations, 9.2% of the world lives on less than $1.90 per day.
            a. That is 600 million people on the planet.
        2. This number is supported by the World Poverty clock of the World Data Lab, which states that 8% of the world's population lives in extreme poverty.
            a. The good news is that this number is one third of what it was in 1990, mostly due to the rising middle class in Asia.
            b. The bad news is that 70% of the poor will live in Africa, with Nigeria labeled the "Poverty Capital of the World," according to the Brookings Institution.

B. Poverty means children do not get adequate health care.
   1. One prevalent but avoidable disease is malaria, which takes the lives of 3000 children every day, according to UNICEF.
   2. According to the World Health Organization, diarrheal diseases claimed 2.46 million lives in 2012 and is the second leading cause of death of children under 5.

C. Poverty means children do not get adequate nutrition, as stated in a report from UNICEF.
   1. Inadequate nutrition leads to stunted growth.
   2. Undernutrition contributes to more than one third of all deaths in children under the age of five.

D. Poverty means children are unlikely to reach adult age, according to the CIA *World Fact Book* quoted on the Infoplease website.
   1. Child mortality rate in Africa is 8.04% (percentage dying before age 5), while in North American is .64%
   2. Life expectancy in Sub-Saharan Africa is almost 30 years less than in the U.S.

E. Poverty also means children are unlikely to receive education and be trained for profitable work.
   1. Nearly a billion people entered the 21st century unable to read a book or sign their names, states the Global Issues website on Poverty Facts.
   2. UNESCO, a part of the United Nations, reports that less than a third of adults in Sub-Saharan Africa have completed primary education.

Transition: Although in all respects poverty is better in 2019 than it has been in the past, poverty is still pervasive and needs to be addressed. Fortunately, some great organizations have been addressing this for many years.

II. Some humanitarian organizations address poverty directly through child sponsorships. (Satisfaction Step)

A. These organizations vary in background but not in purpose. The following information is gleaned from each organization's websites.
   1. Compassion International is faith-based, evangelical.
      a. Around since early 1950s, started in Korea.
      b. Budget of $887 Million.
      c. Serves 1.92 million babies, children, and young adults.
      d. Works through local community centers and established churches.
   2. World Vision is faith-based, evangelical.

a. Around since the 1950s.
b. Budget of far over $1 Billion.
c. 60% goes to local community programs but more goes to global networks, so that 86% goes to services.
d. World Vision has more extensive services than child sponsorship, such as water purification and disaster relief.
e. Sponsors three million children across six continents

3. Children International is a secular organization.
    a. Around since 1936.
    b. Budget of $125 Million.
    c. 88% of income goes directly to programs and children.
    d. Sponsors children in ten countries on four continents
    e. Sponsors X across X continents
4. Save the Children is also secular.
    a. One hundred years of history, began in post WWI Europe.
    b. Budget of $880 Million.
    c. 87% goes to services.
    d. Sponsors 134 million children in 120 countries, including 450,000 in U.S.
5. There are other similar organizations, such as ChildFund and PlanUSA.

B. These organizations work directly with local community, on-site organizations.
    1. The children are involved in a program, such as after school.
    2. The children live with their parents and siblings.
    3. The sponsor's donation goes for medicine, extra healthy, nutritious food, shoes for school, and other items.
    4. Sponsors can also help donate for birthdays and holidays to the whole family to buy food or farm animals.

Transition: Of course, any time we are donating money to an organization, we want to be sure our money is being effectively and ethnically used.

III. This concern should be addressed in two ways: Is the money really helping, and are the organizations honest? (Continuation of Satisfaction Step)

A. The organizations' honesty can be investigated.
    1. You can check through Charity Navigator.
    2. You can check through the Better Business Bu-

reau-Charity.

3. You can check through Charity Watch.
4. You can check through the organizations' websites.

B. Secondly, is sponsoring a child effective? Yes.

1. According to Bruce Wydick, Professor of Economics at the University of San Francisco, child sponsorship is the fourth most effective strategy for addressing poverty, behind water purification, mosquito nets, and deworming treatments.
2. Dr. Wydick and colleagues' work has been published in the prestigious *Journal of Political Economy* from the University of Chicago.
3. He states, "Two researchers and I recently carried out a study (sponsored by the U.S. Agency for International Development) on the long-term impacts of Compassion International's child sponsorship program. The study, gathering data from over 10,000 individuals in six countries, found substantial impact on adult life outcomes for children who were sponsored through Compassion's program during the 1980s and '90s…In adulthood, formerly sponsored children were far more likely to complete secondary school and had a much higher chance of having a white-collar job. They married and had children later in life, were more likely to be church and community leaders, were less likely to live in a home with a dirt floor and more likely to live in a home with electricity."

Transition: To this point I have spoke of global problems and big solutions. Now I want to bring it down to real life with one example.

IV. I'd like to use my sponsored child, Ukwishaka in Rwanda, as an example of how you can. (Visualization Step)

A. I have sponsored her for five years.
B. She is now ten years old.
C. She lives with two siblings and both parents.
D. She writes me, I write her back, and we share photos at least every two months.
E. The organization gives me reports on her project.
F. I hope one day to go visit her.
G. I believe Ukwishaka now knows her life can be more, can be successful.

Transition: We have looked at the problem of childhood poverty and how reliable, stable nongovernmental organizations are addressing it through child sponsorships. Where does that leave you?

V. I challenge you to sponsor a child like Ukwishaka. (Action Step)

A. Although I sponsor her through Compassion International, there are other organizations.
B. First, do research.

C. Second, look at your budget and be sure you can do this.
    1. You don't want to start and have to stop.
    2. Look for places you "waste" money during the month and could use it this way.
    3. Fewer snacks from the break room, fewer movies at the Cineplex, brown bag instead of eating out.
D. Talk to a representative at the organization you like.
E. Discuss it with your family.
F. Take the plunge. If you do.
    1. Write your child regularly.
    2. Consider helping the family, or getting friends to help with extra gifts.

Conclusion

I. In this speech, we have taken a look at the state of poverty for children on this planet, at organizations that are addressing it through child sponsorships, at the effectiveness of these programs, and what you can do.
II. My goal today was not to get an emotional response, but a realistically compassionate one.
III. You have probably heard this story before but it bears repeating. A little girl was walking with her mother on the beach, and the sand was covered with starfish. The little girl wanted to rescue them and send them back to the ocean and kept throwing them in. "It won't matter, Honey," said her mother. "You can't get all of them back in the ocean." "But it will matter to the ones that I do throw back," the little girl answered.

IV. We can't sponsor every child, but we can one, maybe even two. As Forest Witcraft said, "What will matter in 100 years is that I made a difference in the life of a child." Will you make a difference?

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Chapter 14: Logical Reasoning

Learning Objectives

After reading this chapter, the student will be able to:

- Define critical thinking, deductive reasoning, and inductive reasoning;
- Distinguish between inductive reasoning and deductive reasoning;
- Know the four types of inductive reasoning;
- Know the common logical fallacies;
- Become a more critical listener to public speeches and more critical reader of source material.

Chapter Preview

14.1 – What is Correct Reasoning?

In Chapter 13, we reviewed ancient and modern research on how to create a persuasive presentation. We learned that persuasion does not just depend on one mode, but on the speaker using his or her personal credibility and credentials; understanding what important beliefs, attitudes, values, and needs of the audience connect with the persuasive purpose; and drawing on fresh evidence that the audience has not heard before. In addition to fresh evidence, the audience expects a logical speech and to hear arguments that they understand and to which they can relate. These are historically known as *ethos*, *pathos*, and *logos*. This chapter will deal with the second part of logos, logical argument and using critical thinking to fashion and evaluate persuasive appeals.

We have seen that logos involves composing a speech that is structured in a logical and easy-to-follow way; it also involves using correct logical reasoning and consequently avoiding fallacious reasoning, or logical fallacies.

Although it is not a perfect or literal analogy, we can think of correct reasoning like building a house. To build a house, a person need materials (premises and facts) a blueprint (logical method), and knowledge of building trades (critical thinking ability). If you put them out in a field with drywall, nails, wiring, fixtures, pipes, wood and other materials and handed them a blueprint, they would need knowledge of construction principles, plumbing, and reading plans (and some helpers), or no building is going up. Logic could also be considered like cooking. A cook needs ingredients, a recipe, and knowledge about cooking. In both cases, the ingredients or materials must be good quality (the information and facts must be true); the recipe or directions must be right (the logical process); and the cook must know what they are doing.

In the previous paragraph, **analogical reasoning** was used. As we will see in Section 14.2, analogical reasoning involves drawing conclusions about an object or phenomenon based on its similarities to something else. Technically, the comparisons of logic to building and cooking were examples of **figurative analogy**, not a literal one, because the two processes are not essentially the same. A figurative analogy is like a poetic one: "My love is like a red, red rose," (Robert Burns, 1759-1796); love, or a loved person, and a flower are not essentially the same. An example of a **literal analogy** would be one between the college where the authors work, Dalton State, and another state college in Georgia with a similar mission, similar governance, similar size, and similar student bodies.

Analogical reasoning is one of several types of logical reasoning methods which can serve us well if used correctly, but it can be confusing and even unethical if used incorrectly. In this chapter we will look first at "good" reasoning and then at several of the standard mistakes in reasoning, called **logical fallacies**. In higher education today, teaching and learning crit-

Analogical reasoning

drawing conclusions about an object or phenomenon based on its similarities to something else

Figurative analogy

an analogy where the two things under comparison are not essentially the same

Literal analogy

an analogy where the two things under comparison have sufficient or significant similarities to be compared fairly

Logical fallacies

mistakes in reasoning; erroneous conclusions or statements made from poor inductive or deductive analyses ical thinking skills are a priority, and those skills are one of the characteristics that employers are looking for in applicants (Adams, 2014). The difficult part of this equation is that critical thinking skills mean slightly different things for different people.

Involved in critical thinking are problem-solving and decision-making, the ability to evaluate and critique based on theory and the "knowledge base" (what is known in a particular field), skill in self-reflection, recognition of personal and societal biases, and the ability to use logic and avoid logical fallacies. On the website *Critical Thinking Community*, in an article entitled "Our Concept and Definition of Critical Thinking" (2013), the term is defined this way:

> *Critical thinking is that mode of thinking — about any subject, content, or problem — in which the thinker improves the quality of his or her thinking by skillfully analyzing, assessing, and reconstructing it. Critical thinking is self-directed, self-disciplined, self-monitored, and self-corrective thinking. It presupposes assent to rigorous standards of excellence and mindful command of their use. It entails effective communication and problem-solving abilities, as well as a commitment to overcome our native egocentrism and sociocentrism.*

Critical thinking is a term with a wide range of meaning, one of which is the traditional ability to use formal logic. To do so, you must first understand the two types of reasoning: inductive and deductive.

Inductive reasoning

a type of reasoning in which examples or specific instances are used to supply strong evidence for (though not absolute proof of) the truth of the conclusion; the scientific method

Generalization

a form of inductive reasoning that draws conclusions based on recurring patterns or repeated observations

14.2 – Inductive Reasoning

Inductive reasoning (also called "induction") is probably the form of reasoning we use on a more regular basis. Induction is sometimes referred to as "reasoning from example or specific instance," and indeed, that is a good description. It could also be referred to as "bottom-up" thinking. Inductive reasoning is sometimes called "the scientific method," although you don't have to be a scientist to use it, and use of the word "scientific" gives the impression it is always right and always precise, which it is not. In fact, we are just as likely to use inductive logic incorrectly or vaguely as we are to use it well.

Inductive reasoning happens when we look around at various happenings, objects, behavior, etc., and see patterns. From those patterns we develop conclusions. There are four types of inductive reasoning, based on different kinds of evidence and logical moves or jumps.

Generalization

Generalization is a form of inductive reasoning that draws conclusions based on recurring patterns or repeated observations. Vocabulary.com

(2016) goes one step further to state it is "the process of formulating general concepts by abstracting common properties of instances." To generalize, one must observe multiple instances and find common qualities or behaviors and then make a broad or universal statement about them. For example, if every dog I see chases squirrels, then I would probably generalize that all dogs chase squirrels.

If you go to a certain business and get bad service once, you may not like it. If you go back and get bad treatment again, you probably won't go back again because you have concluded "Business X always treats its customers badly." However, according to the laws of logic, you cannot really say that; you can only say, "In my experience, Business X treats its customers badly" or more precisely, "has treated me badly." Additionally, the word "badly" is imprecise, so to be a valid conclusion to the generalization, badly should be replaced with "rudely," "dishonestly," or "dismissively." The two problems with generalization are over-generalizing (making too big an inductive leap, or jump, from the evidence to the conclusion) and generalizing without enough examples (hasty generalization, also seen in stereotyping).

In the example of the service at Business X, two examples are really not enough to conclude that "Business X treats customers rudely." The conclusion does not pass the logic test for generalization, but pure logic may not influence whether or not you patronize the business again. Logic and personal choice overlap sometimes and separate sometimes. If the business is a restaurant, it could be that there is one particularly rude server at the restaurant, and he happened to wait on you during both of your experiences. It is possible that everyone else gets fantastic service, but your generalization was based on too small a sample.

Of course, one could also make a conclusion that's unrelated to the evidence (called *non sequitur*, discussed in more detail below). If the restaurant the person didn't like had the word "wagon" in its name, and the person concludes all businesses with the word "wagon" in their names treat customers badly, that's a *non sequitur*.

Inductive reasoning through generalization is used in surveys and polls. If a polling organization follows scientific sampling procedures (sample size, ensuring different types of people are involved, etc.), it can conclude that their poll indicates trends in public opinion. Inductive reasoning is also used in science. We will see from the examples below that inductive reasoning does not result in certainty. Inductive conclusions are always open to further evidence, but they are the best conclusions we have now.

For example, if you are a coffee drinker, you might hear news reports at one time that coffee is bad for your health, and then six months later that another study shows coffee has positive effects on your health. Scientific studies are often repeated or conducted in different ways to obtain more and better evidence and make updated conclusions. Consequently, the way to disprove inductive reasoning is to provide contradictory evidence or examples.

Causal reasoning

a form of inductive reasoning that seeks to make cause-effect connections

Causal reasoning

Instead of looking for patterns the way generalization does, **causal reasoning** seeks to make cause-effect connections. Causal reasoning is a form of inductive reasoning we use all the time without even thinking about it. If the street is wet in the morning, you know that it rained based on past experience. Of course, there could be another cause—the city decided to wash the streets early that morning—but your first conclusion would be rain. Because causes and effects can be so multiple and complicated, two tests are used to judge whether the causal reasoning is valid.

Good inductive causal reasoning meets the tests of *directness* and *strength*. The alleged cause must have a *direct* relationship on the effect and the cause must be strong enough to make the effect. If a student fails a test in a class that he studied for, he would need to examine the causes of the failure. He could look back over the experience and suggest the following reasons for the failure:

1. He waited too long to study.
2. He had incomplete notes.
3. He didn't read the textbook fully.
4. He wore a red hoodie when he took the test.
5. He ate pizza from Pizza Heaven the night before.
6. He only slept four hours the night before.
7. The instructor did not do a good job teaching the material.
8. He sat in a different seat to take the test.
9. His favorite football team lost its game on the weekend before.

Which of these causes are direct enough and strong enough to affect his performance on the test? All of them might have had a slight effect on his emotional, physical, or mental state, but all are not strong enough to affect his knowledge of the material if he had studied sufficiently and had good notes to work from. Not having enough sleep could also affect his attention and processes more directly than, say, the pizza or football game. We often consider "causes" such as the color of the hoodie to be superstitions ("I had bad luck because a black cat crossed my path").

Taking a test while sitting in a different seat from the one where you sit in class has actually been researched (Sauffley, Otaka, & Bavaresco, 1985), as has whether sitting in the front or back affects learning (Benedict & Hoag, 2004). (In both cases, the evidence so far says that they do not have an impact, but more research will probably be done.) From the list above, #1-3, #6, and #7 probably have the most direct effect on the test failure. At this point our student would need to face the psychological concept of locus of control, or responsibility—does he believe the failure on the test was mostly his doing, or his instructor's?

Causal reasoning is susceptible to four fallacies: historical fallacy, slippery slope, false cause, and confusing correlation and causation. The first three will be discussed later, but the last is very common, and if you take a psychology or sociology course, you will study correlation and causation well. This video of a Ted Talk will explain the concept in an entertaining manner. Confusing correlation and causation is the same as confusing causal reasoning and sign reasoning, discussed below.

Sign Reasoning

Right now, as one of the authors is writing this chapter, the leaves on the trees are turning brown, the grass does not need to be cut every week, and geese are flying towards Florida. These are all signs of fall in this region. These signs do not make fall happen, and they don't make the other signs—cooler temperatures, for example—happen. All the signs of fall are caused by one thing: the rotation of the earth and its tilt on its axis, which make shorter days, less sunshine, cooler temperatures, and less chlorophyll in the leaves, leading to red and brown colors.

Sign reasoning

a form of inductive reasoning in which conclusions are drawn about phenomena based on events that precede or co-exist with (but not cause) a subsequent event

It is easy to confuse signs and causes. **Sign reasoning**, then, is a form of inductive reasoning in which conclusions are drawn about phenomena based on events that precede or co-exist with, but not cause, a subsequent event. Signs are like the correlation mentioned above under causal reasoning. If someone argues, "In the summer more people eat ice cream, and in the summer there is statistically more crime. Therefore, eating more ice cream causes more crime!" (or "more crime makes people eat more ice cream."), that, of course, would be silly. These are two things that happen at the same time—signs—but they are effects of other things – hot weather, perhaps. If we see one sign, we will see the other. Either way, they are signs or perhaps two different things that just happen to be occurring at the same time, but not causes of one another.

Analogical reasoning

drawing conclusions about an object or phenomenon based on its similarities to something else

Analogical reasoning

As mentioned above, **analogical reasoning** involves comparison. For it to be valid, the two things (schools, states, countries, businesses) must be truly alike in many important ways–essentially alike. Although Harvard University and your college are both institutions of higher education, they are probably not essentially alike in very many ways. They may have different missions, histories, governance, surrounding locations, sizes, clientele, stakeholders, funding sources, funding amounts, etc. So it would be foolish to argue, "Harvard has a law school; therefore, since we are both colleges, my college should have a law school, too." On the other hand, there are colleges that are very similar to your college in all those ways, so comparisons could be valid in those cases.

You have probably heard the phrase, "that is like comparing apples and oranges." When you think about it, though, apples and oranges are more alike than they are different (they are both still fruit, after all). This observation points out the difficulty of analogical reasoning—how similar do the two "things" have to be for there to be a valid analogy? Second, what is the purpose of the analogy? Is it to prove that State College A has a specific program (sports, Greek societies, a theatre major), therefore, College B should have that program, too? Are there other factors to consider? Analogical reasoning is one of the less reliable forms of logic, although it is used frequently.

To summarize, inductive or bottom-up reasoning comes in four varieties, each capable of being used correctly or incorrectly. Remember that inductive reasoning is disproven by counter evidence and its conclusions are always up to revision by new evidence–what is called "tentative," because the conclusions might have to be revised. Also, the conclusions of inductive reasoning should be precisely stated to reflect the evidence.

14.3 – Deductive Reasoning

Deductive reasoning

a type of reasoning in which a conclusion is based on the combination of multiple premises that are generally assumed to be true

The second type of reasoning is called **deductive reasoning**, or deduction, a type of reasoning in which a conclusion is based on the combination of multiple premises that are generally assumed to be true. It has been referred to as "reasoning from principle," which is a good description. It can also be called "top-down" reasoning. However, you should not think of deductive reasoning as the opposite of inductive reasoning. They are two different ways of thinking about evidence.

First, formal deductive reasoning employs the **syllogism**, which is a three-sentence argument composed of a major premise (a generalization or principle that is accepted as true), a minor premise (an example of the major premise), and a conclusion. This conclusion has to be true if the major and minor premise are true; it logically follows from the first two statements. Here are some examples. The most common one you may have seen before.

> *All men are mortal. (Major premise: something everyone already agrees on)*
>
> *Socrates is a man. (Minor premise: an example taken from the major premise.)*
>
> *Socrates is mortal. (Conclusion: the only conclusion that can be drawn from the first two sentences.)*
>
> *Major Premise: All State College students must take COMM 1110.*
>
> *Minor Premise: Brittany is a State College student.*
>
> *Conclusion: Brittany must take COMM 1110.*
>
> *Major Premise: All dogs have fur.*
>
> *Minor Premise: Fifi is a dog.*
>
> *Conclusion: Fifi has fur.*

Syllogism

a three-sentence argument composed of a major premise (a generalization or principle that is accepted as true), a minor premise (and example of the major premise), and a conclusion

Of course, at this point you may have some issues with these examples. First, Socrates is already dead and you did not need a syllogism to know that. The Greek philosopher lived 2,400 years ago! Second, these seem kind of obvious. Third, are there some exceptions to "All State College students must take COMM 1110"? Yes, there are; some transfer students do not, and certificate students do not. Finally, there are breeds of dogs that are hairless. Some people consider them odd-looking, but they do exist. So while it is true that all men are mortal, it is not absolutely and universally true that all State College students must complete COMM 1110 or that all dogs have fur.

Consequently, the first criterion for syllogisms and deductive reasoning is that the premises have to be true for the conclusion to be true, even if the method is right. A right method and untrue premises will not result in a true conclusion. Equally, true premises with a wrong method will also not result in true conclusions. For example:

> *Major premise: All dogs bark.*
>
> *Minor premise: Fifi barks.*
>
> *Conclusion: Fifi is a dog.*

You should notice that the minor premise is stated incorrectly. We know other animals bark, notably seals (although it is hard to think of a seal named "Fifi"). The minor premise would have to read "Fifi is a dog" to arrive at the logical conclusion, "Fifi barks." (Also, there are dog breeds that do not bark.) However, by restating the major premise, you have a different argument and a different variation of deductive reasoning.

> *Major premise: Dogs are the only animals that wag their tails when happy.*
>
> *Minor premise: Fifi wags her tail when happy.*
>
> *Conclusion: Fifi is a dog.*

Enthymeme

a syllogism with one of the premises missing

Another term in deductive reasoning is an **enthymeme**. This odd word refers to a syllogism with one of the premises missing.

> *Major premise: (missing)*
>
> *Minor premise: Daniel Becker is a chemistry major.*
>
> *Conclusion: Daniel Becker will make a good SGA president.*

What is the missing major premise? "Chemistry majors make good SGA presidents." Why? Is there any support for this statement? Deductive reasoning is not designed to present unsupported major premises; its purpose is to go from what is known to what is not known in the absence of direct observation. If it is true that chemistry majors make good SGA presidents, then we could conclude Dan will do a good job in this role. But the premise, which in the enthymeme is left out, is questionable when put up to scrutiny.

> *Major premise: Socialists favor government-run health care.*
>
> *Minor premise: (missing)*
>
> *Conclusion: Candidate Fran Stokes favors government-run health care.*

The missing statement in the minor premise, "Fran Stokes is a socialist," is left out so that the audience can make the connection, even if it is erroneous. Consequently, it is best to avoid enthymemes with audiences and to be mindful of them when used by persuaders. They are mentioned here to make you aware of how commonly they are used as shortcuts. Enthymemes are common in advertising. You may have heard the slogan for Smucker's jams, "With a name like Smucker's, it has to be good."

> *Major premise: Products with odd names are good products. (questionable!)*
>
> *Minor premise: "Smucker's" is an odd name.*
>
> *Conclusion: Smucker's is a good product.*

To conclude, deductive reasoning helps us go from known to unknown and can lead to reliable conclusions if the premises and the method are correct. It has been around since the time of the ancient Greeks. It is not the flipside of inductive but a separate method of logic. While enthymemes are not always errors, you should listen carefully to arguments that use them to be sure that something incorrect is not being assumed or presented.

14.4 – Logical Fallacies

The second part of achieving a logical speech is to avoid logical fallacies. **Logical fallacies** are mistakes in reasoning–getting one of the formulas, inductive or deductive, wrong. There are actually dozens upon dozens of fallacies, some of which have complicated Latin names. This chapter will deal with eighteen of the most common ones that you should know to avoid poor logic in your speech and to become a critical thinker.

False Analogy

A **false analogy** is a fallacy where two things are compared that do not share enough key similarities to be compared fairly. As mentioned before, for analogical reasoning to be valid, the two things being compared must be essentially similar—similar in all the important ways. Two states could be analogous, if they are in the same region, have similar demographics and histories, similar size, and other aspects in common. Georgia is more like Alabama than it is like Hawaii, although both are states. An analogy between the United States and, for example, a tiny European country with a homogeneous population is probably not a valid analogy, although common. Even in the case where the two "things" being compared are similar, you should be careful to support your argument with other evidence.

False analogy

a fallacy where two things are compared that do not share enough (or key) similarities to be compared fairly

False cause

a general fallacy involving causal reasoning, where it is assumed that something that is neither strong or direct enough has caused something else, or something that happened first in time caused something later

False Cause

False cause is a fallacy that assumes that one thing causes another, but there is no logical connection between the two. A cause must be direct and strong enough, not just before or somewhat related to cause the problem. In a false cause fallacy, the alleged cause might not be strong or direct enough. For example, there has been much debate over the causes of the recession in 2008. If someone said, "The exorbitant salaries paid to professional athletes contributed to the recession" that would be the fallacy of false cause. Why? For one thing, the salaries, though large, are an infinitesimal part of the whole economy. Second, those salaries only affect a small number of people. Third, those salaries have nothing to do with housing market or the management of the large car companies, banks, or Wall Street, which had a stronger and more direct effect on the economy as a whole. In general, while we are often tempted to attribute a large societal or historical outcome to just one cause, that is rarely the case in real life.

Slippery slope

a fallacy that assumes that taking a first step will lead to subsequent events that cannot be prevented

Slippery Slope

A **slippery slope** fallacy is a type of false cause which assumes that taking a first step will lead to subsequent events that cannot be prevented. The children's book, *If You Give a Moose a Muffin* is a good example of slippery slope; it tells all the terrible things (from a child's point of view) that will happen, one after another, if a moose is given a muffin. If A happens, then B will happen, then C, then D, then E, F, G and it will get worse and worse and before you know it, we will all be in some sort of ruin. So, don't do A or don't let A happen, because it will inevitably lead to Z, and of course, Z is terrible.

This type of reasoning fails to look at alternate causes or factors that could keep the worst from happening, and often is somewhat silly when A is linked right to Z. A young woman may say to a young man asking her out, "If I go out with you Thursday night, I won't be able to study for my test Friday. Then I will fail the test. Then I will fail the class. Then I will lose my scholarship. Then I will have to drop out of college. Then I will not get the career I want, and I'll be 30 years old still living with my parents, unmarried, unhappy, and no children or career! That's why I just can't go out with you!" Obviously, this young woman has gone out of her way to get out of this date, and she has committed a slippery slope. Additionally, since no one can predict the future, we can never be entirely certain on the direction a given chain of events will lead.

Slippery slope arguments are often used in discussions over emotional and hot button topics such as gun control and physician-assisted suicide. One might argue that "If guns are outlawed, only outlaws will have guns," a bumper sticker you may have seen. This is an example of a slippery slope argument because it is saying that any gun control laws will inevitably lead to no guns being allowed at all in the U.S. and then the inevitable result that only criminals will have guns because they don't obey gun control laws anyway. While it might be true criminals do not care about gun laws, we already have a large number of gun laws and the level of gun ownership is as high as ever.

However, just because an argument is criticized as a slippery slope, that does not mean it is a slippery slope. Sometimes actions do lead to far-reaching but unforeseen events, according to the "law of unintended consequences." We should look below the surface to see if the accusation of slippery slope is true.

