

SPEECH 101: AN INTRODUCTION TO PUBLIC SPEAKING



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SECTION OVERVIEW

1.1: Introduction to Public Speaking- Armendarez

Public speaking is essential to the human condition. When people can research, create and deliver a message that inspires and resonates with an audience; change can happen. In this class, we are focusing on using our public skills for good, for advocacy, to make a change on an issue of social justice. Oxford reference website defines social justice as, "The objective of creating a fair and equal society in which each individual matters, their rights are recognized and protected, and decisions are made in ways that are fair and honest." When there is a lack of fairness and equality, then there is social **injustice**. This text seeks to help you learn about public speaking and ways you can employ that knowledge to identify social injustice and advocate for solutions.

1.1.1: Public Speaking As Advocacy

1.1.2: Understanding the Process of Public Speaking

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1.1.1: Public Speaking As Advocacy

Learning Objectives

- Define public speaking
- Outline public speaking as a form of advocacy
- Introduction to communication as constitutive, cultural, and contextual

Imagine your favorite public speaker. When Meggie (one of your authors) imagines a memorable speaker, she often thinks of her high school English teacher, Mrs. Permeswaran. You may be skeptical of her choice, but Mrs. Permeswaran captured the students' attention daily. How? By providing information through stories and examples that felt relatable, reasonable, and relevant. Even with a room of students, Meggie often felt that the English teacher was *just talking to her*. Students worked hard, too, to listen, using note-taking and subtle nods (or confused eyebrows) to communicate that they cared about what was being said.

Now imagine your favorite public speaker. Who comes to mind? A famous comedian like Jen Kirkman?



Laverne Cox speaking at the Missouri Theatre

Activist like Laverne Cox? Perhaps you picture Barack Obama. What makes them memorable for you? Were they funny? Relatable? Dynamic? Confident? Try to think beyond what they said to how they made you feel. What they said certainly matters, but we are often less inclined to remember the what without a powerful how— how they delivered their message; how their performance implicated us or called us in; how they made us feel or how they asked us to think or act differently.

In this chapter, we provide an introduction to public speaking by exploring what it is and why it's impactful as a communication process. Specifically, we invite you to consider public speaking as a type of advocacy. When you select information to share with others, you are advocating for the necessity of that information to be heard. You are calling on the audience and calling them in to listen to your perspective. Even the English teacher above was advocating that sentence structure and proper writing were important ideas to integrate. She was a trusted speaker, too, given her credibility.

Before we continue our conversation around advocacy, let's first start with a brief definition of public speaking.

What's Public Speaking?

In the opening section of this chapter, we asked that you imagine your favorite public speaker, but what qualifies? How do we know when public speaking is happening? This section will briefly define public speaking to provide some working terminology and background information.

In public speaking, a speaker attempts to move an audience by advocating for a purposeful message—through informing, persuading, or entertaining—in a particular context. In almost all cases, the speaker is the focus of attention for a specific amount of time. There 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. As the focus, speakers deliver sound arguments in a well-organized manner. Historically, public speaking was a face-to-face process, but public speaking can now be delivered and viewed digitally.

Broken down, public speaking includes these basic components:

- The sharing of a well-organized, well-supported, message from a designated speaker to an audience;
- In a context;
- Generally prepared;

- With purpose ranging from informative to persuasive to entertaining.

A speaker often feels strongly that the audience would benefit from the message presented. After all, public speaking is purposeful, so giving a speech is the process of providing a group of people with information that is useful and relevant. It may sound like a simple process, but it requires keen delivery – including attention to verbal and nonverbal skills – argument creation, research, and rehearsal to create a captivating experience for your audience. Public speaking is more than a message, it's an experience.

Brené Brown is one speaker that creates an experience for her audience. You may be familiar with her TedTalk, “[The Power of Vulnerability](#)” from 2014 (she's done some great stuff since then, too). She created a captivating experience with research around vulnerability, told stories that were intriguing, and used humor to draw the audience in —she advocated for ideas that were made meaningful to and for her audience.