For example, in regard to the anti-gun control "bumper sticker," an investigation of the facts will show that gun control laws have been ineffective in many ways since we have more guns than ever now (347 million, according to a website affiliated with the National Rifle Association). However, according to the Brookings Institution, there are

> *"'...about 300 major state and federal laws, and an unknown but shrinking number of local laws'. . . . Rather than trying to base arguments for more or fewer laws on counting up the current total, we would do better to study the impact of the laws we do have." (Vernick & Hepburn, 2003, p. 2).*

Note that in the previous paragraph, two numerical figures are used, both from sources that are not free of bias. The National Rifle Association obviously opposes gun restrictions and does not support the idea that there are too many guns. Their website gives the background to show how that figure was discovered. The Brookings Institution is a "think-tank" (a group of scholars who write about public issues) that advocates gun control. Their article explains how it came to its number of state and federal laws, but admits that it omitted many local laws about carrying or firing guns in public places. So the number is actually higher, by its own admission. The Brookings Institution does not think there are too many laws; it thinks there should be more, or at least better enforced ones. Also, it should be noted that this article is based on data from 1970-1999, so the information may be out of date.

This information about the sources is provided to make a point about possible bias in sources and about critical thinking and reading, or more specifically, reading carefully to understand your sources. Just finding a source that looks pretty good is not enough. You must ask important questions about the way the information is presented. An interesting addition to the debate is found at this link. Although most people have strong opinions about gun control, pro and con, it is a complicated debate that requires, like most societal issues, clear and critical thinking about the evidence.

Hasty Generalization

Hasty generalization

a fallacy that involves making a generalization with too few examples

Making a **hasty generalization** means making a generalization with too few examples. It is so common that we might wonder if there are any legitimate generalizations. One key to generalizations is how the conclusions are "framed" or put into language. The conclusions should be specific and be clear about the limited nature of the sample. Even worse is when the generalization is also applied too hastily to other situations. For example:

> *Premise: Albert Einstein did poorly in math in school.*
>
> *Conclusion: All world-renowned scientists do poorly in math in school.*
>
> *Secondary Conclusion: I did poorly at math in school, so I will become a world-renowned scientist.*

Or this example that college professors hear all the time.

> *Premise: Mark Zuckerberg dropped out of college, invented Facebook, and made billions of dollars.*
>
> *Premise: Bill Gates dropped out of college, started Microsoft, and made billions of dollars.*
>
> *Conclusion: Dropping out of college leads to great financial success.*
>
> *Secondary conclusion: A college degree is unnecessary to great financial success.*

Straw Man

Straw man

a fallacy that shows only the weaker side of an opponent's argument in order to more easily tear it down

A **straw man** fallacy is a fallacy that shows only the weaker side of an opponent's argument in order to tear it down more easily. The term "straw man" brings up the image of a scarecrow, and that is the idea behind the expression. Even a child can beat up a scarecrow; anyone can. Straw man fallacy happens when an opponent in a debate misinterprets or takes a small part of their opponent's position in a debate. Then they blow that misinterpretation or small part out of proportion and make it a major part of the opponent's position. This is often done by ridicule, taking statements out of context, or misquoting.

Politicians, unfortunately, commit the straw man fallacy quite frequently, but they are hardly the only ones. Someone may argue that college professors don't care about students' learning because professors say, "You must read the chapter to understand the material; I can't explain it all to you in class." That would be taking a behavior and making it mean something it doesn't. If someone states, "College A is not as good as College B because the cafeteria food at College A is not as good" that is a pretty weak argument—and making too big of a deal over of a minor thing—for attending one college over another.

Post hoc ergo propter hoc

This Latin phrase means "After the fact, therefore because of the fact." Also called historical fallacy, this one is an error in causal reasoning. Historical fallacy uses progression in time as the reason for causation, but nothing else. In this scenario, A happens, then B happens; therefore A caused B. The fallacy states that because an event takes place first in time, it is the cause of an event that takes place later in time. We know that is not true, but sometimes we act as if it is.

Post hoc ergo propter hoc (historical fallacy)

using progression in time as the reason for causation, but nothing else

Elections often get blamed for everything that happens afterward. It is true that a cause must happen first or before the effect, but it doesn't mean that everything or anything that happens beforehand must be the cause. In the example given earlier, a football team losing its game five days earlier can't be the reason for a student failing a test just because it happened first.

Argument from Silence

Argument from Silence

Making a converse argument from lack of evidence or information about a conclusion

You can't prove something from nothing. If the constitution, legal system, authority, or the evidence is silent on a matter, then that is all you know. You cannot conclude anything about that. "I know ESP is true because no one has ever proven that it isn't true" is not an argument. Here we see the difference between fallacious and false. Fallacious has to do with the reasoning process being incorrect, not with the truth or falseness of the conclusion. If I point to a girl on campus and say, "That girl is Taylor Swift," I am simply stating a falsehood, not committing a fallacy. If I say, "Her name is Taylor Swift, and the reason I know that is because no one has ever told me that her name is not Taylor Swift" (argument from silence), that is a fallacy and a falsehood. (Unless by some odd circumstance her name really *is* Taylor Swift or the singer Taylor Swift frequents your campus!)

Statistical fallacies

There are many ways that statistics can be used unethically, but here we will deal with three. The first type of statistical fallacy is "small sample," the second is "unrepresentative sample," and the third is a variation of appeal to popularity (discussed below). In small sample, an argument is being made from too few examples, so it is essentially hasty generalization. In unrepresentative sample, a conclusion is based on surveys of people who do not represent, or resemble, the ones to whom the conclusion is being applied. If you ever take a poll on a website, it is not "scientific" because it is unrepresentative. Only people who go to that website are participating, and the same people could be voting over and over. In a scientific or representative survey or poll, the pollsters talk to different socio-economic classes, races, ages, and genders and the data-gathering is very carefully performed.

If you go to the president of your college and say, "We need to have a daycare here because 90% of the students say so," but you only polled ten students, that would be small sample. If you say, "I polled 100 students," that would still be small, but better, unless all of them were your friends who attended other colleges in the state. That group would not be representative of the student body. If you polled 300 students but they were all members of the same high school graduating class and the same gender as you, that would also be unrepresentative sample.

In the end, surveys indicate trends in opinions and behaviors, not the future and not the truth. We have lots of polls before the election, but only one poll matters—the official vote on Election Day.

Non Sequitur

Non sequitur

a fallacy where the conclusion does not follow from its premise

Non sequitur is Latin for "it does not follow." It's an all-purpose fallacy for situations where the conclusion sounds good at first but then you realize there is no connection between the premises and the conclusion. If you say to your supervisor, "I need a raise because the price of BMWs went up," that is a *non sequitur*.

Inappropriate Appeal to Authority

There are appropriate appeals to authority, such as when you use sources in your speech who are knowledgeable, experienced, and credible. But not all sources are credible. Some may be knowledgeable about one field but not another. A person with a Nobel Prize in economics is not qualified to talk about medicine, no matter how smart he/she is (the economist could talk about the economic factors of medicine, however). Of course, the most common place we see this is in celebrity endorsements on commercials.

False Dilemma

This one is often referred to as the "either-or" fallacy. When you are given only two options, and more than two options exist, that is false dilemma. Usually in false dilemma, one of the options is undesirable and the other is the one the persuader wants you to take. False dilemma is common. "America: Love it or Leave It." "If you don't buy this furniture today, you'll never get another chance." "Vote for Candidate Y or see our nation destroyed."

False Dilemma

a fallacy that forces listeners to choose between two alternatives when more than two alternatives exist

Appeal to Tradition

Essentially, appeal to tradition is the argument, "We've always done it this way." This fallacy happens when traditional practice is the only reason for continuing a policy. Tradition is a great thing. We do many wonderful things for the sake of tradition, and it makes us feel good. But doing something only because it's always been done a certain way is not an argument. Does it work? Is it cost effective? Is some other approach better? If your college library refused to adopt a computer database of books in favor of the old card catalog because "that's what libraries have done for decades," you would likely argue they need to get with the times. The same would be true if the classrooms all still had only chalkboards instead of computers and projectors and the administration argued that it fit the tradition of classrooms.

Appeal to Tradition

Arguing that traditional practice and long-term history is the only reason for continuing a policy

Bandwagon

This fallacy is also referred to as "appeal to majority" and "appeal to popularity," using the old expression of "get on the bandwagon" to support an idea. Essentially, *bandwagon* is a fallacy that asserts that because something is popular (or seems to be), it is therefore good, correct, or desirable. In a sense it was mentioned before, under statistical fallacies. You've probably heard it or said it many times: "Everybody is doing it." Well, of course, everybody is *not* doing it, it just seems like it from limited observation. And the fact (or perception) that more than 50% of the population is engaging in an activity does not make that a wise activity or right for you.

Bandwagon

a fallacy that assumes that because something is popular, it is therefore good, correct, or desirable

Many times in history over 50% of the population believed or did something that was not good or right, such as believing the earth was the center of the solar system and the sun orbited around the earth. In a democracy we make public policy to some extent based on majority rule, but we also have protections for the minority. This is a wonderful part of our system. It is sometimes foolish to say that a policy is morally right or wrong or wise just because it is supported by 50% of the people. So when you hear a public opinion poll that says, "58% of the population thinks…" keep this in mind. Also, all it means is that 58% of the people on a survey indicated a belief or attitude on a survey, not that the belief or attitude is correct or that it will be the majority opinion in the future.

Red Herring

Red herring

creating a diversion or introducing an irrelevant point to distract someone or get someone off the subject of the argument

This one has an interesting history, and you might want to look it up. A herring is a fish, and it was once used to throw off or distract foxhounds from a particular scent of the fox they were chasing. A **red herring**, then, is creating a diversion or introducing an irrelevant point to distract someone or get someone off the subject of the argument. When a politician in a debate is asked about his stance on immigration, and the candidate responds, "I think we need to focus on reducing the debt. That's the real problem!", he is introducing a red herring to distract from the original topic under discussion. If someone argues, "We should not worry about the needs of people in other countries because we have poor people in the United States," that may sound good on the surface, but it is a red herring *and* a false dilemma (either-or) fallacy. It is possible to address poverty in this country and other countries at the same time.

Ad Hominem

Ad hominem

a fallacy that attacks the person rather than dealing with the real issue in dispute

This Latin term means "argument to the man," and generally refers to a fallacy that attacks the person rather than dealing with the real issue in dispute. A person using **ad hominem** connects a real or perceived flaw in a person's character or behavior to an issue they support, asserting that the flaw in character makes the position on the issue wrong. Obviously, there is no connection. In a sense, *ad hominem* is a type of red herring because it distracts from the real argument. In some cases, the "hidden agenda" is to say that because someone of bad character supports an issue or argument, therefore the issue or argument is not worthy or logical.

A person using *ad hominem* might say, "Climate change is not true. It is supported by advocates such as Congressman Jones, and we all know that Congressman Jones was convicted of fraud last year." This is not to say that Congressman Jones should be re-elected, only that climate change's being true or false is irrelevant to the fraud conviction. Do not confuse *ad hominem* with poor credibility or ethos. A speaker's ethos, based on character or past behavior, does matter. It just doesn't mean that the issues they support are logically or factually wrong.

Ad Misericordium

This Latin term means "appeal to pity" and sometimes that term is used instead of the Latin one. There is nothing wrong with pity and human compassion as an emotional appeal in a persuasive speech; in fact, that is definitely one you might want to use if it is appropriate, such as to solicit donations to a worthwhile charity. However, if the appeal to pity is used to elicit an emotional appeal and cover up a lack of facts and evidence, it is being used as a smokescreen and is deceiving the audience. If a nonprofit organization tried to get donations by wrenching your heartstrings, that emotion may divert your attention from how much of the donation really goes to the "cause." Chapter 3 of this book looked at ethics in public speaking, and intentional use of logical fallacies is a breach of ethics, even if the audience accepts them and does not use critical thinking on its own.

Ad misericordium

inappropriate appeal to pity or emotions to hide lack of facts or argument

Plain Folks

Plain folks is a tactic commonly used in advertising and by politicians. Powerful persons will often try to make themselves appear like the "common man." A man running for Senate may walk around in a campaign ad in a flannel shirt, looking at his farm. (Flannel shirts are popular for politicians, especially in the South.) A businessman of a large corporation may want you to think his company cares about the "little guy" by showing the owner helping on the assembly line. The image that these situations create says, "I'm one of the guys, just like you." There is nothing wrong with wearing a flannel shirt and looking at one's farm, unless the reason is to divert from the real issues.

Guilt by Association

This fallacy is a form of false analogy based on the idea that if two things bear any relationship at all, they are comparable. No one wants to be blamed for something just because she is in the wrong place at the wrong time or happens to bear some resemblance to a guilty person. An example would be if someone argued, "Adolf Hitler was a vegetarian; therefore being a vegetarian is evil." Of course, vegetarianism as a life practice had nothing to do with Hitler's character. Although this is an extreme example, it is not uncommon to hear guilt by association used as a type of *ad hominem* argument. There is actually a fallacy called "reductio ad Hitlerum"—whenever someone dismisses an argument by bringing up Hitler out of nowhere.

There are other fallacies, many of which go by Latin names. You can visit other websites, such as http://www.logicalfallacies.info/ for more types and examples. These eighteen are a good start to helping you discern good reasoning and supplement your critical thinking knowledge and ability.

Conclusion

This chapter took the subject of public speaking to a different level in that it was somewhat more abstract than the other chapters. However, public speakers are responsible for using good reasoning as much as they are responsible to have an organized speech, to analyze the audience, or to practice for effective delivery.

Something to Think About

You cannot hear logical fallacies unless you listen carefully and critically. Keep your ears open to possible uses of fallacies. Are they used in discussion of emotional topics? Are they used to get compliance (such as to buy a product) without allowing the consumer to think about the issues? What else do you notice about them?

Here is a class activity one of the authors has used in the past to teach fallacies. With a small group of classmates, create a "fallacy skit" to perform for the class. Plan and act out a situation where a fallacy is being used, and then be able to explain it to the class. The example under Slippery Slope about the young woman turning down a date actually came from the author's students in a fallacy skit.

Chapter 15: Special Occasion Speaking

Learning Objectives

After reading this chapter, the student will be able to

- Understand the differences between research-based speeches (informative and persuasive) and special occasion speeches;
- Identify the types of special occasion speeches;
- Use language to create emotional and evocative phrases in special occasion speeches;
- Understand the proper techniques for delivering a special occasion speech.

Chapter Preview

15.1 – Understanding Special Occasion Speeches

15.2 – Types of Special Occasion Speeches

15.3 – Special Occasion Language

15.4 – Special Occasion Delivery

15.1 – Understanding Special Occasion Speeches

Often the speaking opportunities life brings our way have nothing to do with specifically informing or persuading an audience; instead, we are commonly asked to speak during special occasions in our lives. Whether you are standing up to give a speech at an awards ceremony or a toast at a wedding, knowing how to deliver speeches in a variety of different contexts is the nature of special occasion speaking. In this chapter, we are going to explore what special occasion speeches are as well as a number of types of special occasion speeches ranging from humorous to somber.

Special Occasion Speech

a speech designed to capture an audience's attention while delivering a message

In broad terms, a **special occasion** speech is a speech designed to address and engage the context and audience's emotions on a specific occasion. Like informative or persuasive speeches, special occasion speeches should communicate a clear message, but the manner of speaking used is typically different. The word "special" in the term "special occasion speeches" is somewhat subjective in that while some speaking occasions truly are special occasions (e.g., a toast at a wedding, an acceptance speech at an awards banquet, a eulogy for a loved one), they can also be given at more mundane events, such as the hundreds of public relations speeches that big companies give every day. The goal of a special occasion speech is ultimately to stir an audience's emotions and make them feel a certain way in response to the situation or occasion.

Of all the types of speeches we are most likely to have to give during our lives, many of them will fall into the special occasion category. These often include speeches that are designed to inspire or motivate an audience to do something. These are, however, different from a traditional persuasive speech. Let's say you're the coach of your child's Little League team or a project leader at your work. In both cases you might find yourself delivering a speech to motivate and inspire your teams to do their best. You can imagine how giving a motivational speech like that would be different from a traditional persuasive speech, such as focusing on why a group of 50-somethings should change their investment strategy or a group of your peers to vote for a certain candidate for Student Senate.

To help us think through how to be effective in delivering special occasion speeches, let's look at four key ingredients: preparation, adaptation to the occasion, adaptation to the audience, and mindfulness about the time.

Be Prepared

First, and foremost, the biggest mistake you can make when standing to deliver a special occasion speech is to underprepare or simply not prepare at all. We've stressed the need for preparation throughout this text, so just because you're giving a wedding toast or a eulogy doesn't mean you shouldn't think through the speech before you stand up and speak out. If the situation is impromptu, even jotting some basic notes on a napkin is better than not having any plan for what you are going to say.

Adapt to the Occasion

Not all content is appropriate for all occasions. If you are asked to deliver a speech commemorating the first anniversary of a tragic event, then obviously using humor wouldn't be appropriate. But some decisions about adapting to the occasion are less obvious. Consider the following examples:

- You are the maid of honor giving a toast at the wedding of your younger sister.
- You are receiving a Most Valuable Player award in your favorite sport.
- You are a sales representative speaking to a group of clients after a mistake has been discovered.
- You are a cancer survivor speaking at a high school student assembly.
- You are giving an after-dinner speech to the members of your fraternity.

How might you adapt your message and speaking style to successfully convey your message to these various audiences?

Remember that being a competent speaker is about being both personally effective and socially appropriate. Different occasions will call for different levels of social appropriateness. One of the biggest mistakes speakers can make is to deliver one generic speech to different groups without adapting the speech to the specific occasion. In fact, professional speakers always make sure that their speeches are tailored for different occasions by getting information about the occasion from their hosts. When we tailor speeches for special occasions, people are more likely to remember those speeches than if we give a generic speech.

Adapt to Your Audience

Once again, we cannot stress the importance of audience adaptation enough in this text. Different audiences will respond differently to speech material, so the more you know about your audience, the more likely you'll succeed in your speech. One of our coauthors was once at a conference for teachers of public speaking. The keynote speaker stood and delivered a speech on the importance of public speaking. While the speaker was good and funny, the speech really fell flat. The keynote speaker basically told the public speaking teachers that they should take public speaking courses because public speaking is important. Right speech, wrong audience!

Be Mindful of the Time

The last major consideration for delivering special occasion speeches successfully is to be mindful of your time. Different speech situations have their own conventions and rules with regard to time. Acceptance speeches and toasts, for example, should be relatively short (typically under two minutes). A speech of introduction should be *extremely* brief—just long enough to tell the audience what they need to know about the person being introduced in a style that prepares them to appreciate that person's remarks. In contrast, commencement speeches, eulogies, and speeches to commemorate events can run ten to twenty minutes in length, depending on the context.

It's also important to recognize that audiences on different occasions will expect speeches of various lengths. For example, although it's true that graduation commencement speakers generally speak for ten to twenty minutes, the closer that speaker heads toward twenty minutes the more fidgety the audience becomes. To hold the audience's attention, a commencement speaker would do well to make the closing minutes of the speech the most engaging and inspiring portion of the speech. If you're not sure about the expected time frame for a speech, ask the person who has invited you to speak.

15.2 – Types of Special Occasion Speeches

Unlike the informative and persuasive speeches you were required to give, special occasion speeches are much broader and allow for a wider range of topics, events, and approaches to be employed. However, while the following list of special occasion speeches is long, your instructor will have specific types of special occasion speeches that you will be allowed (or required) to do for class. Since you are likely to give many special occasion speeches in your life, we want to cover everything you might need to know to give a good one.

Speeches of Introduction

The first type of special occasion speech is the **speech of introduction**, which is a mini-speech given by the host of a ceremony that introduces another speaker and their speech. Few things are worse than when the introducer of a speaker stands up and says, "This is Wyatt Ford. He's going to talk about stress." While we did learn the speaker's name and the topic, the introduction falls flat. Audiences won't be the least bit excited about listening to Wyatt's speech.

Speech of introduction

a mini-speech given by the host of a ceremony that introduces another speaker and his or her speech

Just like any other speech, a speech of introduction should be a complete speech and have a clear introduction, body, and conclusion—and you should try to do it all in under two minutes. This brings up another "few things are worse" scenario: an introductory speaker who rambles on for too long or who talks about himself or herself instead of focusing on the person being introduced.

For an introduction, think of a hook that will make your audience interested in the upcoming speaker. Did you read a news article related to the speaker's topic? Have you been impressed by a presentation you've heard the speaker give in the past? You need to find something that can grab the audience's attention and make them excited about hearing the main speaker.

The body of your speech of introduction should be devoted to telling the audience about the speaker's topic, why the speaker is qualified, and why the audience should listen (notice we now have our three main points). First, tell your audience in general terms about the overarching topic of the speech. Most of the time as an introducer, you'll only have a speech title and maybe a paragraph of information to help guide this part of your speech. That's all right. You don't need to know all the ins and outs of the main speaker's speech; you just need to know enough to whet the audience's appetite. Next, you need to tell the audience why the speaker is a credible presenter on the topic. Has the speaker written books or articles on the subject? Has the speaker had special life events that make him or her qualified? Lastly, you need to briefly explain to the audience why they should care about the upcoming speech. The outline can be adjusted; for example, you can give the biographical information first, but these three areas should be covered.

The final part of a good introduction is the conclusion, which is generally designed to welcome the speaker to the platform. Many introducers will conclude by saying something like, "I am looking forward to hearing how Wyatt Ford's advice and wisdom can help all of us today, so please join me in welcoming Dr. Wyatt Ford." At this point, you as the person introducing the speaker are "handing off" the speaking duties to someone else, so it is not uncommon to end your speech of introduction by clapping as the speaker comes on stage or shaking the speaker's hand.

Speeches of Presentation

The second type of special occasion speech is the **speech of presentation**. A speech of presentation is a brief speech given to accompany a prize or honor. Speeches of presentation can be as simple as saying, "This year's recipient of the Lavache Public Speaking prize is Ryann Curley," or could last up to five minutes as the speaker explains why the honoree was chosen for the award. An interesting example of a speech presenting an award is this [one by Zoe Saldana for J.J. Abrams]https://www.youtube.com/watch?v=x03cGSszr8Q).

Speech of presentation

a brief speech given to accompany a prize or honor

When preparing a speech of presentation, it's always important to ask how long the speech should be. Once you know the time limit, then you can set out to create the speech itself. First, you should explain what the award or honor is and why the presentation is important. Second, you can explain what the recipient has accomplished in order for the award to be bestowed. Did the person win a race? Did the person write an important piece of literature? Did the person mediate conflict? Whatever the recipient has done, you need to clearly highlight their work. Lastly, if the race or competition was conducted in a public forum and numerous people didn't win, you may want to recognize those people for their efforts as well. While you don't want to steal the show away from winner, you may want to highlight the work of the other competitors or nominees.

Speeches of Acceptance

Speech of acceptance

a speech given by the recipient of a prize or honor

The complement to a speech of presentation is the **speech of acceptance**. The speech of acceptance is a speech given by the recipient of a prize or honor. There are three typical components of a speech of acceptance: 1) thank the givers of the award or honor, 2) thank those who helped you achieve your goal, and 3) put the award or honor into perspective. First, you want to thank the people who have given you the award or honor and possibly those who voted for you. We see this done every year during the Oscars, "First, I'd like to thank the Academy and all the Academy voters."

Second, you want to give credit to those who helped you achieve the award or honor. No person accomplishes things in life completely on their own. We all have family members, friends, and colleagues who support us and help us achieve what we do in life, and a speech of acceptance is a great time to graciously recognize those individuals. Lastly, put the award in perspective. Tell the people listening to your speech why the award is meaningful to you. If you know you are up for an award, the odds of your winning are high. In order to avoid blubbering through an acceptance speech, have one ready. A good rule to remember is: Be thankful, be gracious, be short.

Speeches of Dedication

Speech of dedication

a speech delivered to mark the unveiling, opening, or acknowledging of some landmark or structure

A fourth special occasion speech is the **speech of dedication**. A speech of dedication is delivered when a new store opens, a building is named after someone, a plaque is placed on a wall, a new library is completed, and so on. These speeches are designed to highlight the importance of the project and possibly those to whom the project has been dedicated.

When preparing a speech of dedication, start by explaining how you are involved in the dedication and/or who is being honored in the dedication. If the person to whom the dedication is being made is a relative, tell the audience about your relationship and your relative's accomplishments. Second, you want to explain what is being dedicated. If the dedication is a new building or a pre-existing building, you want to explain the importance of the structure. You should then explain who was involved in the project.

If the project is a new structure, talk about the people who built the structure or designed it. If the project is a pre-existing structure, talk about the people who put together and decided on the dedication. Lastly, explain why the structure is important for the community in which it is located. If the dedication is for a new store, talk about how the store will bring in new jobs and new shopping opportunities. If the dedication is for a new wing of a hospital, talk about how patients will be served and the advances in medicine the new wing will provide the community.

Toasts

Toast

a speech designed to congratulate, appreciate, or remember

At one time or another, almost everyone is going to be asked to deliver a toast. A **toast** is a speech designed to congratulate, appreciate, or remember and, of course, involves glasses of (usually) an alcoholic drink. First, toasts can be delivered for the purpose of congratulating someone for an honor, a new job, or getting married. You can also toast someone to show your appreciation for something he or she has done. Lastly, we toast people to remember them and what they have accomplished.

When preparing a toast, the first goal is always to keep your remarks brief. Toasts are generally given during the middle of some kind of festivities (e.g., wedding, retirement party, farewell party), and you don't want your toast to take away from those festivities for too long. Second, the goal of a toast is to focus attention on the person or persons being toasted—not on the speaker.

As such, while you are speaking, you need to focus your attention toward the people being toasted, both by physically looking at them and by keeping your message about them. You should also avoid any inside jokes between you and the people being toasted because toasts are public and should be accessible for everyone who hears them. To conclude a toast, simply say something like, "Please join me in recognizing Gina for her achievement" and lift your glass. When you lift your glass, this will signal to others to do the same and then you can all take a drink, which is the end of your speech.

Roast

a humorous speech designed to both praise and good-naturedly insult a person being honored

Roasts

A **roast** is a very interesting and peculiar speech because it is designed to both praise and good-naturedly insult a person being honored. Because of this combination of purposes, it is not hard to argue that the roast is probably a challenging type of speeches to write given the difficult task of simultaneously praising and insulting the person. Generally, roasts are given at the conclusion of a banquet in honor of someone's life achievements. The television channel *Comedy Central* has been conducting roasts of various celebrities for a few years, and if you've ever watched one, you know that the "roasters" say some harsh things about the "roastees" even though they are friends.

During a roast, the roaster will stand behind a lectern while the roastee is seated somewhere where he or she is clearly on display for the audience to see, thus allowing the audience to take in his or her reactions. Since half the fun of a good roast is watching the roastee's reactions during the roast, it's important to have the roastee clearly visible to the audience.

How does one prepare for a roast? First, you want to really think about the person who is being roasted. Does he or she have any strange habits or amusing stories in their past that you can discuss? When you think through these questions, you want to make sure that you cross anything off your list that is truly private information or will really hurt the person. The goal of a roast is to poke at him, not massacre him.

Second, when selecting which aspects to poke fun at, you need to make sure that the items you choose are widely known by your audience. Roasts work when the majority of people in the audience can relate to the jokes being made. If you have an inside joke with the roastee, bringing it up during roast may be great fun for the two of you, but it will leave your audience unimpressed. Lastly, end on a positive note. While the jokes are definitely the fun part of a roast, you should leave the roastee and the audience knowing that you truly do care about and appreciate the person.

Eulogy

a speech given in honor of someone who has died

Eulogies

A **eulogy** is a speech given in honor of someone who has died (Don't confuse "eulogy" with "elegy," a poem or song of mourning). Not to sound depressing, but since everyone who is alive will someday die, the chance of your being asked to give a eulogy someday for a friend or family member is significant. However, when the time comes to deliver a eulogy, it's good to know what you're doing and to adequately prepare your remarks.

When preparing a eulogy, first you need to know as much information about the deceased as possible. The more information you have about the person, the more personal you can make the eulogy. While you can rely on your own information if you were close to the deceased, it is always a good idea to ask friends and relatives of the deceased for their memories, as these may add important facets that may not have occurred to you. Of course, if you were not very close to the deceased, you will need to ask friends and family for information. Second, although eulogies are delivered on the serious and sad occasion of a funeral or memorial service for the deceased, it is very helpful to look for at least one point to be lighter or humorous. In some cultures, in fact, the friends and family attending the funeral expect the eulogy to be highly entertaining and amusing.

Take, for example, Tom Arnold's eulogy of *Saturday Night Live* actor Chris Farley. During his speech at Farley's funeral, Arnold noted, "Chris was concerned about his size, and so he made sure that all of us who knew him well saw him naked at least once" (Glionna, 1998). Picturing the heavy-set comedian naked surely brought some humor to the somber proceedings, but Arnold knew Farley (and his audience) well enough to know that the story would be appropriate.

Knowing the deceased and the audience is vital when deciding on the type and amount of humor to use in a eulogy. It's doubtful statements like Tom Arnold's would fit many eulogies. But it would be appropriate to tell a funny story about Uncle Joe's love for his rattletrap car or Aunt Mary's love of tacky Christmas sweaters. Ultimately, the goal of the humor or lighter aspects of a eulogy is to relieve the tension that is created by the serious nature of the occasion.

If you are ever asked to give a eulogy, that means you were probably close to the deceased and are experiencing shock, sadness, and disbelief at your loved one's passing. The last thing that you will want to do (or be in a mental state to do) is figure out how to structure your eulogy. To that end, here are three parts of a eulogy (i.e. main points) you can use to write one without worrying about being original with structure or organizational patterns: praise, lament, and consolation.

Praise

The first thing you want to do when remembering someone who has passed away is remind the audience what made that person so special. So you will want to praise them and their accomplishments. This can include notable achievements (being an award winner; helping with charities), personal qualities ("she was always willing to listen to your problems and help in any way she could"), or anecdotes and stories (being a great mother; how she drove to college to visit you when you were homesick).

Lament

> **Lament**
>
> to express grief or sorrow

The second thing you want to do in a eulogy is to lament the loss. To **lament** means to express grief or sorrow, which is what everyone at a funeral has gathered to do. You will want to acknowledge that everyone is sad and that the deceased's passing will be difficult to get through. Here you might mention all the things that will no longer happen as a result of the death. "Now that Grandpa is gone, there won't be any more Sunday dinners where he cooks chicken on the grill or bakes his famous macaroni and cheese."

Console

> **Console**
>
> to offer comfort in a time of grief

The final step (or main point) in a eulogy is to **console** the audience, or to offer comfort in a time of grief. What you must remember (and many people often forget) is that a eulogy is not a speech for the person who has died; it is a speech for the people who are still living to try to help them deal with the loss. You will want to end your eulogy on a positive note. Offer some hope that someday, things will get better. If the deceased was a religious person, this is where you might want to incorporate elements of that belief system. Some examples would include ideas like:

> *"Jim has gone home to be with the Lord and is looking down on us fondly today."*
>
> *"We may miss Aunt Linda deeply, but our memories of her will live on forever, and her impact on this world will not soon be forgotten."*

Using the Praise-Lament-Console format for eulogies gives you a simple system where you can fill in the sections with 1) why was the person good, 2) why you will miss him or her, and 3) how you and the audience will get through this loss. It sometimes also helps to think of the three points in terms of Past-Present-Future: you will praise the deceased for what he did when he was alive (the past), lament the loss you are feeling now (the present), and console your audience by letting them know that things will be all right (the future).

With regard to a eulogy you might give in class, you generally have two options for how to proceed: you can eulogize a real person who has passed away, or you can eulogize a fictional character (if your instructor permits that). If you give a eulogy in class on someone in your life who has actually passed away, be aware that it is very common for students to become emotional and have difficulty giving their speech. Even though you may have been fine practicing at home and feel good about giving it, the emotional impact of speaking about a deceased loved one in front of others can be surprisingly powerful. Conversely, if you give a eulogy on a fictional character, you must treat your classroom assignment eulogy as you would a real eulogy. You wouldn't make fun of or trivialize someone's life at an actual funeral, so don't do that in your eulogy for a serious speech assignment either.

Speeches of Farewell

A **speech of farewell** allows someone to say good-bye to one part of his or her life as he or she is moving on to the next part of life. Maybe you've accepted a new job and are leaving your current job, or you're graduating from college and entering the work force. Periods of transition are often marked by speeches of farewell. When preparing a speech of farewell, the goal should be to thank the people in your current position and let them know how much you appreciate them as you make the move to your next position in life. Second, you want to express to your audience how much the experience has meant to you. A farewell speech is a time to commemorate and think about the good times you've had. As such, you should avoid negativity during this speech. Lastly, you want to make sure that you end on a high note.

Speech of farewell

a speech allowing someone to say good-bye to one part of his or her life as he or she is moving on to the next part of life

Speeches for Commencements

A **speech of commencement** (or, as it is more commonly known, a "commencement speech") is designed to recognize and celebrate the achievements of a graduating class or other group of people. These typically take place at graduation ceremonies. Nearly every one of us has sat through commencement speeches at some point in our lives. And if you're like us, you've heard good ones and bad ones. Numerous celebrities and politicians have been asked to deliver commencement speeches at colleges and universities. A famous and well-thought-out commencement speech was given by famed Harry Potter author J. K. Rowling at Harvard University in 2008 (found at http://www.youtube.com/watch?v=nkREt4ZB-ck). Rowling's speech has the perfect balance of humor and inspiration, which are two of the main ingredients of a great commencement speech.

Speech of commencement

a speech designed to recognize and celebrate the achievements of a graduating class or other group of people

If you're ever asked to deliver a commencement speech, there are some key points to think through when deciding on your speech's content.

- If there is a specific theme for the graduation, make sure that your commencement speech addresses that theme. If there is no specific theme, come up with one for your speech. Some common commencement speech themes are commitment, competitiveness, competence, confidence, decision making, discipline, ethics, failure (and overcoming failure), faith, generosity, integrity, involvement, leadership, learning, persistence, personal improvement, professionalism, reality, responsibility, and self-respect.
- Talk about your life and how graduates can learn from your experiences to avoid pitfalls or take advantages of life. How can your life inspire the graduates in their future endeavors?
- Make the speech appropriately humorous. Commencement speeches should be entertaining and make an audience laugh to some extent.
- Be brief! Nothing is more painful than a commencement speaker who drones on and on. Remember, the graduates are there to get their diplomas; their families are there to watch the graduates walk across the stage.
- Remember, while you may be the speaker, you've been asked to impart wisdom and advice for the people graduating and moving on with their lives, so keep it focused on *them*.
- Place the commencement speech into the broader context of the graduates' lives. Show the graduates how the advice and wisdom you are offering can be utilized to make their own lives better.

Overall, it's important to make sure that you have fun when delivering a commencement speech. Remember, it's a huge honor and responsibility to be asked to deliver a commencement speech, so take the time to really think through and prepare your speech.

After-Dinner Speeches

After-dinner speech

a humorous speech that makes a serious point

After-dinner speeches are humorous speeches that make a serious point. These speeches get their name from the fact that they historically follow a meal of some kind. After-dinner speakers are generally asked to speak (or hired to speak) because they have the ability both to speak effectively and to make people laugh. First and foremost, after-dinner speeches are speeches and not stand-up comedy routines. All the basic conventions of public speaking previously discussed in this text apply to after-dinner speeches, but the overarching goal of these speeches is to be entertaining and to create an atmosphere of amusement.

After-dinner speaking is an extremely difficult type of speaking to do well because it is an entertaining speech that depends on the successful delivery of humor. People train for years to develop comic timing, or the verbal and nonverbal delivery used to enhance the comedic value of a message. But after-dinner speaking is difficult, not impossible. What follows is the method we recommend for developing a successful after-dinner speech.

First, use all that you have learned about informative or persuasive speeches to prepare a real informative or persuasive speech roughly two-thirds the length of what the final speech will become. That is, if you're going to be giving a ten-minute speech, then your "real" informative or persuasive speech should be six or seven minutes in length. This is the "serious message" portion of the speech where you will try to make a point of educating your audience.

Next, go back through the speech and look for opportunities to insert humorous remarks. Once you've looked through your speech and examined places for verbal humor, think about any physical humor or props that would enhance your speech. Physical humor is great if you can pull it off without being self-conscious. One of the biggest mistakes any humorist makes is to become too aware of what his or her body is doing because it's then harder to be free and funny. As for props, after-dinner speakers have been known to use everything from oversized inflatable baseball bats to rubber clown noses. The goal for a funny prop is that it adds to the humor of the speech without distracting from its message.

Last, and probably most important, try the humor out on real, live people. This is important for three reasons. First, the success of humor depends heavily on delivery, and especially timing in delivery. You will need practice to polish your delivery so that your humor comes across. If you can't make it through one of your jokes without cracking up, you will need to either incorporate the self-crackup into your delivery or forgo using that joke.

Second, just because you find something unbelievably funny in your head doesn't mean that it will make anyone else laugh. Often, humor that we have written down on paper just doesn't translate when orally presented. You may have a humorous story that you love reading on paper, but find that it just seems to drone on once you start telling it out loud. Furthermore, remember there is a difference between written and verbal language, and this also translates to how humor is interpreted. Third, you need to make sure the humor you choose will be appropriate for a specific audience. What one audience finds funny another may find offensive. Humor is the double-edged sword of public speaking. On one side, it is an amazing and powerful speaking tool, but on the other side, few things will alienate an audience more than offensive humor. If you're ever uncertain about whether a piece of humor will offend your audience, don't use it.

So you may now be asking, "What kind of topics are serious that I can joke about?" The answer to that, like the answer to most everything else in the book, is dependent on your audience and the speaking situation, which is to say any topic will work, while at the same time you need to be very careful about how you choose your topic.

Take, for example, the experience one of your authors had while he was attending a large university. One of the major problems that any large university faces is parking: the ratio of parking spaces to students at some of these schools can be 1:7 (one parking space for every seven students). In addressing this topic at a banquet, a student gave an after- dinner speech that addressed the problem of the lack of student parking. To do so, he camouflaged his speech as a faux-eulogy (fake eulogy) for the yellow and black board on the parking lot gates (see Image 15.1) that was constantly and consistently driven through by students wanting to access restricted parking. The student personified the board by noting how well it had done its job and lamented that it would never get to see its little toothpick children grow up to guard the White House. But underneath the humor incorporated into the speech was a serious message: this wouldn't keep happening if adequate parking was provided for students on campus.

Motivational Speeches

Motivational speech

a speech designed not only to make an audience experience emotional arousal (fear, sadness, joy, excitement) but also to motivate the audience to do something with that emotional arousal

A **motivational speech** is designed not only to make an audience experience emotional arousal (fear, sadness, joy, excitement) but also to motivate the audience to do something with that emotional arousal. Whereas a traditional persuasive speech may want listeners to purchase product X or agree with idea Y, a motivational speech helps to inspire people in a broader fashion, often without a clearly articulated end result in mind. As such, motivational speaking is a highly specialized form of persuasive speaking commonly delivered in schools, businesses, religious houses of worship, and club or group contexts. *The Toastmasters International Guide to*

Successful Speaking (Slutsky & Aun, 1997) lists four types of motivational speeches: hero, survivor, religious, and success.

The **hero speech** is a motivational speech given by someone who is considered a hero in society (e.g., military speakers, political figures, and professional athletes). Just type "motivational speech" into YouTube and you'll find many motivational speeches given by individuals who can be considered heroes or role models.

The **survivor speech** is a speech given by someone who has survived a personal tragedy or who has faced and overcome serious adversity. In the following clip, cancer survivor Becky M. Olsen discusses being a cancer survivor (http://www.youtube.com/watch?v=zuo1u_C9_3g). Becky Olsen goes all over the country talking with and motivating cancer survivors to beat the odds.

The **religious speech** is fairly self-explanatory; it is designed to incorporate religious ideals into a motivational package to inspire an audience into thinking about or changing aspects of their religious lives. The final type of motivational speech is the **success speech**, which is given by someone who has succeeded in some aspect of life and is giving back by telling others how they too can be successful.

Hero speech

a motivational speech given by someone who is considered a hero in society

Survivor speech

a speech given by someone who has survived a personal tragedy or who has faced and overcame serious adversity

Religious speech

a speech designed to incorporate religious ideals into a motivational package to inspire an audience into thinking about or changing aspects of their religious lives

Success speech

a speech given by someone who has succeeded in some aspect of life and is giving back by telling others how they too can be successful

Summary

As stated at the beginning of this section, you will almost certainly be limited by your professor with regards to which of these types of speeches you can give for your special occasion speech in class, but it is not unrealistic to think that you will be called upon at various points in your life to give one or more of these speeches. Knowing the types and basic structures will help when those moments arise.

15.3 – Special Occasion Language

Special occasion speaking is so firmly rooted in the use of good language that it makes sense to address it here, drawing from concepts in Chapter 10. More than any other category of speech, the special occasion speech is arguably one where the majority of your preparation time will be specifically allocated towards the words you choose. This isn't to say you shouldn't have used good language in your informative and persuasive speeches, but that the emphasis shifts slightly in a special occasion speech.

For example, for your informative and persuasive speeches you were required to conduct research and cite your sources in a bibliography or references/works cited page, which took you some time to look up and format. In most cases, that will not be necessary in a special occasion speech, although there may be reasons to consult sources or other persons for information in crafting your speech. So for special occasion speeches, there is a trade-off. The time you *don't* spend doing research is now going to be reallocated towards crafting emotional and evocative phrases that convey the sentiment your speech is meant to impart.

The important thing to remember about using language effectively is that we are not talking about using big words just to sound smart. Do not touch a thesaurus! Good language isn't about trying to impress us with fancy words. It's about taking the words you are already comfortable and familiar with and putting them in the best possible order. Consider the following example from the then-president of the Ohio State University, Gordon Gee, giving a commencement address at Florida State University in 1997:

> *As you look back on your years at Florida State I hope you remember many good things that have happened. These experiences are, for the most part, events of the mind. The memories, ladies and gentlemen, however, are treasures of the heart.*

Notice three things about his use of language: first, he doesn't try to use any fancy words, which he certainly could if he wanted to. Every word in this portion of his speech is one that all of us knew by the time we left elementary school, so again, don't mistake good language for big words. Using a five-syllable word when a two-syllable word will work just as well often means a speaker is trying too hard to sound smart. And given that the use of those big words often comes off sounding awkward or inappropriate, you're better off just sticking with what you know.

Second, notice how he uses those basic words to evoke emotion and wonderment. Putting the words you know into the best possible order, when done well, will make your speech sound extremely eloquent and emotional. Third, he uses parallelism in this brief snippet, one of the rhetorical techniques discussed in Chapter 10. The use of "events of the mind" and "treasures of the heart" to compare what is truly important about the college experience is powerful. Indeed, Gee's commencement address is full of various rhetorical devices, with the twelve-minute speech also containing alliteration, assonance, and antithesis.

15.4 – Special Occasion Delivery

Just as the language for special occasion speaking is slightly different, so too are the ways in which you will want to deliver your speech. First and foremost, since you will be spending so much time crafting the perfect language to use and putting your words in the right order, it is imperative that you say exactly what you have written; otherwise, what was the point? To that end, your delivery for a special occasion speech will skew slightly more in favor of manuscript speaking discussed in Chapter 11. While it is still vital to establish eye contact with your audience and to not sound like you are reading, it is also important to get the words exactly right.

You will need to practice your special occasion speech as much as or even more than you did for your informative or persuasive speeches. You need to know what you are going to say and feel comfortable knowing what is coming next. This is not to say you should have your speech memorized, but you need to be able to take your eyes off the page in order to establish and maintain a rapport with your audience, a vital element in special occasion speaking because of the emotional component at the core of these speeches. Knowing your speech will also allow you to counteract the flow of adrenaline into your system, something particularly important given that special occasion speeches tend to be very emotional, not just for the audience, but for you as well.

Basically, knowing your speech well allows you to incorporate the emotion that a special occasion speech is meant to convey, something that is hard to do when you read the entirety of your speech. In this way your audience will sense the pride you feel for a graduating class during a commencement speech, the sorrow you feel for the deceased during a eulogy, or the gratitude you have when accepting an award.

Conclusion

Special occasion speaking is the most varied type of speaking to cover; however, there are some general rules to keep in mind regardless of what type you are engaged in. Remember that using good, evocative language is key, and that it is important that you deliver your speech in a way that both conveys the proper emotion for the occasion as well as allows you to give the speech exactly as you wrote it.

Sample Outline: Commemorative (Tribute) Speech on Simone Biles

By Kellie Barnes

Specific Purpose: To inspire my audience with the story of Simone Biles.

Introduction: "I'm not the next Usain Bolt or Michael Phelps. I'm the first Simone Biles!" Said Simone, and boy did she earn that kind of recognition! Some of you might hear that name and think of a random gymnast and some of you may hear that name and not know who it is at all; but today, before this class is over, I am going to make sure each and every one of you remember just how great she is and why she deserves to be recognized.

Thesis: A person whom I admire over all other athletes is Simone Biles.

Preview: Simone is special in my eyes because she has overcome some big challenges in her life to get to where she is today. Not only is she a three-time gymnastics champion, but she made history while doing it.

I. Simone overcame an extremely rough childhood in Columbus, Ohio, as both her mother and father were struggling with substance abuse.

A. Simone's grandparents took her and her siblings under their wings.
B. Soon her grandparents were able to adopt all of the grandchildren at a fairly young age.
C. Although Simone didn't have the best relationship with her mom as a young child, she had plenty of women to step up in her life to fill that gap.
    1. She had a grandmother who was basically "Mom" to her.
    2. She has also had the same gymnastics coach since she was 11 years old.

Transition: Although Simone had a rather disheartening childhood, she has emerged to be one of the best in her sport.

II. In her teens and standing at 4 foot 8 inches, Simone made a tremendous name for herself in the gymnastics world. These are just a few of her accomplishments.

A. Simone was the first female ever to win three worldwide all-around titles.
    1. She has the most World Championship gold medals won by a female gymnast in history with ten.
    2. She is the most decorated World Championship American gymnast with 14 total medals (10 gold, two silver, two bronze).
B. She became the Olympic Gold medalist in vault, floor, Individual and Team all-around and Bronze medalist on Beam at 2016 Rio de Janeiro Olympics.
C. At just 19 years old, she became the most decorated female gymnast in America.
    1. Right behind her the whole time stood her amazing family and support system.
    2. She is the first African American to become an all-around world champ.
D. Consequently, she has received many media awards and much attention.
    1. She was named one of the Most Influential People in the World list by TIME magazine.
    2. She was named Associated Press Female Athlete of the Year 2016.

Transition: Simone was so incredibly grateful that she had people to take her in and support her through all of her success she tried her best to do the same for others who were in need.

III. Simone started an amazing charity for foster kids as a way for her to give back.

A. Founded in 2015, Mattress Firm Foster Kids is now effective in 40 states nationwide.
B. "This is such a personal cause for me because I know first-hand what it is like to be in foster care, the struggles and all," says Simone.
C. This cause has given back more than 610,000 items, such as clothes and school supplies, to foster kids and their families.

Conclusion: As I sit back and look at the life of Simone Biles I'm amazed with all that she has done in such a short amount of time. At 20 years old she had given back to those in need, rose above many tough challenges in her life, and amongst all of that she is having the time of her life on the mat, and earning medals and honors while doing so. "I'm out here to prove what I'm capable of" said Simone and in my eyes, she is doing just that.

Appendix A: Cultural Diversity in Public Speaking

It goes without saying that the United States is becoming more and more diverse. The millennial generation, those born between 1980 and 2000, are described the most diverse generation in American history. Forty-three percent are "non-white" due, in part, to increased immigration from Asia and Latin America in the recent past (Lilley, 2014). Even more, news stories and research indicate that the majority in the U.S. is not White, male, Protestant, and middle class, but multi-racial and ethnic, of different religions, 51% female, and of varying socio-economic groups.

Some issues related to the U.S.'s growing diversity were addressed in Chapter 2. In this appendix, we will look at how diversity can be a help and sometimes a challenge to a speaker.

Benefits and Challenges

The first way that diversity can be a help is if the speaker himself or herself has been exposed to diverse groups of people. Diversity should also be understood as not just ethnic or racial, although those tend to be in the forefront of many minds. Diversity of thought is often a more important type of diversity than what might appear on the surface. Your audience may "look" and "sound" like you, but have a completely different world view.

However, diversity can be a challenge because the more diverse an audience, the harder audience analysis and accommodating one's speech to the audience become. Also, one must be sure that he or she truly understands the diversity of a group. For example, it is assumed that all Arabic speakers are Muslims; however, persons of Lebanese and Palestinian background may be of a Christian faith. Likewise, many erroneously equate Muslims with Arab speakers and people of Arabic background, but the larges Muslim majority country is Indonesia. As mentioned in Chapter 2, "Latino" is a broad term that involves many distinct cultures that often observe or utilize very different customs, holidays, political views, foods, and practices. The historical experience of African-Americans is not that of Afro-Caribbeans. A white person from South Africa considers herself "African," although we in the U.S. might scratch our heads at that because of how we traditionally think of "African."

The more one can study cross-cultural communication issues, the more sensitive one can become. It is, of course, next to impossible to know every culture intimately; some of us are still working on learning our own! What one should recognize is the basic ways that cultures are categorized or grouped, based on certain characteristics, while at the same time appreciating cultural uniqueness. Even more, appreciating cultural uniqueness leads one to see predominant communication patterns or behaviors.

One common method for categorizing or discussing cultures is by "collectivist" or "individualistic." The United States, Germany, Israel, and a few other countries are highly individualistic, while Asian, some Latino, and some African cultures are highly collectivistic. While we in the U.S. value family, we generally are expected and encouraged to make our own life choices in career, education, marriage, and living arrangements. In more collectivist cultures, the family or larger community would primarily decide those life choices. In some cases, the individual makes decisions based on what is better for the community as a whole rather than what he or she would personally prefer.

Closely related to the distinction between collectivistic and individualistic cultures is the distinction between high-context and low-context cultures. High-context cultures are so closely "tied together" that behavioral norms are implicit; they are just understood and have been learned through close observation. These customs and norms do not need to be talked about or explained explicitly. High-context cultures can be challenging for newcomers who feel they need explanation. For example, if you and your friends have a routine of watching football every Sunday, saying, "I'll see you guys this weekend for the game" implies that the "when" and "where" of the game is so ingrained that it doesn't even need to be explicitly stated. Variations from the norms are so rare that learning them is easy; there is no confusion.

Low-context cultures have to be more explicit because individual freedoms and wider diversity of behavioral norms make learning through observations more difficult. Continuing the example from above, in these cases you might be gathering with a new group of friends who need explicit, low-context communication to know what is going on: "We'll meet at Jay's house on Bleaker Street at 11:30 on Sunday morning."

High-context cultures are described as more

> *…relational, collectivist, intuitive, and contemplative. This means that people in these cultures emphasize interpersonal relationships. Developing trust is an important first step to any business transaction. . . . These cultures are collectivist, preferring group harmony and consensus to individual achievement. And people in these cultures are less governed by reason than by intuition or feelings. (Chaturvedi & Chaturvedi, 2013)*

Unfortunately, due to cultural biases, this description may to some make individuals from high-context cultures sound "less than" in some ways compared to Western cultures, which are low-context cultures. This is something we should be very careful about in addressing an audience or developing relationships with those of other cultures. Low-context cultures are often described as more rational, action-oriented, practical, clear in their communication, efficient, precise, and factual. In contrast, high-context cultures spend more time on interpersonal trust, are less direct and straightforward, and may use more polite and flowery language. These descriptions can be problematic. Let us be clear that these descriptions are about generalized differences, but not about "better" or "worse" and definitely not about every individual member of the culture. A person from a high-context culture is perfectly capable of being rational, action-oriented, practical, etc., and a person from a low-context culture still values interpersonal trust and politeness.

Another way to distinguish cultural groups is how decisions are made and the predominant communication modes. As mentioned in Chapters 1 and 3, public speaking—a logical, rational, straightforward, individualistic mode of communication, where traditionally one person attempts to exert influence over others through verbal means—is at the core of Western communication history. Public speaking exists in the context of debate, two opposing views being presented either for one side to "win" or for the audience to choose a compromised, hybrid position. Other cultures have traditionally taken a more narrative communication mode, with storytelling being the way the important information is conveyed, more indirectly. Others value group discussion and keeping the harmony of the group, while others value almost exclusively the advice of elders in decision making. They believe the past and those who have experienced more of it have a wisdom all their own and are worthy of more respect.

In reference to cultural differences, we see the differences most obviously in nonverbal communication. While we Westerners may think of these nonverbal communication differences (such as the traditional Asian practice of greeting with a bow instead of shaking hands) as simply quaint or only superficial, they reveal deep difference in the world views of each culture. It would be worth your time to look into (easily done on the Internet) why Asians traditionally bow and Westerners shake hands. The practices say a lot about our shared histories and our views of the past, religion, and interpersonal trust. Likewise, it is not unusual for adult men friends of the same age to walk hand-in-hand in some Middle Eastern countries, but that is less common in the United States and has a totally different interpretation. In the two places, the same practice means two entirely different things.

Nonverbal communication, which is what is most obvious and visible to us when we experience a new culture, is divided into categories such as:

- Oculesics (eye behavior)
- Haptics (touch behavior)

- Proxemics (distance and space from others)
- Vocalics (voice characteristics)
- Chronemics (use of time in communication)
- Kinesics (use of the arms, legs, and posture)
- Olfactics (the meaning of smell in communication)
- Objectics (the use of objects to convey or interpret meaning)

Each of these has unique patterns in various cultures, and the differences in nonverbal communication behavior are often not understood to have deeper cultural meanings. Some cultures may avoid eye contact out of respect; their high-context nature means direct confrontation is discouraged. Westerners, however, tend to judge low eye contact rather harshly, as either dishonesty, disinterest, or low self-esteem. Likewise, Westerners value punctuality sometimes over relationships, although the higher the status of the individual, the more tolerant we can be of tardiness. The CEO of the company can be 15 minutes late for a meeting, but the employees would be disciplined for such tardiness. Other cultures simply do not understand the Western love affair with the hands on the clock. People from the United States are sometimes seen by other cultures as loud (vocalics), too direct and forward (oculesics), taking up too much space (kinesics and proxemics), and uncomfortable with touch or close spaces (haptics and proxemics).

Of course, most audiences of different cultural backgrounds may include those for whom English is a second (or third or fourth) language. Humor columnist Dave Barry ironically wrote, "Americans who travel abroad for the first time are often shocked to discover that, despite all the progress that has been made in the last 30 years, many foreign people still speak in foreign languages" ("Dave Barry Quotes," 2013). Often second language speakers' use of correct English is as good as or better than some native speakers in the United States[^1], but there will be some areas of concern here.

Watch out for metaphors, slang, and figurative language that simply have no meaning to non-native speakers of English. Many American expressions have to do with sports—everything from poker to football—and have no significance to those who have not grown up around those sports.[^2] Some of our expressions are actually racist or have a racist past, without our knowing or recognizing it because we do not know the origin of the phrase. When we say "bury the hatchet." "go on the warpath," "put you in the paddy wagon," "let's hear from the peanut gallery," or "I was gipped," we are inadvertently referring to ethnic stereotypes as well as using references those of non-U.S. cultures would not understand.

Implications

What does all this mean to you, a college student taking a public speaking class? Well, as emerging technology makes communicating with people around the world easier and more common, there is a good chance you might find yourself communicating or interacting with persons from other cultures in your future careers. The ten items that follow should help you begin to navigate any such situations more effectively.

- Dealing with persons of other cultures may mean that the straightforward, supposedly "rational" approach expected from traditional public speaking may be too forceful for other cultures. More descriptive, more narrative, and more relational forms of communication may be of service. As mentioned in chapter 1, stories may be your most powerful form of communication, especially with audiences of diverse cultures. At the same time, choose your stories carefully (see the next bullet point below).
- Primarily, recognize the underlying values of the culture. The value and place of family stands out here. You would want to be sure to show respect to parents and grandparents in everything you say; if you cannot do that, do not mention them at all. Other values may have to do with how genders are treated, modesty in clothing, or criticism of the government.
- Do not jump to judge speakers of other cultures by Western standards. Time limits are a good example. While this book stresses speaking within time limits, a speaker from a high-context culture may not see strict time limits as a standard for speaking and may go "overtime" in our Western way of thinking.
- Know your audience. Know what they appreciate (positive) and what would concern them (negative).
- Approach humor very carefully. Humor is highly contextual, personal, and cultural. Test your humor on a group representative before the presentation.
- Show knowledge of their culture. If speaking to an audience made up predominantly of persons who speak a certain language, learning a greeting or phrase in that language is a way to gain rapport. You could also use appropriate holiday references. Two presidents known for their oratorical abilities used this technique. When John F. Kennedy spoke in Berlin in 1963, he famously said, "*Ich bin ein Berliner*." (Although many have claimed he was actually saying the equivalent of "I am a Danish pastry" instead of "I am a person from Berlin," that myth has been debunked.) Either way, it did not matter; the crowd appreciated it. Ronald Reagan did much the same at the beginning of

his historic "Tear Down This Wall" speech at the Brandenburg Gate in 1986. His accent was not great, but his grammar and message were clear.

- If the group is diverse, don't leave out or marginalize someone by assuming all share exactly the same values or practices.
- Never "tokenize" someone by drawing attention to his or her difference, at least not without asking permission.
- Use the term preferred by the group to refer to them. Not all persons of Latin American descent want to be called "Latino/a," according to the Pew Research Center (Lopez, 2013). In fact, more prefer Hispanic, which is the term used by the U.S. Census Bureau since the 1970. Recently the term "Latinx" has been created to be gender neutral.
- Always seek for commonalities over differences.

Below we have included some references sent to us by a professor in Zhuhai, People's Republic of China. He shared them with us in reference to public speaking in Asian cultures. As the world becomes "smaller" and we are confronted with diversity more and more every day, we should continue to build our knowledge and skill in intercultural communication.

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Appendix B: Succeeding as a College Student

Part 1: How To Be a College Student

Author: Barbara G. Tucker, Professor of Communication, Dalton State College

Many students who take a basic public speaking course are enrolled in their first semester or year of college. For that reason, in this fourth edition of *Exploring Public Speaking*, we include helpful material on making the life transition to being a college student and thus a lifelong learner. Your instructor may or may not assign you to read these appendices, but we hope you will consider reading them even if not assigned.

The Journey

In some ways, going to college is like taking a journey. It will feel like a different culture with a different language, customs, expectations, and even values. Consider these appendices as a guidebook for the journey.

In choosing the metaphor of a journey for college, we are comparing them on several factors.

1. Like a journey, rather than a weekend trip, college is a long process. The journey takes time.
2. A journey goes through different terrain. Sometimes you will feel like it's more uphill than downhill.
3. A journey involves guides, people who have been there before and have wisdom about the way to get to the destination. These are your professors mostly, but also your academic advisors, peer mentors, administrators, older students, and staff in Enrollment Services and the Dean of Students' Office.
4. A journey requires a map. This is, for the most part, the college catalog that tells you what courses are required to fulfill your major. Your advisor can also probably provide you with a "course plan," which breaks down in order which classes you should try to take each semester.
5. A journey has a destination. Here is where you might find that your values are different from your professors or mentors. Many college students see this destination as commencement day and getting a diploma in front of family and friends. That is only part of it. Your professors and mentors want you to be introduced to ideas, books, authors, and experiences that you will continue to engage with throughout life.

Your destination for now is probably the career you see yourself working in five years or more from now. You probably chose a major or perhaps even the college based on that career destination. That is reasonable and you were probably encouraged by your high school teachers, counselors, spiritual advisors, and parents to do that.

Why College?

However…there are a few problems with approaching college with only a career destination focus.

First, you are likely to change your mind. Most college students do at some point. In fact, according to Gordon, Haubley, et al (2000), *50% – 70% of students change their majors at least once, and most will change majors at least 3 times before they graduate.*

Second, you may have to change your mind about your major. Some college majors are competitive, meaning a fraction of those who want to get into them are accepted, based on grades and other factors.

Third, you might want to change majors as you are exposed to new ideas and career fields you didn't even know about.

Fourth, the career you end up in may not even have been invented yet. In 2007, when the author's son started college as a communication major, no one had heard of a social media director. That is what he does now. Conversely, some of the hottest jobs now might not be so hot in five years. Technology is changing, knowledge is expanding, politics alter realities, and the population is getting generally older. These trends will affect the kinds of jobs that are created (Anders, 2017).

Fifth, and more to my point, college is about becoming a better version of you, not just getting a job. If you see the main point of college as coming out with a career, you will miss some of the best parts of the journey. Or even worse, if you feel that every class is just an obstacle to that career rather than a stepping stone to being a more prepared individual for that career, you will miss the value of each class. And let's face it; you are going to take at least forty classes over the next four to six years. You want to enjoy them, not just see most of them as roadblocks to getting out.

Now, don't get me wrong. I am **not** saying you should spend all this time, effort, and money to get a piece of paper that **doesn't** take you to a career path. But note, I say career path. It is highly unlikely you will not walk off the platform after graduation and into the perfect job you will stay in for decades. The reality of today's workplace is that you will have many positions and perhaps many careers over your forty or fifty years of work life, and college cannot prepare you specifically for all of them right now.

What college prepares you for is to be a lifelong learner who can adapt yourself and your skills to the new jobs the marketplace will create or will interest you in the future, and the new skills you will be expected to have in your chosen career field. If you want to be a registered nurse and graduate with a bachelor of science in nursing, that will just be the beginning of your learning to be a competent, caring nurse.

You have probably heard it before, but the top skills employers want, inappropriately called "soft skills," have more to do with personal abilities. Team work, critical thinking, work ethic, spoken and written communication, conflict resolution, and group facilitation are common skills seen on lists of what employers want in new hires. (Go ahead and do an Internet search for this subject, and you will see what I mean). The soft skills, which are really not soft but the basis of your success, are what you learn in college classes and college experiences outside of the classroom. (The term "soft" does not refer to them being squishy but fluid and transferable to different contexts. Professors in the liberal arts really do not like the term "soft skils" by they way, because they sound "less than" something important.)

In other words, college is not a vocational program that trains you for a specific job. If that goal interests you, you should consider it, because the workplace desperately needs skilled workers such as electricians, plumbers, technicians, and the like. College is designed to help you attain (not give you) a wide set of skills and knowledge so you can adapt, grow, communicate, and learn no matter what field you pursue, as well as give you more specific skills for certain positions.

Also, college will not be the end of your learning. You may want to attain another credential or degree after graduating from college. You will definitely be expected by your employers to be involved in for-credit and not-for-credit continuing education. This is the just the beginning of the learning journey. Yes, you have been learning since birth and in school since you were four or five, but there is one difference now: you are learning because you want to. Learning is now your choice.

So, every part of the college experience, even the hard parts, should be seen as part of the journey. If you're hiking in the mountains, the view from the top will be magnificent but you might sweat a lot, trip and get scrapes, or tramp through some thorny bushes before you reach the summit.

However, if you **prepare** for the journey and stay on the right path, many of the problems can be avoided. That is the purpose of these appendices.

Preparation

Of course, much of your preparation for college came in your K-12 years. You learned to read and write, solve equations, perhaps speak the basics of a foreign language, and perform many other academic tasks. You also probably learned about working with others, solving problems, and taking responsibility through musical groups, sports teams, clubs, and other extracurricular activities. In some ways, college will be a continuation of those years, but many students find that high school did not prepare them for everything that college brings. There are many reasons for this lack of preparation. The question is, "If you find yourself unprepared, what can you do about it?" That is the subject of these appendices: Getting the big picture of what college is about; understanding your friend, the instructor; time management; appreciating how we learn and you learn individually; studying, reading, and test-taking; and avoiding the plagiarism trap. We will finish up with some resources on campus.

Part 1 of Appendix B will deal with the first two; the others will address the remaining five.

Getting the Big Picture of College

The institution of the university has actually been around longer than high schools or elementary schools. The first university was founded in Morocco in 859 C.E., the University of Karueein. (A college is traditionally considered a section of a university as well as an independent unit; today "universities" usually refer to institutions with graduate programs.) Oxford University in England came along in 1096. For that reason, centuries of tradition still cling to the culture of colleges and universities. Traditions change slowly, especially when they have been around over 1000 years! Part of being a college student is to learn the physical and cultural terrain of the college, much of which comes from traditions.

Colleges and universities are generally separated into public and private. In most cases, public institutions are in a system of related colleges or univesities in a state. The author's college, Dalton State, for example, is a unit of the University System of Georgia, which means a number of positive things for students. They have access to books in all the libraries in the University System of Georgia, as well as other resources. Their credits can transfer easily to other institutions in the University System of Georgia, although we prefer for students to stay here and not transfer! To a large extent, the curriculum (the nature and number of courses taken) is determined by the University System of Georgia.

A college degree is either a two-year (associate of arts or science) or four-year (bachelor of arts, bachelor of science, bachelor of fine arts, bachelor of social work, bachelor of business administration, etc.). Associate's degrees are usually limited to 60 required hours . A bachelor's degree is usually limited to 120 hours. There are, of course, some exceptions to these standards. Most colleges have a set of "have to" classes for eery student; these might include a "core" of general education courses (some required, some elective)); and then required and elective courses for the student's specific chosen major. Some programs are very closely proscribed (few elective choices, usually health professions and education), and some give the student more flexibility.

For example, at Dalton State, there are 42 hours of required "core" classes. Although you have some options to choose from here, you still have to take a certain set of classes. These 42 hours are divided into five areas called A-E:

A: Essential Areas (English 1101, 1102, and a math course) B: Institutional Options (for Dalton State, you take COMM 1110 and a one-hour academic elective) C: Literature and Fine Arts D: Science and Math, including two lab sciences E: Social Sciences (including required American Government and U.S. History)

Then there is Area F, 18 hours, which will be different depending on your major. In some majors you have choices in Area F; in some, for example, everything is set by state or accreditation standards. Other coleges, public and private, typically have similar breakdowns or requirements for "core" classes. Then in the junior and senior year, the student takes 60 or more hours of courses in the major and perhaps a minor.

Many students feel that some of their freshman year classes are repeats of what they had in high school. Unless you took AP or dual enrollment classes, your freshman year classes will be much more demanding than those high school classes, even if some of the material is review.

How will they be more demanding? First, you don't get "do-overs" on tests. It is common for some high schools to let students take tests over until they are passed. A failure on a college exam is, well, a failure. You might be able to bring the grade up on the next tests, but you will rarely get a second try on that test. Second, you are expected to be self-regulating and self-directed as a learner (see Part 2 on "Learning to Learn."). You are a legal adult, so you are supposed to take responsibility as an adult for your learning. Third, there will be much more material on any one test than you probably had in high school, which is one of the things new college students find daunting. Fourth, your instructor may primarily lecture instead of having the class do activities, projects, or field trips, and the classes may be 75 minutes of straight instruction, even lecture.

All that said, the curriculum of college is not something a bunch of people in a room thought up last week. It is the result of those hundreds of years of what has traditionally been considered important to a college education. History—how did we get to where we are? Social sciences—how do we relate to other people? Literature, language, and public speaking—what are the best ideas and how do we communicate them? Sciences—how does the physical world work? Math—what is the logic behind numbers? You can argue about the value of any one of them, but years of tradition have solidified that these are what an educated person needs to know about. The configurations of classes may differ from college to college, but the basic concepts are the same.

Advising and Your Classes

The subject of the curriculum brings us to another matter that students often do not understand about college. Each college or university system is "autonomous." Each has its own curriculum and set of required classes for a particular major or degree. Each college has the right to accept or not accept courses for transfer from another institution. This may seem unfair, but that is part of the tradition of higher education and not likely to change anytime soon. If you transfer from a public to a private institution, or vice versa, or to a college out of state, some of your credits may not be accepted for transfer there.

Also, our academic advisors cannot advise you for another institution, only for this one. If you plan on transferring, you are responsible to talk to the other institution about requirements and what will transfer. Since you don't want to take a class that will not count toward your final degree and you don't want to lose time, credits, and money, be in contact with the school you hope to attend later.

Speaking of advisors, they are your best resource for making educational choices. At the same time, they want you to develop the ability to make your own academic decisions, specifically by being able to read the catalog, the course plan, Banner and Degreeworks (these last two are common student record and degree auditing systems; your college may have a different "brand" of this software). You can then see what classes you need each semester and design your schedule. They are willing to help you in the freshmen year or if you change your major, but after a while the advisor (who might be a faculty member) will want you to take ownership of this process, with their help and approval. Some things to keep in mind about advising:

- As freshmen, almost all the courses you are required to take in the core are offered frequently, usually every semester and with many sections, so you will not have trouble finding those courses when you need them.
- As you become a junior and senior, the courses may only be offered once a year, at a time that is not convenient, and/or even every two years. You will have to plan accordingly.
- Learn to use the records system and degree auditing software; they are great tools. If you advisor doesn't mention it, ask about it.

Another very important point about advising: **Financial aid questions** must be addressed to the financial aid office staff in Enrollment Services. The professional and faculty advisors usually have no access to your financial aid information. Students often run into financial aid problems for a number of reasons: dropping too many courses, failing to pass enough courses, and taking courses that are not required in their program are three major ones. Not completing the FAFSA on time is also a huge obstacle to navigating the financial aid universe. The financial aid office staff are the experts and you need to check your email, Banner, and your postal mail for notices from them about deadlines and your awards from financial aid.

Additionally, the college most likelyexpects payment before the semester begins. In fact, if you do not pay your bill or make sure your financial aid is in order a couple of weeks before the start of the semester, your registration will be "purged" or removed—you will no longer have a class schedule, even if you had registered very early. Dates are advertised on the website and calendar. Obviously, you do not want this to happen, because you have to begin all over again trying to get into classes, and by then they might be closed to new registrations. This is why you should have a way or plan to take care of the fees and tuition as soon as you register.

So, to recap, college is a new terrain, and the college experience is a journey over that terrain. The terrain has a physical and cultural features. The physical one is the actual campus, which for Dalton State involves many buildings over more than 40 acres of land. The cultural one involves the rules and regulations, the language, the values, and the persons and personalities. In the next section we will talk about the people most affecting you—the faculty—but first I'd like to address the values of higher education.

Values

The first value is rigor. That means the learning tasks require effort from students. You could say it means the courses are hard, but there is more to it than that. It means the academic standards and expectations are high. At Dalton State, we have a tradition of being a rigorous college. Our students who transfer do very well historically at other colleges. Our health professions students do very well on certification exams. To be honest, we take pride in being rigorous and having high standards but also in empowering the students to meet those standards through good teaching. Teaching is what our faculty do, and it is our priority.

The second is diversity and inclusion. College will allow you, and sometimes force you, to encounter people and ideas that you have not before. Your instructors may be from other countries or parts of the U.S., as might be your classmates. You will have classmates who are twenty or even thirty years older than you—or younger. Your instructors may teach theories and concepts you personally disagree with. One thing that students often find in college is that the old cliques and "drama" that happened in high school simply don't apply in college. It's about the learning and the work, not social status, cliques, or in-groups. Everyone belongs, no matter what they look like, as long as they do the work.

The third is civility, which can be thought of as "actively showing respect." Not agreement, but respect for them as human beings and members of the community and as persons who have a right to express their opinions with civility as well.

The fourth value is equality and fairness. You might not always think it is true in your experience, but higher education values access (availability of learning to those willing to work hard), equality (not getting a grade for any reason other than performance, and not giving or asking for special treatment) and fairness (equal output for equal input). For that reason, if you ask a professor for special favors, you are asking him or her to be unfair to the rest of the class who did not get those favors.

Now, in case my emphasis on work is making you worry that there is nothing fun going on at your college, let me stop here and say that it offers a wide variety of programs for social interaction, relaxation, fun, and developing relationships, spirituality, and leadership. The Dean of Students' Office, the Health and Wellness programs, and the Athletic Department are three website you should check out right now just to convince you college is not all hard work and there is plenty of activities to get involved in here!

College Faculty

I have mentioned faculty several times in this section on values, and there is a reason for that. The persons you will have the most contact with on campus, other than students, are your faculty. You may spend several hours a week with them. It is best if you start to think of them in positive and constructive manners rather than as stern, rigid, distant authority figures who have no connection to your lives. The following is from a PowerPoint I created for a first-year seminar course taught in 2016 I called "The Care and Feeding of College Faculty."

Forget all the things you have heard about college professors. You might have been taught that college faculty: * Spend most of their times writing books * Are introverted, weird, or eccentric (the absent-minded professor stereotype) * Have inappropriate relationships with their students (while this has happened in some colleges, it usually ends badly, as in unemployment.) * Don't work very hard (We might only be on campus about 30 hours per week, but we work away from the office many more hours.) * Are mean. Students have informed me that their high school teachers told them that college professors were uncaring. Perhaps they said that so that the students would not expect the professors to be easy; perhaps those high school teachers did have bad experiences. I can say this is not the case at Dalton State and probably not at your institution. You will find your instructors to be warm, polite, helpful, and friendly—but professional. Part of growing up is to learn to negotiate between those two.

These mistaken and questionable ideas often come from TV and movies are questionable. However, college faculty do have specific characteristics.

- They LOVE their discipline. They live their discipline. They went to school for years to understand their discipline. They think it's the greatest thing ever. I teach communication and do not understand why the subject does not fascinate everyone. Consequently, don't blow off their subject. Don't say it's worthless or boring or of no value. How would you feel if someone did that to you?
- They like to question, so they seem skeptical. In pursuing graduate degrees necessary to be a college teacher, we are taught to question ideas and assumptions. Sometimes we say things in class for you to think about, even if we don't agree with it.
- We expect you to follow the syllabus and do the assignments. The syllabus in college means much more than the syllabus in high school; you should keep it in a prominent or accessible position in your notebook.
- They have different personalities. Some of us are extraverts and some are introverts. Some have quirky senses of humor and some have fairly quiet ones.
- They are in total charge of their classrooms. College instructors are not to be disturbed when teaching. Do not walk into a college instructor's class and interrupt in the middle of a session, unless the building is on fire or it's a matter of life or death.
- Higher education changes slowly, and so do faculty. Colleges were originally run entirely by the faculty; there was not really a separate administrative staff. Even today, many college academic policies cannot be changed without the approval of the faculty. For example, we cannot change federal financial aid policy, but we can change the curriculum in a major if we choose to do so.
- Professors at Dalton State are student-oriented. We chose to work here because it is a teaching institution, which means our main responsibility is to teach, advise, and serve students, as opposed to doing research. We do engage in research, but that is not our priority.
- They don't treat some students better because they like them.
- We have heavy workloads. We teach 3-5 classes per semester, with varying numbers of students—as few as ten, as many as 100 or more. We have to keep office hours, one or two a day, which does not include committee meetings (faculty participate in governance of the

college, and that takes time), advising students, preparing classes, grading, assessments, and required continuing education.

- We have families and lives, too.
- College faculty do not deal with parents. It is against federal law for a college instructor to talk to your parents about your status (that means grades) in their class. That law is called the Buckley Amendment and often referred to as FERPA because of its origin in the Family Educational Rights and Privacy Act. If a parent calls and asks about a student–and it does happen occasionally–we just say we are not allowed to talk about a student's progress to parents or anyone else outside the College personnel. There is a way around this law; the student can sign a waiver of his or her privacy rights in Enrollment Services. But our first response will be to refer to FERPA.
- As adults, authority figures, and experts in their subject matters, faculty members expect respect. It is best to refer to him or her as "Professor" if you do not know if the instructor has earned a doctorate, and as "Dr." if you know they have (it will probably be on the syllabus). We work hard for the doctorate and it is professional courtesy to use it. Some will say it is all right to call them by their first name (very rare) or "Mr." or "Ms." but unless they do, you should default to "Professor." You should also learn your professor's name and office location on Day One. The instructors keep office hours mainly for students to come see them about class matters. You will not be bothering them.

Keeping all these characteristics in mind, here is a list of Don'ts that will keep you in good shape with your professors. **Don't…**

- Ever ask them if anything important happened in class on a day you were absent. This is literally the Kiss of Death and you may get a very harsh or sarcastic answer, such as "No, since you were not there, we put our heads down and thought about your absence."
- Don't email them like text speak. Emails should start professionally, "Dear Professor," identify who you are and your class (the email address may not do that), and clearly give your question or concern. You should have a closing as well. Your relationship with your faculty member is a professional one and this is a good time to learn professional communication. Many professors simply will not answer an email like this:

  hey I missed class today can I get the notes from you or the power point? Bill

Yes, I have gotten emails like this from students.

- Expect special treatment. Fairness to students is extremely important to us.
- Play with your electronic devices in class. I cannot stress this one enough. Each faculty member will have a policy on phones and laptops, and you must abide by it. Remember, we are in control of our classrooms. Faculty are also allowed to call public safety and have students escorted out of class if they are really disruptive or causing harm to other students and their learning.
- Think attendance doesn't matter. This is one of the biggest lies that is propagated about college life. Attendance in class does matter, very, very much. No, we won't call the county truant officer. However, many faculty take daily roll, and we have to keep some record of attendance for financial aid purposes. So, we are aware of your attendance, but more important, you will not do well by missing many classes, even in a class that is purely lecture and test-taking. Lots of research shows this.
- Be afraid to go to their offices and ask for help. It's one of the best things you can do if you are having academic concerns. If you do go to their office, however, don't overlook the office hours sign on the door (also on the syllabus). If the professor has informed the students that she is in from 1:00-3:00 on Thursday afternoon, don't expect her to be there at 4:30.
- Think your instructors are psychic. If you never ask questions in class, even if you have them, we are not mind readers. Please ask.

At the end of the semester you will be asked to evaluate your instructors online. First, please comply. The data is important to the college's operations. Second, answer thoughtfully. Third, don't blindside the instructor. If you say "He never explained X clearly," did you ask about X? Fourth, don't get ugly and personal; swearing or obscenity on the evaluations isn't helping anyone. State your case about the instructor's behavior, not that you didn't like her shoes. The evaluations are about the learning experience in the class, not whether you think the class should be in the curriculum.

Parting thoughts

While there are a lot more things I could say about the journey of being a college student, some things you just have to experience. Not everything will make sense at first. Remember, it's a long journey.

Expect your college life to have a cyclical nature. The first few weeks will be exciting and daunting; you may feel like your head will explode with all the newness. A few weeks in you might feel a little down. The newness has worn off and man, oh, man, the work is piling up. By the eighth week, it will feel like everything came at once, but you do get a short break about then. The stress and activity builds and builds until finals and whew, it's time to sleep and binge watch shows on Netflix. You say, "I got to get a better start next time" before it starts again in January.

I'm telling you this now because the key word I want to leave you with is PROACTIVITY. Your college journey will be enjoyable and successful to the extent that you are **proactive**. I learned this all-important word from the best book on time management, *The Seven Habits of Highly Successful People* by Stephen A. Covey. In a sense it means "planning" but more than that. Because we cannot plan for everything, we plan margin and solutions for what we know we cannot plan for. I cannot plan when I will have a flat tire; I can plan to have the resources in my car to fix the flat when that happens. I cannot plan the traffic between my home and the campus, but I can plan to leave 10 minutes early every day to get a parking space and miss the worst of the traffic.

Proactivity is about having a future-orientation that is executed in the present. Paper planners, or electronic ones, can help. But you can write down or type into your phone all the plans you want if you don't choose to execute the plans. After a while, proactivity can become a habit and you cease to even recognize it as such. For example, years ago I learned to put my clothes out the night before a workday. My husband sets the coffee pot up before going to bed. These are small things but they save loads of time and more importantly, stress. Much of the stress we feel is self-inflicted from poor planning.

It is common for textbooks on transitions for first-year students in college to contain a chapter on time management. In place of a separate chapter or appendix, we will include some online resources. Inventories, filling out sample weekly calendar/schedules, and tips on time management are very helpful, but they start with this attitude of proactivity and some of the mental processes discussed in the Part 2, specifically self-efficacy and locus of control. Now is the time in your life to realize that there are *urgent* things and *important* things in your life, and those will change as you go through various seasons.

Urgent means that for whatever reason the task must be done very, very soon. Important means that it is central to your values and to your reaching your goals. Urgent means the task or activity demands your attention *now*; important tends to mean it will demand your attention long-term. Some things are simply urgent, but not important; some are important but not urgent; some are neither, and some are both. The diagram on the next page is often used to show that comparison.

Many of you have family and work responsibilities. Being a student is one of your many roles. This means balancing priorities; you have more things in your life that are both urgent and important. For that reason, using tools such as planners are a must for you. As a friend of mine says, "Everything takes longer than it takes," so be realistic about trying to pack too many activities into your day. For your health and good relationships, you need to plan "margin" in your life, time in the day that is not packed to the full. That time will probably be taken up by the urgent and semi-urgent things that come up that you can't plan for or expect.

Here are some resources that can help you with time management:

	Urgent	Non-Urgent
Important	• A crisis or pressing problem (flooding toilet, burning food on the stove) • Impending Deadline (test/paper due tomorrow)	• Planning & Preparation (researching for a project that is due in several weeks) • Relaxing or Working Out
Unimportant	• Most Interruptions (phone calls, someone shows up in your dorm room) • Several popular activities (responding to text messages, checking email)	• Reading junk mail or magazines for leisure • Time Fillers (watching TV & checking FaceBook)

https://www.mindtools.com/pages/main/newMN_HTE.htm

http://www.rasmussen.edu/student-life/blogs/college-life/time-management-tips-college/

https://www.usnews.com/education/blogs/professors-guide/2009/10/14/top-12-time-management-tips

https://www.projectsmart.co.uk/smart-goals.php

In conclusion, time management is more about self-management than the clock. You can't really manage time—it keeps going forward, no matter what we do. You can only manage your own goals and behaviors, and college life will bring the importance of that home to you.

Part 2: Learning to Learn

Author: Barbara G. Tucker, Professor of Communication, Dalton State College

> *"Remember, in business and in life – success is earned from learning how to do things that you don't like doing." (Llopis, 2012)*

One of the most important things that you will learn in college is how to learn. Why does that matter? Because learning will be one of our jobs in the future. No matter what profession you eventually enter after your formal education—social work, nursing, accounting, social media director, elementary school teacher, business manager, respiratory therapist, banker, or one of many others—you will continue learning new procedures, new policies, new techniques, new ways of thinking. Your employers will expect you to attend training. You may decide to change careers completely or slightly and have to learn new skills. Software and technology change constantly. Many of you will eventually want to earn a graduate degree.

Psychologist Herbert Gerjuoy said many years ago, "**Tomorrow's illiterate will not be the man who can't read; he will be the man who has not learned how to learn.**" This quotation has often been attributed to the futurist Alvin Toffler, who used it in his book *Future Shock* from the 1970s. These men's words were prophetic, although they could not have foreseen all of today's technology.

Of course, not every learning task will be the same as the type you do in college. However, the truth remains that you are only beginning to learn as an adult, and this is the time in our life where you can focus on learning, on understanding the process, on how you best learn, and how you can expand your repertoire to learn better.

There are many theories about how we learn. While in some cases they contradict, for the most part they complement and supplement each other because they concern themselves with different aspects of the learning process, either the physiological effects of learning on the brain and body, the social aspects, or the personal and psychological effects.

Thanks to magnetic resonance imaging (MRIs), other medical science, and the growing field of neuroscience, we know much more today about how we learn. We know that learning creates a physical change in the brain as synapses grow. We know that this happens not by passive reception or exposure to information but by our effort. We know that memories are formed by passing from a short-term category to long-term through rehearsal, usage, and other efforts.

We understand how attention works and that distractions inhibit learning rather than helping it. While you think listening to music may help you study, it probably is not, and your open laptop in class is distracting the students behind you. In fact, the idea of multitasking is a myth. You may think you can do several things at a time, but you are actually cutting the efficiency and quality of the work you are doing. In other words, you might get some things done when you multitask, but you won't do them as quickly or as completely or as well.

We understand now that intelligence is malleable (change-able, flexible) and that a person with a fixed mindset about learning (those who say they are just born to be good at a skill like math, music, or writing) will face frustrations and obstacles in comparison with those who have a growth mindset. A growth mindset sees one's failures in a learning task as ways to find new methods for learning, not as a stopping off point in learning. Also, to the advantage of all college students who sometimes feel like their heads are going to explode, we know that learning is not a zero sum game. Learning one thing does not mean it has to displace something else. Your brain is an organ that is developing new and more intricate connections; it is not a box that will only hold so much. We also know there are different kinds of knowledge and different kinds of intelligence, and we know there is a distinct difference in learning and processing between novices and experts.

We also know that some of the common ideas about learning do not have much evidence. One of them is learning styles. You have probably taken a test that classified you as a visual, auditory, or kinesthetic learner. While there is nothing wrong with being classified in such a way, there is no evidence from scientific studies that you will learn better if your instructor teaches to your learning style. Unfortunately, I have heard many students over the years attribute their failure in a class to the professor who didn't teach to their learning style. What the students did not understand is that we learn through all styles (visual, print, hearing, and activity) depending on the demands of the learning tasks.

You did not learn to drive a car simply by reading about it or looking at videos (print, visual). You had to drive around in a car and listen to the instructor (kinesthetic and auditory learning). Think about learning how to ride a bicycle—same scenario. On the other hand, learning to speak a foreign language requires auditory and visual input, not just one, and is enhanced by movement. It would be better for you to use all four modalities than to pigeonhole yourself and limit your learning to a certain modality. As Steiner and Foote (2017) stated,

> *Like other labels, learning style labels may contain a grain of truth. A student who prefers to learn auditorily may find studying more productive when her notes are spoken aloud into a recording device and revisited later. But she may also find that when studying for a geometry test, drawing diagrams (visual) and physically manipulating shapes on paper (kinesthetic) work best for her.*

In fact, it's just as important what you do with the information after it is accessed (enters your mind) than how it gets in there! As a college student and developing adult learner, you will want to be aware of what learning tasks require, especially what they require of you in terms of effort, attention, and time. You will want to notice what you are doing when you learn *and even when you do not learn as you hoped to*. You will want to think about and talk about how you learn best because using language is part of the effort behind creating those synaptic connections. These behaviors are called metacognition, or "thinking about thinking."

This need for metacognition is why your professors will often ask you to turn to your partner and discuss some of the lecture material, such as what was unclear– "the muddiest point"—or to compare notes you have taken. It is why your instructor might have you look at the questions you got wrong on that midterm exam and figure out why you got them wrong—what processes did you go through to get that answer, and where, perhaps, did you get off track. It is why your professor might give you a pre-test at the beginning of the course to see what your pre-conceptions about the material are.

Of course, learning is not just about adding knowledge but also reshaping your understanding and approaches. For an example, I'll use public speaking. Students come into the class with ideas about public speaking that they have to "unlearn." One is that they cannot do it, because of bad past experiences or fear. Another is that all they have to do to be a good speaker is be funny, even silly. Another might be that public speaking is not an important skill, or that public speaking is just reading to an audience. As another example, science instructors often see that their beginning students have faulty ideas about science as a field of knowledge as well as about specific scientific facts. Their goal is not just to fill the students' minds with scientific facts but to think like scientists, to understand what the scientific process involves and to apply that process in new ways.

All this is to say that one of the things you will hear over and over again, and one of the things that is a major difference between high school and college, is "time on task." College learning, because it is "higher" in terms of the thought processes your professors want you to engage in, takes time. You cannot jot off a ten-page paper in a couple of hours. You cannot study for a midterm for an hour the night before. Well, you can try, but how successful you will be, in terms of really learning and earning good grades, is up for grabs.

Six theories of learning I would like to present here that will be of value to you as a student are Bloom's/Krathwohl's/Anderson's taxonomy, Albert Bandura's self-efficacy, self-directed and self-regulated learning, the usefulness of mindset, Vygotsky's zone of proximal development, and Kolb's experiential learning cycle. What matters with each is that learning is effort. While learning can be enjoyable, the old "learning is fun" adage gives the idea that it is easy and that it shouldn't require much effort. It learning does take effort, the erroneous thinking goes, then something must be wrong. On the contrary, **learning is hard work**.

Recently I signed up for an online course with an organization that credentials online courses. The organization's purpose is to help instructors create excellent courses and to train college personnel in applying excellent standards to the course. I have taught online for almost twenty years but wanted to learn this organization's system. It proved to be more challenging than I planned.

Because I had many years of experience in teaching online and reading about how to do it and design classes, I found I had to put aside some of my attitudes and ideas because of the philosophy and approach of this organization's system. I had to "unlearn" some of my former ways of thinking about online teaching and course design. To "unlearn" doesn't mean to forget, since memory is not something we can just erase like deleting a file from a computer. Due to my willingness to do that, I walked away with a deeper understanding of good online course design. I was also able (and this is another aspect of college learning) to transfer or apply that knowledge to my traditional classroom teaching.

What is one of the things I "unlearned?" I like to put lots of extra resources in my online class, as in "when you get a chance, this is something interesting to read." I "unlearned" that that was a good idea. It just confuses the students, and unless it directly meets a learning objective or outcome, it does not belong with all the other materials. What I might do in a regular classroom doesn't translate to online, not in all cases. That was a hard lesson for me because of my personality—I like to give students lots of choices! But it was a good one to learn.

In that personal learning situation I see each one of the six theories mentioned above. I see that I had to go up the taxonomy, and I had to be stretched into a new zone. I had to believe that my failure on the first assignments (yes, I failed them!) was not because I couldn't learn but that I had to—and could—find new strategies. I also had to regulate my time and work on the class when I was mentally prepared, and I had to reflect on my experience to learn. Let's talk about each one in more detail.

Bloom's taxonomy was created in the 1960s to help teachers recognize that all learning was not the same and happened in an upward movement. This is a typical reproduction (source: Wikimedia.commons) of the original "taxonomy," which means "a scheme of classifications." In this case, it is classifying learning tasks.

Later, in 2001, the model was updated to use verbs rather than nouns and emphasize the activity of learning. (Also from Wikimedia.commons) This configuration turns the triangle (or rhombus) upside down but other versions keep it like the one above.

The important thing for you to get from this is that your instructors will have some learning tasks at the bottom—remembering facts or concepts, such as being able to recreate lists of information on a test, and understanding, such as being able to define the concepts in your own words . However, in higher education we move higher up the taxonomy. You will be asked to apply the learning, and then do new things with it. You will also be asked to learn a greater volume of information for tests, in most cases, than what you have been used to in high school.

So in a history class, obviously you will have to remember dates. Then you will have to be able to explain or define an historical concept such as Manifest Destiny. Then you will be asked to apply, such as "Did the concept of Manifest Destiny influence a president's behavior?" In this case the instructor may have never addressed that question specifically in class; you are supposed to take the concept and compare it to what the president did and said. Those are the lower levels, and it is possible that those will be your major learning tasks in your first year or so of classes, although not entirely.

However, as you progress, you will be asked to:

- Analyze (taking apart, contrasting and comparing parts): "What are the beliefs behind Manifest Destiny and where did they come from?"
- Evaluate: Assess how a concept or practice stands up to other criteria, standards, or philosophies: "Does Manifest Destiny violate the U.S. Constitution in spirit or in letter?"
- Create: Develop a new thesis from the materials you have learned.

This is not to say you will be asked to do all six levels of the taxonomy in anyone class; in fact, that is unlikely. But I introduce this for you to understand what your instructors are trying to do. If you come into class with the pre-conception that you will be learning lots of facts and taking tests on them, that is only partly true. You will be expected to operate more at the applying, analyzing, and evaluating levels.

The second theory we will examine is that of **Mindset**. This theory is based on the work of Carol Dweck, a psychologist from Stanford University in California, and it has encouraged a great deal of research on learning. It is simple, "elegant" as some say, but also has a number of parts and offshoots.

Learning is work, sometimes hard work. You do not learn a task primarily because you are inherently good at that task; you learn it because you work hard in the right way. Learning researcher Angela Duckworth shows that experts—the really skilled—spend an average of 10,000 hours becoming that skilled person. For example, concert musicians and professional athletes do not approach their tasks as "I am just talented at this" and let it slide. They constantly practice and keep working on skills.

A person with a fixed mindset does not realize this and thinks that ability in a skill and the ability to learn that skill are inborn; you either have it or you don't. They take failure badly and take success almost as badly. "I succeeded because I am just talented" and "I failed because I'll never be any good at this." They might not try new things but prefer to stay safe at the things they are "good at." They may get too much self-worth from what they think is inborn ability or from other people's comments about "how intelligent Dylan is" or "how gifted Jamie is."

A person with a growth mindset sees learning as possible and due to hard work. They will try new methods to learn because they don't see having the skill as either "born with it or not." Also, a person can change their mindset; it would be against the theory to say someone could not change! Thankfully those who are trained to recognize how their fixed mindsets are affecting them can change to a growth mindset. Finally, children (and adults) should probably not be praised for being “smart” or “gifted” but instead for “working hard,” “finding new ways to do things, “ and having perseverance or endurance. (From https://mindsetonline.com/whatisit/about/)

Closely tied to the idea of mindset is self-efficacy, which is “one’s belief in one’s ability to succeed in specific situations or accomplish a task” (Bandura, 1977). Self-efficacy is not just self-confidence, but is related to beliefs regarding specific tasks. Self-efficacy is tied to success in many endeavors, and to resilience and locus of control, which are also a large part of mindset. A person who believes that ability and talent are just natural and all that matters in success—absent from hard work and using the right techniques, practice, etc.—lacks self-efficacy. The mindset approach can help college students because they will be faced with daily events that can attack their self-worth and lead to dropping out, when what they often need is to find other ways to approach learning.

For example, let’s say that on your first Biology 1107 test you earn a 56. You say, “This is not me! I don’t get 56s on exams! What is going on?” You now have a choice. You can study exactly the same way for the next exam, maybe just using more of it or spending longer hours at it. That might work, and it might not. You can blame the instructor’s teaching methods. That is not going to help, because then your only option is to drop the class, **something you do not want to do** because it will become a pattern. You can say, “I told you so; I stink at science, so I need to drop the class and change my major so I don’t have to take biology.” Again, not a pattern you want to establish. You can do nothing and hope for the best (not a good option either).

Or you can:

1. Examine your behavior in the class up to now. This is part of a process called reflection. Have you attended all your classes (that old myth that you don’t need to go to class in college rears its head again!) Have you read the material in the textbook outside of class? Did you come to class alert, having slept and eaten well? Did you look at your notes after class or go over them everyday, accumulating knowledge, or did you just wait until the night before the exam? All of these are standard things that college students are told to do, and it’s not because college professors want to control your life. THEY WORK.

2. Go talk to the professor during posted office hours (and don’t expect them to be there at other times) to ask for help and some ideas for succeeding in the class.

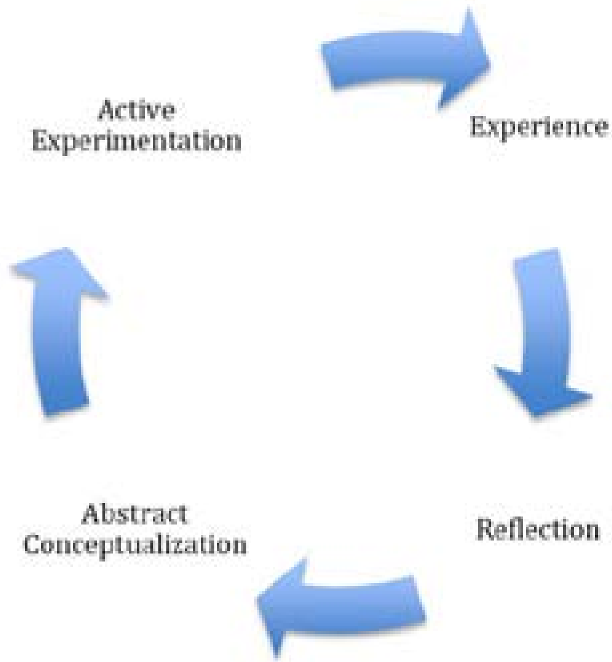
3. Attend the tutoring services offered by the Dean of Students' Office.
4. If your instructor offers outside of class sessions, take advantage of them.

The process of reflection is vital to college learning. You start by reflecting on what led up to the experience, as well as how you felt about the low grade and even the experience of taking the exam. What was on the test that you didn't expect? Did you study word-for-word definitions but the test asked you for applications? Did you memorize lists but it asked you to put concept in your own words? Was there a whole section of the textbook that you just skipped?

After reflecting, you have to make a plan for the next time and take action. It may be that your problem was not the amount of time you spent, but when you spent it and what you did during the time. For the purpose of learning and memory formation, repetition (going over the accumulated class notes every day or several days a week) would be better than what we call "cramming." Spending ten minutes a day for 21 days (three and half hours) will be more useful than cramming for five hours the night before, which is time you might not have that night anyway. You do have ten minutes every day.

You make a plan, you commit to it, you act upon it, and then you experience it again. Is there a difference? More than likely, yes. You might not get a 98 on the exam, but you should be able to approach the exam in a more organized and in control fashion. And you will have a clearer idea of how you can learn.

I have just described another theory of learning, one that I particularly like, Kolb's Experiential Learning Cycle, pictured below.



As the image shows, this model involves four steps that are cycled through: Experience, Reflection, Abstract Conceptualization, and Active Experimentation. The key part is the reflection. Many people like to say "we learn by experience" but we don't necessarily. We learn by reflecting on experience and doing something with it. In the model, don't let the word "Abstract Conceptualization" confuse you. It means, in this case, making a plan for what will work next time.

Reflection is something we all approach differently. Some of us talk to reflect (even to ourselves out loud), some write (I am a writer, but I reflect a lot when I walk my dog every evening), and some just mull it over in our minds when nothing else is holding our attention There is no right way to do it, but there are some questions you should ask yourself, or some territory you should cover in reflection. In order for reflection to be useful, you should focus on **what** really happened in the experience as well as **how you felt** about it. You should turn the experience around and see it from **other points of view**. You should ask, "Is the way I feel about it, am evaluating it, **valid**, or am I just seeing one side of it?" You can question, **why** and **how** did it happened? These are only a few questions that you can use in reflecting. Here is a diagram of questions you can ask about a lecture, film, or speaker.

	Question 1	Question2	Question 3
What	What is being said (and not?) (understanding)	What does it mean? (interpretation)	What can I do with this information or insight? (application)
Why	Why is this important? (value)	Why should I accept his position? (logic of his arguments)	Why would I be biased against this position? (questioning my assumptions)
How	How did the speaker get to this position/idea/view? (is he/she honest about it?)	Could the speaker be leaving out something? (his/her biases)	How does the speaker support his/her ideas? (persuade us?)

What I mean for you to take from this is that reflection is useful for you as a self-regulated and self-directed learner (discussed below).

Now, a few words here. First, notice that as I was discussing strategies to improve exam grades, I didn't say "get a study buddy." Study buddies or study groups are great . . . IF. What are the ifs?

- You know that the person is a good student. While you might think that student in your history class is cute and you want to get to know them, don't hide asking the other student out on a date behind studying. He or she may have gotten a 48 on the exam! By a good student I don't just mean someone with a high grade, however. This person needs to have good learning habits, take good notes, be willing to engage in asking questions, and generally be cooperative.
- If you don't commit to serious study and to trying new approaches, such as the ones listed above. Research shows mixed results on study groups because students use it without changing other behaviors, that is, they still don't read the textbook or go over accumulated notes every day.
- You have to realize this is a study session, not a tutoring session. You have to bring an equal part to the session. If it's just "I want to look at your notes because I take bad ones," or "I want you to explain this to me," you are just using the other person and not helping them.
- You need to study in a good setting, for example, one that is free of distractions, and come prepared (laptop, textbook, paper, etc.)
- You need a **plan**. It can't just be, "Well, here we are. What now?" You can first be sure all your sets of notes are complete, and then you can quiz each other, or think up possible questions that will be on the test. Research shows that student who can come up with their own questions and "self-quiz" do better on tests. Plan to take breaks—we really don't study well in two-hour sessions. The breaks should just be for bathroom and a drink of water and stretching legs, not as long as the session itself!

A second note. Up to this point I have not used the two most important words about learning in college. Those words are "self-directed" and "self-regulated." *Self-directed learning* is learning you choose to do, that you are invested in and that you direct. The fact that you are in college should say that you are self-directed, because college is not legally required—we choose to go. Now, I realize that some people go to college for reasons other than choice (that is, someone told them they had to in order to get some kind of reward or avoid some sort of punishment), and those people usually are unsuccessful. I have heard of students who enrolled in college because their parents said, "You either go to work at manual labor, go in the military, or go to college," and college sounded like the best of the three. That type of student is rarely self-directed.

Self-directed also means that you choose the method of learning and you decide when you have learned it. In this case, college cannot be totally self-directed because, unfortunately, the college expects you to learn a certain amount and show that you have learned in order to get a degree. You have to get certain grades and take certain courses to even stay in school. However, you can still be self-directed by choosing the hours that you take the classes, the professors, the number of hours of classes you take each semester, and the subject matter of the courses.

The point is that your instructors expect a large amount of self-direction from you, because you are an adult now and not required by law to be in their classes. Granted, you may only be in that biology class because two lab science classes are required for your major, but in general you have chosen to be there.

I make this point because it relates to an aspect of self-efficacy called "locus of control." We do better at tasks, generally, when we have an internal locus of control rather than an external one. In other words, if I am the one making the choices in my life and I recognize that, my viewpoint on learning and success will be quite different than if I think I am just being bossed around by external forces, and therefore a victim. Locus of control means I take responsibility for my life rather than blaming others. If I get a ticket for going 15 miles per hour too fast in a 35 mph zone, I might blame the fact that the police officer was "out for me." That's external locus of control. If I own up to the fact it was my foot was the gas and I was going 50, that's internal locus of control.

On the other hand, *self-regulated learning* is more about the actual behaviors you engage in as a learner. The concept of metacognition that we mentioned earlier is key here. A self-regulated learner reflects and recognizes what he or she is doing as a learner and seeks to find approaches that will make him or her more successful (and that includes being more economical in use of time and resources). A self-regulated learner is like an athlete who pays attention to her body and outcomes and what they are telling her about her athletic performance.

With all this talk of self-efficacy, self-regulation, and self-direction, it may sound like I am saying that learning is a very individualistic, "lone wolf" kind of phenomenon. That is not what I want to communicate, only that ultimately it does boil down, especially in college, to your own choices and work. However, one of the best parts of college (and one of the downsides of online classes) is that learning is social. Although Bandura originated the self-efficacy concept, it is rooted in his social learning theory, which states that an individual's actions and reactions are influenced by the actions that individual has observed in others. So, if we have self-efficacy (also called personal efficacy) it's not because it just sprang from nowhere or we figured it out on our own somehow magically. It came largely as a result of accumulated social interactions and observations over the lifespan.

The good news is, though, that even reading this textbook is a social situation for learning, as are the classes you are enrolled in this semester—especially the public speaking class! College allows you to learn in the best of situations—you can learn from others, directed and regulated by yourself.

Of course, one of those people in the situation is the class instructor, and this brings us to the last of the theories. Go back to the beginning of this appendix and read the quotation that starts it, from *Forbes Magazine* online. (*Forbes* is a leading business magazine.) Mr. Llopis has put in his own words the essence of Vygotsky's theory called "Zone of Proximal Development," which sounds like something from science fiction but is really quite simple and useful.

Vygotsky claimed that we learn only when we are given new tasks that are just outside our ability to do them. If we are given tasks to do that are within our ability, what's there to learn? Only when we have to stretch outside the "zone" do we learn. Just like an athlete who will try to beat his last time or distance, we have to be asked to do something we cannot do right now in order to learn it. The qualifier is that it cannot be too far outside of the "zone of proximal development," because the learner will fail and not really be able to figure out why. Ideally, learning tasks must be staged as a series of challenges just outside what you can currently do.

Public speaking instructors do this by making your series of speech assignments longer and more complicated. Your first speech will be short and probably personal; your last speech will be much longer and involve higher-order thinking such as found on the Bloom's taxonomy. Your history instructor in First Year U.S. History will probably not assign you to write a twenty-page paper. If you are a history major and take the seminar course before you graduate, you will by that time have the skills to write a forty-page, in-depth paper with scholarly sources.

It is your instructors' and professors' jobs to structure the classes this way. It may feel like the challenge is too far outside your "zone." Sometimes, it is; that doesn't mean you are incapable of the challenge, only that there are some steps in between that you need to do first. In that case, you might need to visit the tutoring center on campus and meet with the professor for extra help.

In my many years of teaching, I have found that sometimes a short conversation with the faculty member clears up a lot of matters. A student might just misunderstand what is being asked of him or her and consequently construe it into a much more difficult task than it is. At other times a tutor or tutorial videos can fill in the gaps. This is often true with math or science concepts that are not that difficult but were missed in your high school education for some reason. The key is not to give up when the task seems right outside your reach. Your mental "arm" is longer than you think. Although we really can't make our arm longer, we can build synapses in our minds that connect neurons and lead to learning.

This part of the appendix has attempted to explain and inspire. By understanding what really goes on in the learning involved in "higher education," you will have more tools to reflect on and regulate your learning. I have emphasized that learning is hard work and should be. That does not mean college is all drudgery. You have a unique opportunity to get to know really smart and interesting people in your classes who also want to learn, and in many cases they will be going into the same fields you are, so you have built-in networking colleagues. College is about gaining what is called "social capital" (networks of friends and relationships that you can draw upon later in life) as well as intellectual capital. Instead of coming into class, hiding in the back of the room, burying yourself behind your cell phone until the instructor starts class, turn to someone and say, "Hello. My name is...What did you think about...?"

Part 3: Reading Your Textbooks and Other Resources

Author: Ms. Cathy Hunsicker, Associate Professor of Communication, Dalton State College

College Reading

Many people do not realize that we read at different rates for different purposes. For instance, if we are looking for an answer to a question, we scan very quickly through the material to find the answer, and once the answer is found, we move on to something else. When we are reading a magazine for pleasure, we most likely read it quickly, skimming through the material and slowing down in sections that are especially interesting to us. We are reading for understanding, but we do not intend to memorize the material for a later date.

In college reading, we have to read slowly with an intent to remember what we have read because we know we will be tested on the material in the future. The most popular method of college reading uses a system known as SQ3R – Survey, Question, Read, Recite, Review. This system has been used since WWII when it was created by Francis Pleasant Robinson from Ohio State University and is the most popular method for study reading used today.

The Survey step of SQ3R is be used to familiarize yourself with a new book or just a chapter of a book, depending on your goal. If you are looking at an entire book, you want to review the table of contents to see what the chapters are about. Many texts have two tables of content, one is general and short, and the other is detailed. The detailed one will give you the best overview of the text.

Next, look to see what else the book has to offer. Does it have an index? A glossary? Appendices of supplemental information? Self-tests throughout the chapters or at the end of each chapter? Lists of important terminology for each chapter? Terms defined in the margins? Terms defined in a single glossary or after each chapter? Boldface printed terms within the chapters? An introduction to each chapter? Objectives for each chapter? A summary or outline at the end of each chapter? Knowing what your text has to offer can help you devise a study plan for your reading that will be effective as well as giving you an idea as to what the text and the course will cover. Having this information allows you to start reading with background information which improves your concentration and focus, and your comprehension of the material.

When you use the Survey step of SQ3R to survey a single chapter, you want to look for and skim the chapter's objectives and introduction. Then focus on the words in boldface print that divide the chapter into sections and emphasize the terminology. Browse the pictures, graphs, and charts and read their captions to see what examples are given of the information being presented. Look for a summary of the chapter at its end.

Once you have skimmed over for all these aspects, you will have created background information so that when you begin reading, you are not going into it cold, and you have improved your ability to focus and concentrate on the reading as well as comprehend it. This entire step should only take about ten minutes because you are skimming through the material to familiarize yourself with its contents.

Once you have finished the "S" and surveyed the chapter, you want to create questions related to the information that you can answer after reading. Basically, you want to be able to identify the main points the author is trying to get across to you. A simple way to do this is to take the boldface printed subtopics and turn them into questions. For instance, in chapter one of this text, the first section on page eight is already in a question format for you. You just have to read to find out what public speaking is. The second section on page nine is not in question format, but you can form a question out of it, such as “Why does public speaking produce anxiety?” Once you have the question, you can read to find the answer which will give you the important information in the section.

The third step of SQ3R is the Read step which goes hand-in-hand with the question step, and as you will see shortly, with the Recite step. Your goal in the Read step is to read actively and answer each of the questions you have formulated from the section headings. Pause after each section and ask yourself, “What have I just read and does it answer my question?” If you find you have understood the section, go back and highlight the key words and phrases that answer your question.

When you pause and highlight, you are in effect, reciting the information and entering the Recite step of SQ3R. Since repetition is the key to remembering what you have read, this step is very effective. To further your comprehension and memory of the information, summarize it in the margin of your book. If you find you do not understand or cannot recite what you have read, you will have to refocus and reread. Perhaps you became distracted as you were reading or started daydreaming or maybe the material is so foreign to you that you must reread it to comprehend it. Whatever the reason, it is important that you understand the section before moving on to the next section. This Recite step, coupled with repetition, is important if you want to build neural pathways to keep the information in your brain.

The last step of SQ3R, Review, is completed after you have read and highlighted the chapter in its entirety. This step can be done in different ways depending on your learning style. If you are an auditory learner, you will want to read over your high-lighted information aloud because your hearing ability is your strongest learning sense. If you are a visual, tactile, or kinesthetic learner, you will want to write out (tactile, kinesthetic) the information on paper to reread (visual). Maria Montessori, who created the Montessori schools, stated, “The hands are the instruments of man’s intelligence.” In essence, she believed that the hands were directly connected to the brain, so writing out the highlighted information is particularly effective to use for further review. You could write out the information and then study it aloud, too. This would incorporate all of your senses and bombard your brain with the information, making it more memorable.

The Review step must be repeated at periodic intervals because only through repetition will you build neural pathways for the information that will allow you to remember all that you have read and studied. Once you have achieved comprehension of the material, repetition and review are necessary if you want to be able to pass a test on what you have read. SQ3R promotes meaningful reading and test preparation which results in higher course grades.

Concentration

Concentration is essential when reading college textbooks and studying for exams. Poor concentration is more the result of a lack of internal direction than it is the result of external direction. You must have a positive attitude and be prepared to be actively involved with the materials you are reading and/or studying. Self-testing or reciting as in the recite step of SQ3R is crucial.

When trying to improve your concentration, keep the following in mind:

- The greater your interest in a subject, and the stronger your purpose or motivation in reading, the deeper your concentration will be. Many times the preview step in the SQ3R system can perk your interest in a subject or help motivate you to learn more.
- The ability to concentrate must be acquired. It takes effort and practice. You want to read and study with an intent to understand and recall.
- Make sure you are working in a proper environment. Have good lighting, a suitable noise level with minimal distractions (put your phone away), plenty of air, and comfortable clothes and seating. Only you can drive away distractions. If you have something pressing on your mind that you need to take of first, do so, so you can concentrate on the work at hand.
- Have a well-defined purpose in reading. Think—why am I reading this?
- Do not try to concentrate when you are very tired. You will be wasting your time and become discouraged when you can't recall what you have just read or studied.
- Find the time of day when your mind is most active and receptive to do your serious reading and studying. Reading at the same time in the same place every day will help you to form a reading and studying habit that will increase your powers of concentration.
- It helps to take a "thinking break" after each paragraph or chapter subheading. In SQ3R, this is when you recite the main points of what you have been reading. If you can't recite the main points, perhaps you were not concentrating.

Again, reading a college textbook is a different process than thumbing through a magazine or reading your favorite novel. Using the SQ3R method and seeking to improve your concentration will make the time spent in reading your textbooks more worthwhile.

Part 4: Effective Memorization

Author: Ms. Cathy Hunsicker, Associate Professor of Communication, Dalton State College

Effective Memorization

Many students tend to be able to recognize information, but not recall information. They frequently think that when they cannot recall a correct answer that they have forgotten it, when in reality, they never really knew the information, they could only recognize it. Recognition occurs when you are able to arrive at a correct answer after you have been given a number of answers to choose from, such as in a multiple choice test. Recall involves remembering information without any choices or cues; that is, without the aid of recognition. Essay questions and even short-answer questions put an emphasis on this skill.

Thus, do not study just to recognize information; study to recall information. In addition, you should always ask your instructor what kind of test you will be taking. Is it objective, meaning multiple choice, matching and true/false, or is it subjective, meaning short answer and essay. Knowing what the test will entail will aid you in studying the information correctly.

General Principles:

Intend to remember. Tell yourself you will recall this information because you want to remember it.

Learn from the general to the specific. In essence, build a framework or create context first. Superior, Erie, Michigan, Huron, and Ontario mean nothing if you don't identify them as the Great Lakes first.

Make the information meaningful by creating associations. Create a concept map of the main points and supporting details of what you have read or are trying to remember. Concept maps show the relationships between ideas and make memorization easier. They also allow you to create a "picture" of what you are learning. Pictures are easier to recall than lists of words or outlines because they allow you to visualize the information. In addition, when you try to remember lists or outlines, you have a tendency to recall the beginnings and the endings and confuse the information in the middle. An example of a concept map is on the next page.

Study actively. Look for answers, recite the material aloud, create flashcards, or write notes, and test yourself.

Recite and repeat, the more often the better. Overlearn the information. This means once you think you know the information, test yourself one more time.

As with increasing your concentration, reduce interference. Find a place to study where you won't be distracted. Turn off your phone and put it out of sight.

Keep a positive attitude. Find something that connects you to the information or motivates you even if you think the subject is boring. Tell yourself you will learn this information because you need to pass this course in order to fulfill your goal of graduating.

Space your studying. Distribute your learning over hours or days. Studying a little at a time is more effective than cramming.

Use all of your senses. Look at it, say it, listen to it, talk about it, and write it. Use the material in as many different ways as you can. Create flashcards, concept maps, timelines, charts, short lists, summaries, and self-tests.

Group items in groups of seven or less. For instance, your social security number is ten digits, but you tend to recall it in three parts or groups (i.e. 123-45-6789). We tend to remember seven groups of information at a time.

For information that is difficult for you to recall, use a ***mnemonic*** *device*. For instance, make up an acronym, a rhyme or song, or an acrostic. These are described below.

Acronym: The word scuba is an acronym that stands for Self, Contained, Underwater, Breathing, and Apparatus. The word homes stands for the Great Lakes: Huron, Ontario, Michigan, Erie, and Superior. SQ3R is another acronym: Survey, Question, Read, Recite, and Review. These are popular acronyms, but you can make up your own acronyms by taking the first letter of each of the words you want to recall and making a new word to use as a memory tag. Absurd and silly words are especially easy to remember.

Suppose you needed to remember the six listening faults: daydreaming, closed-mindedness, false attention, intellectual despair, memorizing, and personality listening. You would take the first letter of each meaningful word; in this case, D, C, F, I, M and P and create a new word or phrase, such as PC DIMF or DC PIMF. The word or phrase doesn't have to make sense, it just has to be memorable. When you have your test in hand, take a moment to write down PC DIMF in the margin. When you come to the question that deals with the six listening faults, you will have a memory tag all ready to aid your thinking. If the list of items to be remembered has to be in order, you will be limited in what you can create, so you might want to create an acrostic instead.

Have you ever noticed that when a song comes on the radio or TV, you can easily recall the words? *Create a jingle or a song of concepts to aid your memory*. Perhaps you are familiar with the jingle:

> *Thirty days has September, April, June and November. All the rest have 31 except February, it's a different one. It has 28 days clear, and 29 each leap year.*

An acrostic is another effective memory device. A popular one you may be familiar with is "My Very Educated Mother Just Served Us Nine Pizzas." This acrostic, which is a sentence using words with the same first letter as the words you are trying to recall, is a clue to the planets in order from the sun: Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto. The six listening faults could also be recalled using an acrostic. For instance, I may call proper friends daily. I for intellectual despair; M for memorizing; C for closedmindedness; P for personality listening; F for false attention; and D for daydreaming.

Keep in mind that mnemonic devices should not be overused. They are intended just for information that is difficult for you to recall. Many times people will recall the mnemonic device they used years after memorizing it, but not be able to recall what it stands for. Roy G. Biv is a popular acronym that many people recall, but don't remember that it stands for the colors of the rainbow in proper order; Red, Orange, Yellow, Green, Blue, Indigo, and Violet. Thus, limit the number of mnemonic devices you use when you are studying.

Part 5: Test Anxiety/Speech Anxiety

Author: Ms. Cathy Hunsicker, Associate Professor of Communication, Dalton State College

All students experience some test anxiety – a fear or worry about having to take a test. When the anxiety is normal, it raises your alertness and is productive. When the anxiety is severe, it can cause mental interference which will make concentration difficult and make you easily distracted. It also can produce physical symptoms, such as restlessness; "butterflies in the stomach"; accelerated heart beat and/or breathing; nausea, sweaty palms and a headache, among other symptoms.

The worst part of severe test anxiety is that it causes a mental block which makes it difficult to focus on the task at hand and remember all the information you have studied. If you are very anxious about a test and have studied effectively, you can still do poorly on the test if you are unable to control your anxiety.

The most important step to take to control anxiety is to be prepared. You need to self-test and practice the information repeatedly to make it your own. You also need to keep your perspective and not let your emotions interfere with logic. Consider why you are anxious. Are you anxious and afraid because of self-defeating thoughts? If you think you will do poorly, you are setting yourself up to do just that.

You must keep a positive attitude and talk to yourself. Say, "I have studied for this test and even though I may not know all the answers, I do know most of them, so I will earn a good grade;" or in the case of a speech, "I have researched this speech effectively, and I have practiced this speech numerous times in front of my friends and family, so I will be able to deliver it successfully in class." Use your imagination and visualize yourself being successful. See yourself acing the test or delivering your speech calmly and in control. Imagining yourself successful in a situation sets you up to be successful as long as you have completed all the requirements to be successful, i.e. studying and practicing.

The last technique to controlling text anxiety is to learn to relax. If you find yourself breathing heavily and upset about the test or speech, take a little time and count your breaths for a minute. A breath is considered one intake and one outtake. Next, slow down your breathing and count your breaths again. The fewer breaths you take, the more your body will slow down. If you are anxious, you are probably taking fifteen to twenty breaths per minute; whereas, if you are relaxed, you can limit yourself to three or four breaths per minute without holding your breath. This little exercise can help you focus and relax before you take a test or give a speech, or during a test if you find your anxiety is worsening.

Another exercise you can practice consists of starting out in a comfortable position. Loosen your clothing if necessary. Then, beginning with your toes, tighten your muscles to the count of ten, and then release them from the tension. Next tighten your muscles in your feet, again to the count of ten and release. Continue moving slowly up your body, tightening and releasing. As you are doing this, breathe deeply and slowly. This is a good technique to use on test or speech day before you get to class or just after you arrive. This technique can be used whenever you feel yourself becoming anxious, when you can't sleep at night, or as a refresher between study and practice sessions.

If you find your mind is blocked during an exam or just before you are to give your speech, close your eyes, take a long, deep breath and let it out slowly. Concentrate on your breathing, so that you can feel and hear yourself breathe. Don't allow yourself to worry about the exam, speech, time, or tension. Repeat once and then return to the test or ready yourself to give your speech. Keep in mind that being able to make your mind and body relax takes practice, so try these techniques in non-anxious situations. As you become comfortable with them, try them in anxiety-producing situations.

Part 6: Test-taking

Author: Ms. Cathy Hunsicker, Associate Professor of Communication, Dalton State College

In many classes, the large part of your grade, and thus your success, will be from high grades on exams. These pointers will walk you through preparing and taking exams.

The first step to test-taking is to study. If you are prepared for the test, you will be less anxious and more apt to score a high grade. What should you study?

Key terms, definitions and examples: It is not enough to know the terminology and what each new vocabulary word means. You need to be able to provide an example or explain how the word fits into the subject you are studying.

Enumerations or lists of items: Lists of items make excellent test questions, especially the kind that read, "All of the following are related EXCEPT…" These questions demand that you know the entire list and be able to identify the one item that does not apply.

Points emphasized in class: If your instructor repeats a concept in class several times for emphasis, he is giving you a clue that you will see that concept on a test. Study it and know it.

Reviews, study guides, flash cards, PowerPoints: Many instructors provide tools to increase your learning and help you study. If your instructor provides reviews, study guides, PowerPoints and/or flashcards, use them to your advantage. This is information your instructor has designated as important to know.

Questions from quizzes and textbook chapters: If your instructor administers regular quizzes on the material, save the quizzes for future study. There is a good chance you will see those questions or similar ones on the midterm or final. Many textbooks offer questions at the end of each chapter. Ask your instructor if studying these questions would be beneficial or not.

General Tips for Studying for Exams

Get a good night's sleep. If you are tired while taking the exam, your focus will be weak, and you are more apt to make mistakes. Being well-rested will make you more alert during the exam.

Don't cram. Schedule regular study times. The optimum way to study is to review the information you have read in your text and heard in your class on a daily basis. This can be just a quick reading through the information, but the repetition will make the concepts stick in your head. If daily is not feasible, schedule time to study your text and class notes on the days the class meets at a minimum. Looking over your notes as soon after class as possible increases your memory of the material and gives you the opportunity to clarify what you have written. Studies have shown that the longer you wait to review your notes, the more you will forget. In fact, you can forget half of what you have learned in just an hour if you don't review!

The week before the test, you will need to schedule daily study times. Break up the information into workable parts. Study part one the first night. The second night review part one and study part two. The third night review parts one and two and study part three. Continue studying in this way to keep the information fresh in your mind for test day.

In addition, take breaks while you are studying. When you come back from your break, review the material you were focusing on before the break and start studying the new material. Break, review, study provides many beginnings and endings to your studying which is beneficial because we tend to remember the beginnings and endings of information and fudge up the information in the middle.

Take your books, pens, pencils, paper, etc. to class. In short, be prepared to take the test. Responsible college students have the necessary equipment to succeed in school ready every day, not just on test days. In addition to showing responsibility, having what you need with you provides a feeling of confidence because you are ready.

Be on time for the exam. It goes without saying that being on time to class shows respect to the instructor and your other classmates. Being on time also allows you to be more relaxed for the test. Rushing in late and worrying about whether you will have enough time to finish the test will weaken your focus and concentration.

Sit in a quiet spot and don't talk about the material. Every exam day, you will find a group or groups of students hurriedly trying to make themselves remember the concepts they should have been studying all along. They tend to be frenetic as they ask each other questions and look up answers in the text. You have studied and the information is all in your mind. Don't sit near these folks and join in their frenzy. Keep to yourself. You have put the material in your mind in a logical fashion and don't need to upset your thinking by talking with these students.

Read all of the directions on the test carefully. Just because the questions appear to be the usual multiple choice or true and false doesn't mean you are to answer them the usual way. Sometimes instructors want pluses and minuses instead of trues and falses or T's and F's. If you answer the questions using a method different from what the directions state, your answers will be incorrect.

Budget your time. Don't spend so much time on a single question that you can't finish the test. Mark the troubling question and come back to it if and when you have time.

Ignore those people who finish before you do. You are not in a race. Students who finish quickly either really know all the information or don't know any of the information. You may not know all of the information, but you will know most of it because you studied. Use your time wisely and review your test if you finish before time is up to make sure you haven't made any "stupid mistakes." Use all the time you are given.

Answer the easy questions first. Answering the easy questions first tends to build your confidence as you proceed through the test. In addition, these questions may provide clues to the more difficult questions.

Mark the troublesome questions so you can look at them again later. Many times troublesome questions become clearer after reading and answering other questions on the test. Just be sure to keep track of the questions you have deemed difficult, so you can go back to them later. It is usually wise to select an answer to those difficult questions before you move on just in case you don't have time to return them.

Answer all the questions. If you leave a question blank, it is wrong. Guess if you don't know the answer. A guess at least gives you a chance at getting the question correct.

If you don't understand the question, state the question in your own words. If this doesn't clarify the question, ask the instructor for clarification. You can't answer a question you don't understand.

Always review your answers before handing in your test. However, do not change any answers unless you are certain you have made a mistake and answered incorrectly. Perhaps you accidently marked the wrong letter choice, or you misread the question. In these instances, changing your answer is wise. Otherwise, your first inclination is usually the right answer.

Additional Tips for Multiple Choice Questions

Use process of elimination. Read all of the choices and cross out those choices that are definitely false or incorrect, and choose from the answers that remain.

If unsure of an answer, even after using process of elimination, pick one, so you have an answer on your test, but mark the question to come back to later. This way, if you run out of time, you will still have an answer and not a blank.

Watch for qualifiers, such as, all, most, some, no, always, usually, sometimes, never, great, much, little, more, equal, less, good, only, bad, is, is not. Keep in mind that few things in life are always or never, so phrases such as, most of the time or rarely are more acceptable answers.

If one answer choice is a paraphrase of another answer choice, both choices are incorrect.

Additional Tips for Matching Questions

Read all of the items to be matched to understand the possibilities. Fill in all the matches you are sure of and then go back and choose answers for the difficult ones. Make sure you note which answers you have used, so you can keep track of what you are doing.

Additional Tips for True and False Questions

Watch for qualifiers, such as, all, most, some, no, always, usually, sometimes, never, great, much, little, more, equal, less, good, bad, is, is not.

Keep in mind that few things in life are always or never, so phrases such as, most of the time or rarely are more acceptable answers.

If any part of the statement is false, the entire statement is false.

Additional Tips for Essay Questions

When studying for an essay test, anticipate probable questions beforehand and create outlines for the answers for memorization.

Read the questions carefully and answer what is being asked. Often essay questions consist of several questions in one. Answer all of them.

Jot down a brief outline in the margin before writing out your answer, so your answer is clear and organized.

Write a clear, organized essay. Begin by paraphrasing the question. Then introduce your main points and supporting details. Remember, each main point must have supporting information. Use transitional words, such as first, second, next, then, however, finally and also to connect your ideas. Last, be sure to proofread your essay answer for errors and legibility.

Part 7: Avoiding Plagiarism

Author: Ms. Amy Mendes, Lecturer in Communication, Dalton State College

Plagiarism in a problem in many classrooms. It is a problem for students, since plagiarizing robs them of learning opportunities and can get them in serious trouble. It is a problem for teachers, since it leaves them unable to tell how much a student really knows and causes them to have extra administrative work to deal with students who plagiarize.

Unfortunately, it is also common. Some researchers estimate rates of cheating in undergraduate classrooms at over 80% (McCabe et al., 2001a, 2001b; McCabe & Trevino, 2002; Dawkins, 2004; Callahan, 2004; Whitley, 1998). This statistic includes other types of cheating, but we can deduce from it that plagiarism is common. And some researchers say that committing plagiarism in college can be a predictor of dishonesty in the workplace later in life (Hilbert, 1985; Lucas & Friedrich, 2005). Failing an assignment or a class is a bad consequence, but if this sort of behavior continues, it can ruin one's career.

One reason that plagiarism is such a problem is that students don't have a good understanding of what it is. Although students may articulate some understanding of plagiarism, and that it must be avoided, they do not understand the purpose of citation itself. They may only think of it as a required convention of academic writing, rather than as a means of learning and contributing to an ongoing accumulation of knowledge (Lofstrom, 2011).

Some researchers have found that students feel confused by the rules, and express fear that they may accidentally fall into plagiarism even when trying not to, or even to accidentally echo a phrase previously encountered and mistake it for their original thought (Ashworth, Bannister & Thorne, 1997). This is consistent with other's findings that students cannot identify plagiarism when given examples, do not know how to paraphrase and cite (Marshall & Garry, 2006; Yeo, 2007; Pecorari, 2003).

How do we teach about plagiarism?

The good news is that simply educating students about plagiarism helps reduce it (Landrau, Druen & Arcuri, 2002). But, a complicating factor in the public speaking classroom is the confusion that exists for some students about citation standards in verbal communication (Holm, 2002). Some students who may exhibit appropriate citation behaviors in written assignments fail to do so in speeches.

In a recent study (Mendes, 2017), student respondents on a plagiarism survey indicated some interesting things about their understanding of plagiarism. First, many respondents specifically used the terms "stealing" or "theft" and "words." The implications of this usage are that these students focus specifically on others' words, but not necessarily on thoughts, ideas, or conclusions. However, another significant minority of students used "thoughts" in their answers, indicating a more thorough understanding of citation requirements. Another important group of words that came up in the study was "knowing," "intentional," or "purpose," indicating that plagiarism behaviors are always intentional (and that perhaps unintentional plagiarism does not count).

Below are a series of activities that will help you reach a better understanding of some important ideas about plagiarism:

- How to use quotation marks.
- When and how to paraphrase.
- How to cite information from multiple sources.

An important thing to remember about quotation marks is that you shouldn't use very many. Unless there is important technical language, a direct quote you need to reference, or a significant phrase, it is better to paraphrase the information you use, rather than directly quote it (more on paraphrasing later). If you are quoting something, the a proper citation should include the quoted material and a parenthetical citation (Author's last name, Year of publication). Anytime you are going to use more than a couple words in the same order as the reference text, go ahead and add the quotation marks – but ask yourself if you could rephrase the idea so that you use different words. DO NOT just leave off the quotation marks!

Paraphrasing is when you take the information from a source and put it in your own words, usually be combining it with information you already know, or by explaining how the information is relevant to the topic you are writing about. It can be more difficult that you expect, because sometimes once you have read the original author's phrasing, it is hard to think of a "better" way to say it. Think instead of how you will be telling us something about the information – why is it important, how it relates to your topic or argument, whether it agrees or disagrees with other information in your speech.

Read the following passage, and from the information provided, take 1 quotation and 2 paraphrased sentences:

> *Cricket will be joining the crowded U.S. professional sports landscape as part of a $70 million licensing agreement between the United States of America Cricket Association (USACA) and Pennsylvania-based Global Sports Ventures, LLC. The move is a significant first step in growing the popular sport in the U.S., which has the second highest viewership of cricket in the world behind only India. More than 1.4 million people in the U.S. watched the ICC World Twenty20 competition won by West Indies earlier this year.*
>
> *Cricket was a popular American sport before the Civil War, with rules that were formalized by Benjamin Franklin in 1754. George Washington played cricket in Valley Forge, Pennsylvania, in 1778 and the first international competition in any sport was actually a cricket match between the U.S. and Canada, according to the USACA. The multiyear licensing agreement means a franchised Twenty20 (T20) professional league will be established within the next year or so. There are ongoing talks about the number of teams, the cities in which they'll be based, they facilities in which they'll play, and the creation of player contracts for both men and women (Matuszewski, 2016).*

Sometimes you will be combining information from more than one source in one paraphrased statement. Using the 2 passages below, write a sentence that contains information from both in paraphrased form.

> *What happens, though, when a child with talent and enthusiasm has nowhere to play? The U.S. only has one purpose-built ICC-certified cricket ground, at Central Broward Regional Park in Lauderhill, Florida. In 2015, the Cricket All-Stars, two teams captained by Sachin Tendulkar and Shane Warne, two of cricket's best-recognized names, played three exhibition games at Citi Field in New York City, home of the New York Mets, Minute Maid Park in Houston and Dodger Stadium in Los Angeles, two other base-*

> *ball venues, using drop-in cricket pitches for games of 20 overs a side. (Kakade, 2017)*
>
> *An Indian-American cricket enthusiast has announced plans to build as many as eight cricket stadiums across the US at an estimated cost of $2.4 billion to professionalise the game in the country. The eight proposed stadiums, each having a capacity of 26,000 people in New York, New Jersey, Washington DC, Georgia, Florida, Texas, Illinois and California, would create as many as 17,800 new jobs in the US, said Jignesh (Jay) Pandya, chairman of Global Sports Ventures (Press Trust of India, 2017).*

Hopefully, this practice exercise has made it easier to understand when and how to cite, paraphrase, and combine sources. Your instructor can answer other questions you have.

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Appendix C: Public Speaking Online

In 2019 as we were looking toward a revision of *Exploring Public Speaking*, we realized that one area of public speaking that our readers might run into is "speaking online." Although traditional face-to-face public speaking has a 2500-year history and thousands of research articles to support it, speaking online is a relatively new procedure. In late 2019 and early 2020 the world was introduced to a new coronavirus, COVID-19, and millions upon millions of lives were changed. Most colleges and universities in the U.S. went to remote or online instruction, and even at the date of this writing, the future of instruction in Fall 2020 is uncertain in some regions. We've all sat through numerous meetings on Zoom, Google Meet, Microsoft Teams, and other types of webconferencing platforms, and many of us have decided on their relative merits.

This appendix will attempt to give some guidelines for this new mode of public speaking, gleaned mostly from business communication sources such as the *Harvard Business Review*. The websites we used to compile this appendix are given at the end of it.

All online speaking is not created equal. You might take an online class that requires you to send a video of yourself giving a speech for a grade. You might be participating—or leading—a "webinar," which is a meeting or presentation over the Internet using a tool such as Blackboard Collaborate, Citrix, GoToMeeting, Adobe Connect, or one of many other webconferencing tools such as those mentioned above. These have become very common in the educational and business world because they save a huge amount of money—employees, students, and learners can meet without having to travel to another location.

With this growth in popularity and now the extreme need for them brought upon by the pandemic, we have a growth in problems and common behaviors, or misbehaviors, in webconferencing and thus online "public speaking." Much of the advice on webconference public speaking comes as antidotes to the worst practices that have developed in them, which are:

1. the audience's multitasking (and thus not fully attending to the webinar)
2. the audience's being bored to death and going to sleep (which I confess to)

Both of these conditions come from the fact that the communication is mediated and that in many cases the speaker and audience don't see each other. Even when the participants use their web cameras (which doesn't always happen), the screen is often covered with a slide and the speaker is invisible. Therefore, the speaker has to depend on something else to address the listeners' temptation to multitask or nod off.

Preparation for Online Speaking

First, recognize that this is a different type of venue. You have two main tools: your voice and your visuals (slides).

If monotone and monorate speaking is horrible for face-to-face speaking, it is truly the "Kiss of Death" for web speaking. The key word is "energy"—an energetic voice has variety and interest to it. Since we tend to have a lower energy level when we sit, some experts suggest that web conference speakers stand to approximate the real speaking experience. This suggestion makes sense. As we have mentioned repeatedly through this book, preparing means practicing your speech orally and physically, many times. Audio-recording yourself during your practice on your smartphone or other device is a good first step, followed by critically and honestly thinking about whether your voice if listless, flat, low-energy, and likely to induce snooziness.

Second, your visuals. Most of us are tempted to put far too much text and too many graphics on the slides, and since the slides are the primary thing the audience will see (rather than your full body), the temptation is even stronger. As one expert on web speaking suggested, if your presentation in the workforce is likely to be graph, data, and information heavy because it's all information the audience must know, send the information in a report ahead of time. We've mentioned before that speeches are not good for dumping a great deal of information on audiences.

Therefore, keep your visuals simple. They do not have to have lots of clip art and photographs to keep attention. One rule business speakers like to use is the "10-20-30: rule: No more than 10 slides, no more than 20 words on the slides, and no font smaller than 30 point." Using 30 point font will definitely minimize the amount of text. Inserting short videos and planning interactivity (such as polls, which some software supports) are also helpful.

Also in the realm of preparation, avoid two other problems that are common in webinars. Since some of your presentation might be visible, be sure your background is "right." Many people perform webinars in their offices, and let's be honest, some offices provide backgrounds that are less than optimal. They are either messy and disorganized or have distracting decorations. In other cases, you could be sitting in a neutral place with a blank wall behind you, but that setting can have its own issues. One writer talks about a speaker who wore a white shirt against a white background and almost disappeared. Of course, some platforms allow for a background scene behind the participants, but sometimes these cause a "ghosting" effect to the person's image.

It goes without saying that the web speaker must be master of the technology, not be mastered by it. Technology messes up. That is a fact of life. One of the sources for this appendix was an archived video of a webinar about web speaking by an expert; during the webinar, his Internet connection was lost! Even if the connection is strong, the speaker must know what buttons to push on the software. For this reason, it might be a good idea to have an "assistant" who handles the technology and makes sure it works so that you can focus on the communication.

Experts give a few other preparation tips:

1. Make sure you will not be interrupted during the webconference. This can be extremely embarrassing as well as ineffective. You have probably seen the priceless video from the BBC of an interview with an expert on Korea. His children photobomb the interview and then the mother tries to clean up the damage. It is hilarious, but the same situation won't be for you. Lock the door, put a big sign on the door not to be disturbed, and turn off the phones.
2. Have notes and anything else you need right at hand.
3. If you can be seen, be seen—use the technology to your advantage so that you are not an entirely disembodied voice talking over slides.

Finally, in preparing, think humor. Humor is a great attention-getter (see Chapter 7 on factors of attention). Cartoons, short videos, funny anecdotes, and visual humor can help you work against the audience's temptations to multitask or daydream in a webinar. There is a limit and it should be tasteful and relevant, but humor might be one of your best allies. Plus, it might increase your own energy level and fun with the webinar.

During the Web Speech

One of the helpful suggestions from the business writers used for this appendix was to start on time. This might seem obvious, but if you have ever been in an online meeting or webinar, it's harder said than done–mainly because participants log on at the start of the meeting rather than early and it takes a while for the technology to kick in. Therefore, one suggestion is to have a "soft" introduction for the punctual and a "hard" opening for the late-comers. The soft intro could be the fun, attention-getting one (video, interactivity) and the hard one the "this is why the topic matters let's get down to business" opening.

It goes without saying that you as the speaker should be online well before the beginning of the meeting, and ready to go technology- and presentation-wise.

Web speaking is often scheduled for a longer period of time than a face-to-face speech, which does not add to attention level of the audience. For this reason, your presentation should include time for questions and input from the audience. However, this should be planned at intervals, perhaps between main sections of the speech, so that the speaker isn't interrupting at inconvenient times.

Going deeper, perhaps we should ask the fundamental question of purpose. What is your intent in this webinar speech? To educate? To persuade/sell? To contribute to or facilitate a decision? Something else? Everything else you do comes from that intent or purpose, just like your face-to-face speech comes from the specific purpose speech. What do you really want to accomplish from this meeting?

The other fundamental question is about your audience. Who are they? Where are they? In fact, in some cases the audience is in a different time zone, and that really matters in how a listener responds.

Other experts suggest the following:

1. Along with standing up for your presentation, smile. People can hear a smile even when they don't see you.
2. Your anxiety does not go away just because you cannot see everyone in your "web audience." Also, you might not have ever met the people to whom you are speaking. Be aware of the likelihood of anxiety—it might not hit until you are "on air." As Ron Ashkenas says, "Anxiety in speaking is like static on the radio."
3. In your use of periodic questions, be specific. The typical "Any questions?-pause- let's go on" is really pretty ineffective. First, it's not directed or specific, and second, people need time to formulate their questions and articulate them. Even saying, "What questions do you have?" is better, but even better is to ask specific questions about what you've been addressing. Many times you can forecast possible questions, and use those.
4. The issue of a question-and-answer period brings up a logistical question. Some participants will question orally through the web cam set-up. Others, with limited technology, will use the chat feature. It takes time to type in the chat feature. Be prepared for pauses.
5. Remember the power of transitions. Many people think that slides don't need transitions because, well, they change, isn't that enough? No, it's not. The speaker needs to tie the messages of the slides together.
6. Verbal pauses can be helpful. Since one of the things that put audiences to sleep is continual, non-stop flow of words, a pause can get attention.
7. Look at the camera, not the screen. You will appear more professional in those cases where the audience can see you.

Ending

As mentioned before, webconferences and webinars can go long—don't let it. End on time. Allow participants to email you questions if needed, but don't take advantage of people's time by entertaining questions longer than the scheduled time. Software allows for recording and archiving, so the audience should know how to access the recording.

Speaking for an Online Class

This writer teaches an online business communication course where she requires either a face-to-face (if possible) presentation or one done online. In these cases, instructors usually want the presentation given in front of a live audience of a prescribed number of people and/or in a venue like a classroom (not the student's living room). Many public speaking instructors do not believe this option is as good as an in-class speech, but if you are in this situation, here are some tips.

1. Film your whole body—not just your head and shoulders.
2. Do tech walk-throughs and make sure your camera is working well and picking up your voice.
3. Make sure you can get the recording to your instructor. You probably will not be able to just send it through email because the file will be too big. You will have to post it to the cloud or to the learning management system in some manner.
4. Wear appropriate clothing. Not being in class may tempt you to wear something too informal. During the pandemic and sheltering-in-place, we public speaking instructors saw students in pajamas or not wearing shoes during recorded speeches; one of the authors had a student video where the young male student was shirtless. This might be an opportunity to go a step beyond in your clothing. Make sure, also, that it looks good on camera in terms of color and lighting in your setting. Some patterns do not look good on camera.
5. Along that line, since you probably won't have professional lighting, get the room as bright as you possibly can, but do not point the camera in the direction of a bright light. The light should be coming from *behind* the camera. Likewise, if you are in a webconference, keep the light source behind your computer screen, not behind your head.

Conclusion

As mentioned before, this subject is an evolving one. These tips and tactics should help not just avoid the major problems but also cross the finish line into an effective presentation.

Links that might help with this topic:

Resources 1

Resource 2

Resource 3

Resource 4

Resource 5

Resource 6

Resource 7

Resource 9

Appendix D: Funny Talk: The Art and Craft of Using Humor in Public Address

What is so funny about public speaking? Well, nothing really. On the other hand, a speech that includes some timely and well delivered humor can be especially gratifying for both speaker and audience. Dottie Walters said "Begin with a laugh and end with a tear." The judicious, strategic, and appropriate use of humor in speaking can help the audience have a positive feeling about: 1) the Subject, 2) the Speaker and 3) the Speech itself. Many people are hesitant to use humor in speeches for a variety of reasons. Some people think that humor is never appropriate for speeches. Some people shy away from it because they do not feel that they are funny. Some people do not use it because they are afraid if no one laughs it is another chance to be rejected. Some do not use it because it may take a bit of extra work to include relevant humor in a speech. You should not be afraid to use humor. With the right planning, preparation, and practice, you can be an effective purveyor of the comic arts. You may find that both you and your audience will be better for it.

Becoming proficient in using humor to connect with audiences and get your message across is not easy. It takes quite a bit of study and practice. Grady Jim Robison noted, quite correctly, that "Humor is not easy-it just looks that way when well done." Many people will say that they cannot tell a joke or do not have a sense of humor. Using humor, whether a joke, funny story, or other bit of amusing material is a skill which can be developed. There may be some people who are more naturally adept at it, however nearly everyone can learn how to inject a bit of humor into their speeches.

Scholars and practitioners have studied the value and challenges of using humor in public speaking for many years. Consider the information in the following table:

Humor and Audiences: Positives and Negatives

Scholar	Work	Positives	Negatives
Beebe & Beebe	*Public Speaking Handbook* (2013)	Message Retention	Offensiveness Potential
Campbell & Huxman	*The Rhetorical Act*	Attention Keeping, Audience Identification	Bad Taste Potential
Engleberg & Daly	*Think Public Speaking* (2013)	Information Retention, Defuse Anger, Ease Tension, Stimulate Action	Offensiveness, Irrelevance
Ferguson	*Public Speaking: Building Competency in Stages* (2008)	Audience Attention and Enjoyment	Offensiveness
Fraleigh & Tuman	*Speak Up: An Illustrated Guide to Public Speaking* (2009)	Enhances Interest, Gains Attention, Establishes Credibility	Unfunny, Credibility Diminishing
Ford-Brown	*Speaker* (2013)		
Grice & Skinner	*Mastering Public Speaking* (2011)	Favorable Self Image, Attention Getting, Defuse Audience, Hostility , Emphasize Key Ideas, Transition Between Points	Trivializing Topic, Offending Audience
Hogan, et al	*Public Speaking and Civic Engagement* (2011)	Audience Attention and Interest	Disrespectful, Irrelevant
Lucas	*The Art of Public Speaking* (2012)	Audience Enjoyment	Offensiveness
O'Hair, Stewart & Rubenstein	*A Speaker's Guidebook* (2010)	Rapport Building, Make Key Points, Introduce Themes	Irrelevance, Bad Taste
Osborn, Osborn, & Osborn	*Public Speaking* (2009)	Relationship Building with Audience, Information Retention	Can Seem Contrived and Flat, Irrelevance
Ross & Leonard	*Introduction to the Speechmaking Process* (2009)	Positive Showmanship, Information Retention	Offensiveness
Samovar & McDaniel	*Public Speaking in a Multicultural Society* (2007)	Point the Audience in the Direction of the Topic	Cultural Inappropriateness

Scholar	Work	Positives	Negatives
Zarefsky	*Public Speaking Strategies for Success* (2011)	Relaxes the Audience, Speaker Favorability, Disarms Skeptics	Irrelevance, Offensiveness

Humorous Speaking Tips

Having seen both the value and the complications connected to humor use in speeches, please examine the following tips that weigh both the positive and negative aspects of humor in public address.

Positive Aspects

- Humor is an effective **attention getter**. You have just a few seconds to make the audience want to hear more. Humor can be a wonderful tool to do exactly that. If you can make the audience laugh or smile at the very beginning, then you will have them anxiously awaiting what you have to say next.
- Humor is an effective **attention keeper**. Audiences can drift away, especially in an age when attention spans are shrinking. Sometimes you have to rein them back in. You can do this with a bit of humor.
- Humor can be used to **break the monotony**. Sometimes you will be dealing with a technical or tedious bit of information that requires a lot of explanation. When this happens, people may begin to get restless. Perk them up with some humor.
- Humor can be used to **help your audience remember**. There is substantial research which supports the idea that information retention is aided when connected with a piece of humor or a good story. The key is to make sure that it is actually connected to the information you want them to remember.
- Humor can be used to **help your audience have a positive feeling about the message and about you as a speaker**. They will likely also have very positive feelings about the event itself and about themselves. Humor can be used for affinity building with your audience. The more they like you or feel connected with you, the more open they are to your message.
- Humor can be used to **diffuse tension** or to **soften the blow of a serious or controversial point**. Sometimes you will have to make a point that your audience needs but may not want to hear. You can use humor to make that point. You can deflect criticism with humor. Both presidents Kennedy and Reagan were masters of this. Both used humor to deflect criticisms of their age when they ran for president. Opponents thought John Kennedy was too young to be president and

Ronald Reagan was too old. Their humor obviously worked. As William K. Zinsser said, "What I want to do is make people laugh so that they'll see things seriously."

Negative Aspects

- Humor can **offend**. It is best to avoid humor that uses sexist, racist, or demeaning language. Avoid profanity and vulgarity and sexual references. You should generally avoid partisan political humor unless you do not mind risking losing half of your audience. Be sure that your language is context-appropriate. Speaking at the Kiwanis club is not the same as speaking at the comedy club.
- Humor can **make your topic seem trivial**. The use of too much humor, especially irrelevant and silly humor, may cause your audience to lose sight of the importance of your topic. Consider how much and what kind of humor to use, particularly when dealing with sensitive or controversial topics.
- Humor can **be mere filler**. When you eat a meal, it is important to eat a balanced diet and remember to eat your vegetables. Dessert is delicious but should not be the entire meal. Think of humor as the dessert or as side dishes and not as the entrée.
- Humor can **be difficult to translate or understand**. If the audience contains several people who do not share your native tongue or national identity be careful that you do not use humor that may not be easily translated by them. Word play can be especially challenging in this situation.
- Humor can be **culturally inappropriate**. Some gestures, words, or phrases may have different meanings in other cultures. In the U. S. the thumbs up sign means "all is well." In some countries it is considered a vulgar and offensive gesture.
- Humor can be **irrelevant**. If the humor does not connect with the greater message, it can become a distraction. Remember, you do not just want them to laugh, but to consider your entire message very carefully. They may become annoyed or fail to understand the point you are trying to make.
- Humor can be **unfunny**. Sometimes humor falls flat. It may be that they have heard it before or they do not get it, or they just do not find it funny. Remember, humor is subjective. People laugh at different things and for different reasons. Sometimes they are preoccupied with other realities of life. Do not be disheartened. Move on to the next piece of information in the speech. Do not keep repeating the joke or try to explain to them why it is funny. They might be insulted and you are wasting valuable speech time.

As you can see, using humor in your speaking is not necessarily easy, but it is well worth the investment of time and energy. Stewart Harral noted, “Get a laugh and you’ve got an audience!” It will take some planning and some practice. One of the things that worries beginning speakers the most when it comes to humor use is that they think they must prepare original material and become professional standup comedians or humor writers. This is not the case. Certainly, if you have an aptitude for creating humor then develop and nurture that talent and apply it to your publics speaking. Original, fresh humor that comes from a speaker’s experience is always appreciated by an audience.

On the other hand, you need not feel as though you must create amazing pieces of comedy when there is much good, relevant humor available for you to use. Remember that humor is not just joke-telling. In fact, for most speeches jokes are not really the best kind of humor to use. You can use amusing stories, light verse, funny lists, comical visuals, etc. Be sure to give credit to the source. The more you develop this skill, the more comfortable you will become. You may even find that you are a gifted humorist. At any rate, your audience will likely appreciate the effort.

Appendix E: APA Citation

Learning Objectives

After reading this section, the student will be able to:

- Understand the purposes of citation;
- Recognize when to cite information;
- Understand different ways to cite sources;
- Find citation assistance when needed; and
- Cite sources in APA format

Appendix Preview

E.1 – Citation

E.2 – When to Cite

E.3 – Elements of Citation

E.4 – APA Resources

E.5 — Reference List

E.1 – Citation

APA Style

A citation style developed by the American Psychological Association (APA), used by a variety of disciplines, including psychology, health sciences, STEM fields, and communication.

APA Style is detailed in the *Publication Manual of the American Psychological Association*, 6th edition

Citing your sources is part of using information. While there are many citation styles used by different disciplines, this appendix focuses on **APA style**.

Citation (in any style) has many functions; it:

- allows you to support the claims you make,
- gives credit to the source of the information, and
- allows your audience to locate the information if they want to learn more.

The practice of citation is inseparable from research, because new developments always build on existing knowledge. No individual knows everything there is to know about a topic, which is why research involves examining what is already known.

Engaging with the ideas of others is a way of adding your voice into a conversation about a topic. This can include agreeing with others' perspectives, building on existing ideas, or introducing a new interpretation or counter-argument.

E.2 – When to Cite

Any time you use someone else's original ideas, statistics, studies, borrowed concepts, phrases, images, quoted material, and tables—their **Intellectual property**—you cite to indicate its source. This reflects both on the research you have done, and your academic integrity.

Intellectual property

A legal term used to refer to intangible creations of individuals, including art, written work, research findings, and ideas

vNot everything you use in your work need to be cited, though. You do not have to cite facts that are commonly known by your audience and easily verified in reference sources. You also do not have to cite information that comes from you, such as your opinion.

When in doubt, it's best to cite your source.

E.3 – Elements of citation

There are two main elements of citation: the brief in-context citation, and the full reference entry.

In-Context Citation

You may be used to citing in text, and while citing in speeches works differently, the same principles apply—you want to ensure that your audience knows where you found the information.

You can use both quotation and paraphrasing in speeches, and for either, be sure to provide the details about the source when you use the information.

Quotation

Since quoting means using someone else's exact words, you should indicate that you are using a quote. Examples of how to do this are:

"As legendary football coach Vince Lombardi said, 'Winning isn't everything, but wanting to win is.'"

"Dutch painter Vincent van Gogh said, and I quote, 'I would rather die of passion than boredom.'"

Paraphrasing

Paraphrasing, or restating a source's ideas in your own words, is another option. Be sure to acknowledge the author, source, and date of the information you use. This can be accomplished in various ways, such as:

"During the December 27, 2017 episode of 60 Minutes, correspondent Lara Logan described the practice of airlifting rhinos by helicopter to protect them from poachers."

Citation FAQs

What if I'm citing multiple sources?

This depends on the information. Is it common knowledge/factual? If so, you do not need to cite it.

If it needs to be cited, be sure to indicate the sources:

As many scholars, including Buranen, Haviland & Mullin, Blum, and DeSena, have noted, plagiarism refers to a variety of phenomena, which vary widely.

What if I'm using a lot of information, but it's all from the same source?

Cite the source each time you use it:

According to Blum,... Blum also found...In the same study,...

"A 2017 study by Dr. Serge Ferrari, published in the medical journal Lancet, found that the use of drugs containing bone-forming agents in patients with osteoporosis reduced their risk of fragility fractures."

E.4 - APA Resources

You may have questions about APA style, and while full APA guidelines are included in the *Publication Manual of the American Psychological Association*, 7th edition, other resources are also available. The APA runs a site at apastyle.org that provides additional information about APA citation. Also, the Purdue Online Writing Lab (OWL) has a wonderful online guide to APA citation. Of course, librarians are a good resource, too!

E.5 - Reference List

As part of a speech assignment, you will likely be asked to provide a list of references used. This may be on a slide, if it is a presentation file, or on a document, for written materials that are submitted along with the verbal presentation of your speech.

Each source you used will be listed on this page, using a full APA-style citation. The page itself will be labeled "References," and will list all of the sources you used in alphabetical order. An example of an APA-style References page is shown in figure E.1.

Sample References

Book or eBook (APA manual, p. 321-325)

Author, A., & Author, C.D. (Year). *Book title: Capitalize first letter in subtitle*. Publisher. URL if ebook.

Spellman, F. & Whiting, N. (2005). *Environmental engineer's mathematics handbook*. CRC Press.

Article, Chapter, or Work in a Reference Book or Edited Collection (APA manual, p. 326-328)

Author, A.A. (Year). Article or chapter title: Capitalize first letter of subtitle. In A. Editor, B. Editor (Eds.), *Book title: Capitalize first letter in subtitle.* (# ed., pp. #). Publisher.

Donnerstein, E. (2005). Is popular culture too violent? Media violence promotes violent behavior. In J. Woodward (Ed.), *Popular culture: Opposing viewpoints* (pp. 114-119). Thompson Gale.

Reference or Encyclopedia Article (APA manual, p. 328)

Author, A. (Year). Entry title. In A. Editor & B. Editor (Eds.), *Title of encyclopedia* (Vol. #, pp. #). Publisher.

Richelle, M.N. (2001). Skinner, Burrhus Frederick (1904-1990). In N. Smelser & P. Baltes (Eds.), *International encyclopedia of the social and behavioral sciences* (Vol. 21, pp. 14141-14146). Elsevier.

Magazine Article (APA manual, p. 320)

Author, A. (Year, Month Day). Article title. *Magazine title, Volume*(Issue). Page(s).

Southerland, R. (2017). Textile trail. *Georgia Trend, 33*(1), 86.

Newspaper Article (APA manual, p. 320)

Author, A. B. (Year, Month Day). Article title. *Newspaper title*, p. Section-Page.

Brown, R. (2009, December 16). Long faces ethics complaint. *Dalton Daily Citizen*, A1.

Academic Journal Article (APA manual, p. 317-318)

Author, A.A. (Year). Article title. *Title of Journal, Volume*(issue), page(s).

Schultz-Bergin, M. (2018). Is CRISPR an ethical game changer? *Journal of Agricultural & Environmental Ethics, 31*(2), 219-238. https://doi:10.1007/s10806-018-9721-z

Web Page (APA manual, p. 351-352) (Last example below is for a page with no author)

Author, A. (Year). Title of page. *Title of website*. http://thewebsite.com

Naylor, S. (1998). Hindu mythology. *Encyclopedia Mythica*. http://www.pantheon.org/articles/h/hindu_mythology.html

Adderall. (2009). *Prescribers' Digital Reference*. http://www.pdr.net/pdr-consumer-monograph/adderall?druglabelid=1048&ConsumerId=1008

Reports (APA Manual, p. 329-330)

Author, A. (Year). Title (Report #). Publisher. DOI or URL

Bauman, K. (2003). *Educational attainment, 2000* (Census 2000 brief C2KBR-17). U.S. Government Printing Office. https://www.census.gov/prod/2003pubs/c2kbr-24.pdf

Film or video (APA manual, p. 342-343)

Citation Generators

Many online services will generate full reference entries. However, the citations generated by these tools may contain errors, and it is important to be familiar enough with APA style that you can proofread to ensure that these citations are formatted correctly.

Producer, A (Producer) & Director, A. (Director). (Year). *Title* [Description]. Studio.

Carroll, G. (Producer) & Rosenberg, S. (Director). (1991). Cool hand Luke [Film]. Warner Bros.

Online Video (APA manual, p. 344)

Author. (Year, Month Day). *Title of video* [Video]. YouTube. http://www.website.com/specificURL

Adult Swim. (2014, November 7). *Too many cooks* [Video]. YouTube. https://www.youtube.com/watch?v=QrGrOK8oZG8

If APA style is new to you, it has a few intricacies that you may want to know:

Tips on formatting reference entries in APA style

- Authors' names are credited using their first and middle (if one is given) initials only. You do not need to list credentials such as Ph.D., M.D., etc.
- Within a reference entry, authors are listed in the order they list themselves, even if it is not alphabetical.
- The title of a source (article title, book title, etc.) is capitalized as follows: the first letter of the title and the first letter of the subtitle are the only words capitalized, except for where grammatically required for individual words, such as proper nouns or acronyms.

Tips on formatting a references page in APA style

- Once you've ensured that the individual entries are correct, you'll want to make sure the text on the page is double-spaced, and only the first line of an entry is aligned to the left margin. Subsequent lines of individual entries will be indented 1/2 inch; this is called a "hanging indent."
- The reference entries will be listed in alphabetical order on this page.

Appendix F: Research with Dalton State Library Resources

While Chapter 5 gave you some basic information about conducting library research, this appendix was written specifically for Dalton State students to provide additional details about using Roberts Library. The Roberts Library home page can be found at daltonstate.edu/library.

"GIL-Find," the Library Catalog

GIL-Find is the name of Roberts Library's catalog, and it provides a searchable listing of all the books, e-books, and resources like audiovisual media and government documents owned by the library. Access to the library catalog is available from the library's home page.

You can search the library catalog using keywords about your topic. The search results pages will show materials in all formats, and if you would like items only in a particular format, you may narrow the search using the facets on the left side of the screen. This "Refine my results" section also lets users narrow their search by date, author, subject, and more.

Each item listed on the results page gives you the information you need to access these sources. For items physically available in the library, "Get it" lets you know the location, call number, and item status. If you are trying to view an e-book or streaming media, "View it" provides links to full access. The library's catalog has a variety of helpful features, including an integrated option to order books from other schools if the Dalton State copy is checked out.

Users can log in to GIL-Find using their MyDaltonState credentials to save searches and items for future reference, and see their checkout history, as well as renew items online.

GALILEO

GALILEO, also accessible from the library's website, is a portal to hundreds of databases, each containing hundreds of journals, each journal consisting of hundreds of articles, which means that there are millions of possible sources in GALILEO. What you need is probably there; it's just a matter of finding it. GALILEO takes a little more time and effort than using an Internet search engine, but it will provide you much more reliable information.

Most of the content in GALILEO is articles from periodicals. Although GALILEO does index newspapers and popular magazines, for college-level research, it is best used for accessing academic journals.

Many students like to use Google Scholar to find journal articles, and it is a good source for finding the publication information, but often users can not actually access the full article because a subscription fee must be paid. You will not have that problem in GALILEO.

If you are on campus, you will go directly to the GALILEO page; if you are off-campus, you will have to sign in with your username and password for MyDaltonState. You might also be prompted to type in a specific password for GALILEO, but that password changes each semester, so you will have to consult your instructor or the library to obtain it.

From the GALILEO page, you will have several options (see the box in margin). The large search box featured prominently on the page can be a good place to start, but does not include all the content and features of many valuable databases, which is especially helpful for in-depth subject re-search, such as that done in upper-level classes. The search box defaults to a basic search, but "Advanced Search" will allow you to select your preferences before you start.

From the results page, you can read the articles by clicking the "Full Text" option at the bottom of the record. Some search results do not show any full text options. This means you will have to click the blue "Find It" button to check for access. If none is available, don't worry—the library can order a copy using Interlibrary Loan (see box in margin).

When you click on the title of an article, you will be redirected to a screen with more information that also offers helpful tools on the right hand side of the page. The "Cite" tool shown there is popular, because it will generate a pre-formatted entry for your Works Cited (MLA) or References (APA) page, which you can cut and paste into your paper. You can also read the abstract to see if it is what you are really looking for. Additionally, you can email the article to yourself and perform a number of other functions.

Not only can you find articles from multiple databases at once by using the GALILEO search box, you can access articles by searching individual databases, some of which catalog articles from journals in specific disciplines, such as psychology, education, medicine, or literature.

One database that many public speaking instructors like to recommend to their students is Opposing Viewpoints Resource Center (OVRC). This database covers hundreds of topics, the listing of which you can browse through to figure out which topic you'd like to research.

Even better, OVRC will provide articles from a variety of periodicals (magazines, newspapers, and academic journals) that explore both sides—pro

GALILEO Options

- **Browse by subject** shows all databases in specific subject areas
- **Browse by type** lets you see resources based on format (maps, images, statistics, etc.)
- **Databases A-Z** shows all 300+ databases, sorted alphabetically
- **Journals A-Z** lets you look up items starting with a citation

Interlibrary Loan

If you are unable to access the full text of an article, and would like to order a copy, the library's Interlibrary Loan service can help you, usually for free! Email ill@daltonstate.edu with the details about the article you would like, and you will receive an electronic copy of it to read. Like GIL Express, be sure to allow yourself a few extra days for this service.

Citation resources

In addition to the Purdue OWL mentioned in Chapter 5, Roberts Library has a helpful library guide about citing sources, with tabs about the different citation styles. There is also an appendix in this text about APA.

and con—of current issues. For example, if you want to research the subject of raising the minimum wage, OVRC will provide articles on why it should be raised and why it should not be raised from moral, economic, practical, and political viewpoints. One of the values of OVRC is that when you are preparing your persuasive speech you will need to know the arguments of the "other side" so that you can bring them up in your speech and refute them.

To access Opposing Viewpoints Resource Center, use the "Databases A-Z" option on the main GALILEO page, then click on "O" and find it in the list.

Once in the database, you can browse the subject categories, or search by keyword. Note that many of the tools offered in GALILEO, such as email, print, and cite, are available in this database as well.

As mentioned in Chapter 5, librarians are a valuable resource for researchers. Luckily, Dalton State College has friendly librarians who are happy to help!

Appendix G: Glossary

Abstract – the summary of a document commonly found at the beginning of academic journal articles.

Abstract language – language that evokes many different visual images in the minds of your audience.

Ad hominem – a fallacy that attacks the person rather than dealing with the real issue in dispute.

Ad misericordium - Inappropriate appeal to pity or emotions to hide lack of facts or argument

After-dinner speeches – humorous speeches that make a serious point.

Alliteration – the repetition of initial consonant sounds in a sentence or passage.

Analogical reasoning – drawing conclusions about an object or phenomenon based on its similarities to something else.

Anaphora – the succession of sentences beginning with the same word or group of words.

Anecdote – a brief account or story of an interesting or humorous event.

Antithesis – the juxtaposition of contrasting ideas in balanced or parallel words, phrases, or grammatical structures.

Appeal to Tradition - arguing that traditional practice and long-term history is the only reason for continuing a policy.

Appropriateness – how persons and groups should be referred to and addressed based on inclusiveness and context.

Argument from Silence – making an converse argument from lack of evidence or information about a conclusion

Assonance – the repetition of vowel sounds in a sentence or passage.

Attention – focus on one stimulus while ignoring or suppressing reactions to other stimuli.

Attention getter – a statement or question that piques the audience's interest in what you have to say at the very beginning of a speech.

Attitude – a stable positive or negative response to a person, idea, object, or policy.

Audience Analysis – examining and looking at your audience first by its demographic characteristics and then by their internal psychological traits.

Bandwagon – a fallacy that assumes that because something is popular, it is therefore good, correct, or desirable.

Bar graphs – a graph designed to show the differences between quantities.

Beliefs – statements we hold to be true.

Boolean search – a method of using search engines in databases and the Internet that allows the user to combine key terms or words with the "operators" AND, NOT, or OR to find more relevant results.

Bridging statement – a type of connective that emphasizes moving the audience psychologically to the next part of a speech.

Causal reasoning – a form of inductive reasoning that seeks to make cause-effect connections.

Central idea statement – a statement that contains or summarizes a speech's main points.

Channel – the means through which a message gets from sender to receiver.

Chart – a graphical representation of data (often numerical) or a sketch representing an ordered process.

Chronological pattern – an organizational pattern for speeches in which the main points are arranged in time order.

Clichés – predictable and generally overused expressions; usually similes.

Clincher – something memorable with which to conclude your speech.

Cognitive dissonance – a psychological phenomenon where people confronted with conflicting information or viewpoints reach a state of dissonance (generally the disagreement between conflicting thoughts and/or actions), which can be very uncomfortable, and results in actions to get rid of the dissonance and maintain consonance.

Communication - the sharing of meaning between two or more people

Confirmation bias - a tendency to search for or interpret information in a way that confirms one's preconceptions; the seeking or interpreting of evidence in ways that are partial to existing beliefs.

Connective – a phrase or sentence that connects various parts of a speech and shows the relationship between them.

Connotative meaning – the subjective meaning a word evokes in people either collectively or individually.

Console – to offer comfort in a time of grief.

Construct - a tool used in psychology to facilitate understanding of human behavior; a label for a cluster of related but co-varying behaviors.

Culture - the system of learned and shared symbols, language, values, and norms that distinguish one group of people from another.

Decode – the process of the listener or receiver understanding the words and symbols of a message and making meaning of them.

Deductive reasoning – a type of reasoning in which a conclusion is based on the combination of multiple premises that are generally assumed to be true.

Defamatory speech – a false statement of fact that damages a person's character, fame, or reputation.

Define – to set limits on what a word or term means, how the audience should think about it, and/or how you will use it.

Demographic characteristics – the outward characteristics of the audience.

Denotative meaning – the objective or literal meaning shared by most people using the word.

Derived credibility – a speaker's credibility and trustworthiness (as judged by the audience members) throughout the process of the speech, which also can range from point to point in the speech.

Diagrams – drawings or sketches that outline and explain the parts of an object, process, or phenomenon that cannot be readily seen.

Domain term – a section of the Internet that is made up of computers or sites that are related in some way (such as by use or source); examples include .com, .edu. .net, and .gov.

Encode – the process of the sender putting his/her thoughts and feelings into words or other symbols.

Enthymeme – a syllogism with one of the premises missing.

Ethics – branch of philosophy that involves determinations of what is right and moral.

Ethnic identity – a group an individual identifies with based on a common culture.

Ethos – the influence of speaker credentials and character in a speech; arguments based on credibility.

Eulogy - a speech given in honor of someone who has died.

Euphemisms – language devices often used to make something unpleasant sound more tolerable.

Expert – someone with recognized credentials, knowledge, education, and/or experience in a subject.

Extemporaneous speaking – the presentation of a carefully planned and rehearsed speech, spoken in a conversational manner using brief notes.

False analogy – a fallacy where two things are compared that do not share enough (or key) similarities to be compared fairly.

False cause – a fallacy that assumes that because something happened first, that subsequent events are a result.

False dilemma – a fallacy that forces listeners to choose between two alternatives when more than two alternatives exist.

Feedback – direct or indirect messages sent from an audience (receivers) back to the original sender of a message.

Figurative analogy – an analogy where the two things under comparison are not essentially the same; "My love is like a red, red rose."

Figurative language – language that uses metaphors and similes to compare things that may not be literally alike.

General purpose – the broad, overall goal of a speech; to inform, to persuade, to entertain, etc.

Generalization – a form of inductive reasoning that draws conclusions based on recurring patterns or repeated observations.

Graph – a pictorial representation of the relationships of quantitative data using dots, lines, bars, pie slices, and the like.

Guilt by Association - a form of false analogy based on the idea that if two things bear any relationship at all, they are comparable

Gustatory – of or relating to the sense of taste.

Hasty generalization – a fallacy that involves making a generalization with too few examples.

Hearing – the physical process in which sound waves hit the ear drums and send a message to the brain.

Hero speech – a motivational speech given by someone who is considered a hero in society.

Heterogeneous – a mixture of different types of people and demographic characteristics within a group of people.

Hypothetical narrative – a story of something that could happen but has not happened yet.

Homogeneous – a group of people who are very similar in many characteristics.

Hyperbole – intentional exaggeration for effect.

Imagery – language that makes the recipient smell, taste, see, hear, and feel a sensation; also known as sensory language.

Impromptu speaking – the presentation of a short message without advance preparation.

Inductive reasoning – a type of reasoning in which examples or specific instances are used to supply strong evidence for (though not absolute proof of) the truth of the conclusion; the scientific method.

Information literacy – the ability to recognize when information is needed and have the ability to locate, evaluate, and effectively use the needed information.

Informative speech – a speech based entirely and exclusively on facts and whose main purpose is to inform rather than persuade, amuse, or inspire

Initial credibility – a speaker's credibility at the beginning of or even before the speech.

Inspire – to affect or arouse someone's emotions in a specific, positive manner

Internal preview – a type of connective that emphasizes what is coming up next in the speech and what to expect with regard to the content.

Internal summary – a type of connective that emphasizes what has come before and remind the audience of what has been covered.

Irony – the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.

Irrefutable – a statement or claim that cannot be argued.

Jargon – language used in a specific field that may or may not be understood by others.

Kinesthetic – issues related to the movement of the body or physical activity.

Lament – to express grief or sorrow.

Language – any formal system of gestures, signs, sounds, and symbols used or conceived as a means of communicating thought, either through written, enacted, or spoken means.

Lectern – a small raised surface, usually with a slanted top, where a speaker can place notes during a speech.

Line graph – a graph designed to show trends over time.

Listening – an active process where you are specifically making an effort to understand, process, and retain information.

Literal analogy – an analogy where the two things under comparison have sufficient or significant similarities to be compared fairly.

Literal language – language that does not use comparisons like similes and metaphors.

Logical fallacies – mistakes in reasoning; erroneous conclusions or statements made from poor inductive or deductive analyses.

Logos – logical and organized arguments and the credible evidence to support the arguments within a speech; arguments based on logic.

Manuscript speaking – the word-for-word iteration of a written message.

Mean – the mathematical average for a given set of numbers.

Median – the middle number in a given set of numbers.

Memorized speaking – the rote recitation of a written message that the speaker has committed to memory.

Mental dialogue – an imagined conversation the speaker has with a given audience in which the speaker tries to anticipate what questions, concerns, or issues the audience may have to the subject under discussion.

Metaphor – a figure of speech that identifies something as being the same as some unrelated thing for rhetorical effect, thus highlighting the similarities between the two.

Mode – the number that is the most frequently occurring within a given set of numbers.

Monotone – a continuing sound, especially of someone's voice, that is unchanging in pitch and without intonation.

Motivational speech – a speech designed not only to make an audience experience emotional arousal but also to motivate the audience to do something with that emotional arousal.

Needs – important deficiencies that we are motivated to fulfill.

Noise – anything that disrupts, interrupts, or interferes with the communication process.

Non sequitur – a fallacy where the conclusion does not follow from its premise.

Olfactory – of or relating to the sense of smell.

Opinion – a personal view, attitude, or belief about something.

Organic – feelings or issues related to the inner-workings of the body.

Parallelism – the repetition of grammatical structures that correspond in sound, meter, and meaning.

Paraphrasing – putting the words and ideas of others into one's own authentic or personal language.

Pathos – the use of emotions such as anger, joy, hate, desire for community, and love to persuade the audience of the rightness of a proposition; arguments based on emotion.

Peer-reviewed – a review process in which other scholars have read a work of scholarly writing (an article, book, etc.) and judged it to be accurate according to the research rules of that discipline.

Peer testimony – any quotation from a friend, family member, or classmate about an incident or topic.

Perception – how people organize and interpret the patterns of stimuli around them.

Periodicals – works that are published on a regular, ongoing basis, such as magazines, academic journals, and newspapers.

Persuasion – a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice.

Pictographs – a graph using iconic symbols to dramatize differences in amounts.

Pie Graph – a graph designed to show proportional relationships within sets of data.

Pitch – the relative highness or lowness of your voice.

Plagiarism – the act of using another person's words or ideas without giving credit to that person.

Plain Folks - A tactic for portraying elite, famous, powerful, or wealthy persons as "the common man or woman"

Planned redundancy – the use of a clear central idea statement, preview of the main points, connective statements, and overall summary in the conclusion to reinforce the main ideas or points of a speech; the deliberate repetition of structural aspects of speech.

Post hoc ergo propter hoc (historical fallacy) - using progression in time as the reason for causation, but nothing else.

Presentation aids – the resources beyond the speech itself that a speaker uses to enhance the message conveyed to the audience.

Primary research – new research, carried out to answer specific questions or issues and discover knowledge.

Primary sources – information that is first-hand or straight from the source; information that is unfiltered by interpretation or editing.

Probative – having the quality or function of proving or demonstrating something; affording proof or evidence.

Proposition – a statement made advancing a judgment or opinion.

Psychographic characteristics – the inner characteristics of the audience; beliefs, attitudes, needs, and values.

Public speaking – an organized, face-to-face, prepared, intentional (purposeful) attempt to inform, entertain, or persuade a group of people (usually five or more) through words, physical delivery, and (at times) visual or audio aids.

Rapport – a relationship or connection a speaker makes with the audience.

Rate – the speed at which you speak; how quickly or slowly a speaker talks.

Red herring – a fallacy that introduces an irrelevant issue to divert attention from the subject under discussion.

Religious speech – a speech designed to incorporate religious ideals into a motivational package to inspire an audience into thinking about or changing aspects of their religious lives.

Rhetorical question – a question to which no actual reply is expected.

Roast – a humorous speech designed to both praise and good-naturedly insult a person being honored.

Secondary sources – information that is not directly from the source; information that has been compiled, filtered, edited, or interpreted in some way.

Selective exposure – the decision to expose ourselves to messages that we already agree with, rather than those that confront or challenge us.

Sign reasoning – a form of inductive reasoning in which conclusions are drawn about phenomena based on events that precede (not cause) a subsequent event.

Signposts – a type of connective that emphasizes physical movement through the speech content and lets the audience know exactly where they are; commonly uses terms such as First, Second, Finally.

Simile – a figure of speech involving the comparison of one thing with another thing of a different kind (specifically using the terms "like" or "as"), used to make a description more emphatic or vivid.

Slang – a type of language that consists of words and phrases that are specific to a subculture or group that others may not understand.

Slippery slope – a fallacy that assumes that taking a first step will lead to subsequent events that cannot be prevented.

Spatial pattern – an organizational pattern for speeches in which the main points are arranged according to movement in space or direction.

Special occasion speech – a speech designed to address and engage the context and audience's emotions on a specific occasion.

Specific purpose statement – an infinitive phrase that builds upon the speaker's general purpose to clearly indicate precisely what the goal of a given speech is.

Speech of acceptance – a speech given by the recipient of a prize or honor.

Speech of commencement – a speech designed to recognize and celebrate the achievements of a graduating class or other group of people.

Speech of dedication – a speech delivered to mark the unveiling, opening, or acknowledging of some landmark or structure.

Speech of farewell – a speech allowing someone to say good-bye to one part of his or her life as he or she is moving on to the next part of life.

Speech of introduction – a mini-speech given by the host of a ceremony that introduces another speaker and his or her speech.

Speech of presentation – a brief speech given to accompany a prize or honor.

Statistics – include numerical facts, descriptive statistics (such as ratios and percentages), and the more in-depth process of analyzing, comparing, and interpreting numerical data to understand its relationship to other numerical data.

Stereotyping – generalizing about a group of people and assuming that because a few persons in that group have a characteristic, all of them do.

Stipulated definition – a definition with clearly defined parameters for how the word or term is being used in the context of a speech.

Straw man – a fallacy that shows a weaker side of an opponent's argument in order to more easily tear it down.

Success speech – a speech given by someone who has succeeded in some aspect of life and is giving back by telling others how they too can be successful.

Survivor speech – a speech given by someone who has survived a personal tragedy or who has faced and overcome serious adversity.

Syllogism – a three-sentence argument composed of a major premise (a generalization or principle that is accepted as true), a minor premise (and example of the major premise), and a conclusion.

Symbol – a word, icon, picture, object, or number that is used to stand for or represent a concept.

Target audience – the members of an audience the speaker most wants to persuade and who are likely to be receptive to persuasive messages.

Terminal credibility – a speaker's credibility at the end of the speech.

Testimony – the words of others used as proof or evidence.

Toast – a speech designed to congratulate, appreciate, or remember.

Tone – the attitude of a given artifact (humorous, serious, light-hearted, etc.).

Totalizing – taking one characteristic of a group or person and making that the "totality" or sum total of what that person or group is.

Transition – a type of connective that serves as a bridge between disconnected (but related) material in a speech.

Two-tailed argument – a persuasive technique in which a speaker brings up a counter-argument to their own topic and then directly refutes the claim.

Values – goals we strive for and what we consider important and desirable.

Vocal cues – the subtle but meaningful variations in speech delivery, which can include the use of pitch, tone, volume, and pace.

Vocalized pauses – pauses that incorporate some sort of sound or word that is unrelated to what is being said; "uh," "um," and "like" are well known examples.

Volume – the relative softness or loudness of your voice.

Appendix H: References

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Appendix I: Sample Outlines and Formats

On the following pages we have provided some sample outline formats and examples. The first two examples show outlines using parallelism with the subpoints. The last three are formats that could be used as templates. However, your instructor is the one and only guide to which format you will use. It may be one of these, one of the formats shown in Chapter 12, 13, or 15, or a different one your instructor provides. These are provided as a resource for instructors and for students to see the various ways extemporaneous speeches may be outlined. Follow the directions given by your instructor for your assignments.

Informative Speech on Types of Coffee Around the World

By: Samantha Gentry

Specific Purpose: To inform my classmates of specific types of coffee drinks from around the world.

Introduction: Do you ever just need something really warm to drink? Have you ever been so sleepy that you couldn't keep your eyes open without help? Did you know that according to Consumer Reports that about 62% of us drink coffee every day? As a daily coffee drinker, I can attest to wanting and needing to drink coffee every day to keep away the awful caffeine headache. Coffee is not just a beverage drank here in the United States; people all around the world drink billions of cups of coffee every day. There are many different kinds of coffee drinks out there.

Thesis/Preview: According to RoastyCoffee.com there are over 43 different types of coffee drinks from all around the world. These drinks include: Turkish Coffee, Caffè Crema, and Irish Coffee.

I. Turkish Coffee is one of the oldest methods for preparing coffee.
    A. Turkish coffee was first introduced to the Ottoman Empire in 1543 from Yemen.
        1. While being introduced in Istanbul, a new method of preparing coffee was established.
        2. The coffee beans were roasted over a fire, finely grounded, and then boiled into water.
    B. TheSpruceEats.com explains that Turkish coffee is named for its special brewing method.
        1. Turkish coffee traditional not sweetened, but if it

sweetened the sugar is added before the boiling.
2. Also, it must be served with foam on the top.

Transition: Coffee beverages can be named for their preparation style like Turkish coffee, but also for their appearance like caffe crema.

I. Caffè crema is one of the first types of espresso drinks.
    A. It gained popularity and became primarily served in Switzerland and Northern Italy in the mid 20th century.
        1. It is a long espresso meaning there is more water than regular espresso.
        2. Caffè crema has 180ml to 240ml of water compared to the 25ml of water normally used to make espresso.
    B. Despite its name, Caffè crema does not contain any form of cream or dairy.
        1. According to Jonathan Morris, researcher and author of The Cappuccino Conquests exhibit, the Gaggia Classica machine of 1948 revolutionized espresso by creating this drink.
        2. The pressure of the machine created a creamy foam at the top of the espresso resulting in the name Caffè crema.

Transition: Classic coffee and espresso drinks are popular and enjoyed around the world, but so are cocktail styled coffee beverages.

II. Irish Coffee is a cocktail twist on traditional coffee.
    A. According to Good Food Ireland, this coffee cocktail was first created by a chef named Joe Sheridan.
        1. Sheridan created Irish coffee in the 1940's at Foynes' Airport; he was looking for ways to keep passengers warm while their planes were being refueled.
        2. The first Irish coffee was served to American flyers; they asked, "Is this Brazilian coffee?", in which, Sheridan replied, "no it's Irish Coffee."
    B. Sheridan mixed black coffee with whiskey and topped it with whipped cream.
        1. Irish coffee of today is a mixture of whiskey, sugar, and black coffee with a topping of whipped cream.
        2. Today people all over the world are drinking Irish coffee to keep them warm.

Conclusion: Coffee is one of the most popular beverages drank around the world every day. According to The National Coffee Association in 2010 Americans drank on average 3.1 cups of coffee a day, and the average cup size is 9 oz. This means that on average Americans are drinking 27.9 oz of coffee per day. Turkish coffee, Caffe crema, and Irish coffee are three types of coffee beverages that are being drank every day.

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Persuasive Speech on Reading During Leisure Time

By: Samantha Gentry

Specific Purpose: To persuade my fellow classmates on the importance of reading during leisure time.

Introduction: Raise your hand if you have read a book outside of a class requirement within the past year. Did you know that according to the American Time Spent survey of 2017 by the Bureau of Labor Statistics, Americans who read for pleasure has declined by over 30% since 2004? In 2004, about 28% of American ages 15 and older read for pleasure; in 2017 that number was down to about 19%. Less men are reading for pleasure than women with a whopping 15% of men reading for fun and about 22%

of women. Hello, my name is Samantha Gentry, and today I'm going to persuaded you why reading for pleasure is good for you.

Thesis/Preview: Reading for pleasure and as a leisure active has many benefits for your mind, body, and soul. Three of the benefits include: improved brain health, relieved stress, and improved empathy skills.

I. Reading is a fantastic activity to help maintain and even improve your brain health.
   1. As many of us may be aware, as we begin to get older and age, our physical bodies begin to decline, but so do our brain and mental activity.
   2. A study published by Neurology, a peer-reviewed neurology journal, showed that people who read throughout their lifetime had a slower decline in memory compared to their peers who did not.
   3. When you are reading, specifically fiction books, your brain is having to make connections; over time these connections for new pathways between the four lobes and two hemispheres in the brain. Over time these new pathways help promote quicker thinking and help defend against cognitive decay.

Transition: Reading is like exercise for your mind. It also serves as a stress reliever.

II. There are many ways to reduce stress. Why is reading one of them you ask?
   1. Well according to a study by the University of Sussex in 2009 found that reading for just 6 minutes can reduce stress level by up to 68%.
   2. Reading is such a large part of going through school and at many jobs; it is hard to find the benefits of it.
   3. When you are immersed in a new world of a fiction novel or learning about one of the greatest leaders in history in a biography book, you are focusing your mind and body to think beyond the stress of your everyday life. Reading also helps reduce your heart rate and eases muscle tension.

Transition: Everyone needs a little stress relief in their life. They also need to learn how to become more empathetic.

III. Being able to show empathy and understand the mental and emotional states of those around is an important skill to forming social relationships.
   1. A study by Bal and Veltkemp in 2013, showed that over a week's time readers who were emotionally transported into a fiction story felt a change in their empathy skills.
   2. When you are immersed in an emotional book, you are able

to feel what the characters are feeling and think what they are thinking. This helps you to begin to understand how those around you are feeling about situations you may actually never face in your own life.

3. If you are wanting to be a more empathic person, make sure you read fiction books over nonfiction because literary fiction had a more significant impact than nonfiction.

Conclusion: According to Caleb Crain, a writer for The New Yorker, there are many reasons why Americans don't read; from actives on computers, to cell phone scroll, to the king of them all television watching. However, there are many benefits to reading. These benefits include improved brain health, relieved stress, and improved empathy skills. So please understand that no matter how boring or how much of a waste of time it may seem to you, reading books for fun is good for you. Thank you.

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Sample Format 1

Speech Topic

Specific Purpose: Your specific purpose is determined by the topic you choose. It indicates the direction of focus you will take with your topic.

Thesis/Central Idea: Your thesis statement is a clear and concise sentence that provides an overview of your entire presentation.

Organizational Pattern: Remember, the body of your speech has to match this.

I. Introduction
   A. Attention Getter: Capture the audience's attention.
   B. Relevance: Establish the relevance of your topic to your audience—why is your topic worthy of their time and attention?
   C. Credibility: Establish your speaker credibility—consider your personal experience, connection with the topic, interest and expertise.
   D. Thesis: Thesis statement.
   E. Preview: Preview of the three main points.

Transition: Preview your first main point.

II. Body
   A. First main point.
      1. Supporting materials to support the main point.
         a. sub-main point
         b. etc.
      2. Supporting materials to support the main point.
         a. do not forget to cite sources.
         b. etc.

Transition: Review and preview

   B. Second main point.
      1. Supporting materials to support the main point.
         a. sub-main point
         b. etc.
      2. Supporting materials to support the main point.
         a. do not forget to cite sources

b. etc.

Transition: Review and preview

C. Third main point.
  1. Supporting materials to support the main point.
    a. sub-main point
    b. etc.
  2. Supporting materials to support the main point.
    a. do not forget to cite sources
    b. etc.

Transition: Preview. Prepare your audience for the conclusion.

III. Conclusion
  A. Thesis/Summary: A summary for the speech.
  B. Memorable Close: A powerful ending.

References (separate page)

Sample Format 2

"Writing a Proper Outline"

General Purpose: To Inform

Specific Purpose: To inform my class how to write a proper outline.

Central Idea: A proper form of outlining includes the correct formatting of main points, connectives, and a well written introduction and conclusion.

Introduction

It's shocking how many students in speech class do not know how to write a proper outline. Statistics taken in Ms. Correll's two speech classes show that 95% of students did not know how to use the proper outline format. The cause of this ineptitude is still not certain, even though the format was clearly explained in class, and it is also fully explained and exemplified in the text book. The goal of this speech is to inform each of you the proper way to write an outline by including the correct formatting of main points, connectives, and a well written introduction and conclusion. By doing so your audience will have a much clearer understanding of your speech and it will also result in a good grade!

(Transition: Let's get started on how to write out the main points.)

Body

I. The main points are the central features of your speech.
  A. The main points should be arranged strategically.
  B. The main points must always be in complete sentences.

1. The sub-subpoints should also be in complete sentences

C. The main points must use a consistent pattern of symbolization and indentation.
   1. The sub- sub point will begin with the number 1.
   2. The second sub-sub point will begin with the number 2

(Internal Summary: Let's pause for a moment to summarize what we have found out so far: Main points are the central feature of our speech. They must be arranged strategically and written in complete sentences and use a consistent pattern of symbolization and indentation.)

II. Connectives are important to transition from one main point to the next.

A. Connectives will include transitions.
B. Connectives will include internal previews.
C. Connectives will include internal summaries.
D. Connectives will include sign posts.

(Internal Preview: I will now focus on the importance of writing a proper introduction and conclusion and some ways in which to grab the audience's attention.)

III. A proper introduction and conclusion will make your speech exciting and memorable.

A. A well written introduction will include your specific purpose and central idea.
B. An introduction should only make up about 10-20% of your speech.
C. An introduction should gain the interest and attention of your audience.
   1. A startling statement is a good way to arouse interest.
   2. Asking a rhetorical question is another way to get your listeners thinking.
D. A conclusion should only make up about 5-10% of your entire speech.
E. A conclusion should reinforce the central idea.
F. An exciting conclusion will help to make your speech more memorable.
   1. You may end with a quotation or a dramatic statement.
   2. You may refer back to the introduction.

Conclusion

To conclude, I hope that I have shown you the proper way to write an outline. This includes the proper labeling of main points, connectives, and how to write a proper introduction and conclusion. Writing a proper outline is the basis of a well-organized speech. By implementing these steps it will ensure that your audience will not be confused, and it will also result in a good grade and put a big smile on Ms. Correll's face.

Sample Format 3

Title *(if desired; not necessary)*

Specific Purpose: To (verb) (the target audience) (the specific content.) *(Verbs would include to inform, demonstrate, convince, explain, describe, persuade, motivate, entertain, inspire, delight, or define.)*

Introduction: *(The introduction is written out in paragraph form. Use some sort of attention getting device as discussed in Chapter 9. The introduction should be written after the body of the speech is prepared. It should be about 10% of the total speech time, and there should be a clear bridging statement between the attention-getting technique and the thesis/central idea. Practice the introduction so that you know it particularly well.)*

Thesis or Central Idea: This sentence makes it very clear to the audience what you intend to accomplish in the speech and/or what position you intend to defend.

Preview: This portion serves to inform your audience of the plan that you will follow in order to explain, demonstrate, expose, or prove your thesis/central idea. It is a signpost to the major ideas of the speech. The central idea and the preview might be contained in the same sentence.

I. First Main Idea, Step, Argument, or Reason used to explain, prove, or demonstrate thesis
    A. First Division of First Main Idea.
        1. Supporting Material such as statistic, quotation, fact, narrative.
        2. Etc.
    B. Second Division of First Main Idea
    C. Etc.

(Note 1 - Phrase Roman numeral and A, B, C, etc. units of outline as full but brief sentences. For example, not "Heimlich's list of symptoms," but "Dr. Heimlich offered a reliable list of choking symptoms.")

(Note 2 – Phrase units directly. I should be able to look at the preparation outline and have a fairly complete idea of your content. For example, not "I will talk about symptoms" or "Tell audience choking symptoms," or "Give symptoms of choking.")

(Note 3 – Quotations, stories, statistics, and their sources need only be noted, not written in full detail.)

(Note 4 – Main ideas are ideas, not supporting materials.)

(Note 5 – If you have A, you must have B; if you have 1, you must have 2, etc.)

Transition: These are bridging statements that inform the audience that you are moving to a different main step, point, or argument in the speech. Include them between I and II, II and III, etc.

II. Second Main Idea, Step, Argument, or Reason needed to explain, prove, or demonstrate thesis

- A. Sample Content
  - 1. Sample Content
  - 2. Etc.
- B. Etc.

Transition:

III. Third Main Idea, etc. Speech should have at least 2 and no more than 5 main points/ideas/steps/arguments.

Conclusion: Write out the words you will use to close the speech. It should include a summary of your main points. Avoid saying “In conclusion” or similar phrases. It should be a little shorter than the introduction (5-10% of speech). Practice it well also.

References or Works Cited

(Use References if sources are in APA and Works Cited if sources are in MLA.)

Appendix J: Case Studies

Chapter 3

Jennifer should probably have thought first about whether her topic really fits the audience, the context, and the assignment first. It might be that her audience will be very interested and informed by the topic of why the United States no longer uses the gold standard, and if she wrote a paper on it for history (and presumably got a good grade and did good research), she will know more about it than the rest of her class. In the history of the U.S., it is an important topic, but she will have to spend some time explaining why and how it currently affects the audience, the economy, trade, inflation, etc. It might be that the topic is too big (too much material) and she should focus on a subtopic of it.

As far as the sources are concerned, since she has read the sources, she can still use them, but she will want to be careful not to take her paper and basically deliver it, in an outlined or oral form, to her class. One, her instructor might use originality detection software, and she will be caught, and her college may have a policy against "self-plagiarism." It is questionable ethics for her to use the paper twice. Second, a speech is not a research paper, and again she needs to think about the purpose, context, and audience. The history professor knows about the subject already and gave Jennifer the assignment so she would learn about economic policies of the past and how to write a good history research paper. The classroom audience, and the instructor in the speech class, aren't looking at the assignment in the same way. Also, Jennifer will need to cite her sources differently in an oral medium.

In regard to Beth's problem, Jennifer should empathize with Beth but firmly tell her she can't give Beth her outline or sources. Perhaps she can help Beth brainstorm about a good topic for her class. The situation will most likely end up badly for Beth and Jennifer if they share the outline.

Chapter 4

Possible Answer to Case Study One

Since Mitch's purpose is informative, he should not do #5. Since his audience knows little about the sport, #1, #6, and #8 probably do not apply since the audience does not have a base of knowledge to build on. He will have to do research for the speech, so #7, #9, and #10 might work. Since he has so much experience compared to his audience, #2, #3, and #4 might also be good topics, and they are not entirely separated: you have to have equipment to play, and you have to know the rules to start playing.

Mitch decides to base his speech on this specific purpose statement: To explain to my classmates how they can begin to play tennis. Central Idea: Although it may look like a sport for accomplished athletes, you can begin to play tennis this weekend with some basic knowledge and equipment. (Preview) In this speech I will explain the equipment, the court, the play, and the scoring of a tennis game.

Possible Answer to Case Study Two

The stakes for this scenario are even higher than for Mitch. Bonita wants this position and wants to do a fantastic job on her interview and presentation. She decides to be informative in her general purpose. She knows she should mention some of her past projects in her speech as examples of her use of and knowledge about social media, and she knows the big question in her audience's mind is "Will this candidate bring value and improvement to our communication processes?" At the same time, she does not want to come on too strong, so she decides to focus on how the three largest social media platforms of Twitter, Facebook, and Instagram could be used to enhance the organization. Also at the same time, she decides that 5 minutes is not long enough to use all three, so she decides to just discuss Twitter.

Specific Purpose: To describe for the hiring panel how the nonprofit organization could use Twitter to fulfill its mission.

Central Idea: Twitter's unique characteristics as a social media platform can contribute to the organization's mission by reaching a wider audience, engaging younger audiences, and using visuals.

Chapter 6

Possible Answers to Case Study

The answers here are fairly unlimited, since these topics are still very broad. First Roberto would want to focus them some more. These are just a few suggestions, but you and your class should discuss pros and cons of each option you come up with individually or as a group.

Pharmaceutical companies making drugs available in the developing world

To explain to my classmates how the U.S. government and Nongovernmental organizations have given incentives to Western pharmaceutical companies to distribute medications for HIV-AIDS in Sub-Saharan Africa.

Organization: Cause/effect; chronological

Changes in attitudes toward HIV-AIDS and HIV-AIDS patients over the last three decades

To describe to my classmates how survey data show how Americans have changed their attitudes toward HIV-AIDS patients since 1985.

Organization: chronological (by years); topical (themes that the data shows)

How HIV affects the body of a patient

To explain to my classmates the signs and symptoms of HIV in a patients' body.

Organization: Spatial; topical; chronological

Major breakthroughs in HIV-AIDS treatment

To inform my classmates of the three new treatment options for HIV-AIDS patients since 2010.

Organization: Chronological; topical

Chapter 7

Terrence could conceivably use all the different types of supporting materials, but since this is a persuasive speech, he should focus on the persuasive ones. Also, since he's asking a lot of his fellow fraternity members in terms of time commitment, he should be serious and do his homework. Although Habitat for Humanity is well-known, many do not really know what they do and how their "builds" work. He would need statistics as far as numerical data on how many people in the area are helped by Habitat and the costs involved, and what would be reasonable goals for the fundraiser. He should have testimony of people who work for the organization and who have been helped. What else might help him be persuasive? Perhaps examples of past open-mic nights that had earned good amounts of money for a cause.