We could, conversely, ask you to imagine a less-captivating public speaker. Sadly, we have these in our minds, too. These are often speakers who didn't deliver information that you were compelled to listen to: they didn't advocate that the information was of importance to you, to your community, or to other communities. Perhaps they gave you information that you already knew or had been disproven. Put simply: they didn't create a meaningful experience.

What you advocate for and how you deliver your message are crucial to creating a captivating experience for your audience. Tracing public speaking back to its roots will underscore the historical relevance of public speaking as a form of advocacy.

Public Speaking as Advocacy

Public speaking as a form of advocacy can be traced through the history of oral communication. Public speaking, or “rhetoric” as it was originally called, has long been considered a method in Western culture of building community, facilitating self-governance, 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. Rhetoric was a means to discuss and advocate civically with other citizens and community members.



Public speaking is still seen as a key form of civic engagement. Being a good civil servant means listening to information that's relevant to your community/communities and using public outlets—voting, petitioning, or speaking— to participate in democracy. Public speaking becomes a necessary outlet to advocate for issues within and for your community – it's a way to become civically engaged.

Public speaking can and should remain invested in advocacy, but “advocacy” can sound slightly intimidating.

To clarify, think about advocacy as one or more of the following components:

- Advocacy is the promotion of an idea, cause, concept, or information
- Advocacy includes actions toward a specific goal
- Advocacy finds solutions to current problems

To advocate is to say “this idea matters” and “I invite each of us to think more deeply about this information.” This could happen by discussing an idea that you believe a community needs to hear or by overtly asking audiences to change their mind about a controversial topic. When you make a selection to provide a perspective, you are actively supporting (or advocating for) that perspective. Of all the arguments, topics, or insights in the world, you have selected one – you've selected an advocacy.

Exploring Advocacy



You may be wondering, “if advocacy means the promotion of a cause that affects communities, how do I figure out a cause I find worthy to speak about?”

Believe us, you’ve done this before.

When is the last time you advocated for a certain perspective? You may have shared an article online that suggested boycotting a musical artist. Perhaps you backed your sister up in an argument with your parents about curfews. You may be thinking about arguing with a friend to boycott fast food chains or asking an important question through social media. These are forms of advocacy. You become passionate about these topics and they motivate your engagement around these issues.

Public speaking asks that you expand those moments beyond interpersonal or social media exchanges to include a broader audience where you’re the designated speaker.

You might, for example, be asked to represent a student organization on campus. You would be responsible for advocating on behalf of that group – a responsibility that can be exhilarating and meaningful. You care about the organization –its mission, ideas, and people in it—so you want to successfully advocate for the group’s ideas.

When we advocate, we are balancing our own individual interests with the interests or goals of a larger community or group. We can sometimes over-rely on the first half: our own interests, and forget about the latter: the interests of the larger community. Oftentimes, what we advocate for or about can impact others – both directly (like your student organization) and indirectly (like language choices that are used).

Therefore, advocating for ideas through public speaking has personal and social functions. Public speaking as advocacy will guide our approach through this book, and we encourage you to begin considering your areas of advocacy. There is a lot at stake when we advocate, so we must strive to be ethical communicators.

Communicating Ethically

Ethics is the practice of what’s right, virtuous, or good (Tompkins, 2011, p. 3). You could likely list a few key ethics that you personally hold. You may view violence as unethical, for example. Ethics are also understood and defined in our own communities. Colleges view plagiarism—or representing someone else’s work as our own—as unethical and wrong within the university community (we’ll discuss this in later chapters). As public speakers, ethics is central because you are attempting to influence others.

When preparing for a public speech, there are two key communication ethics questions to consider:

First, am I advocating for information and others in ethical ways? Anytime we communicate, including public speaking, the content should be crafted with truthful and honest information. Ethical advocacy might include:

- Presenting sound and truthful information while providing credit to external sources
- Avoiding defamatory speech, or a false statement of fact to damage a person’s character

- Avoiding hate speech or language directed against someone or a community's nationality, race, gender, ability, sexuality, religion or citizenship. Avoiding demagoguery, or actions that attempt to manipulate by distorting an audience through prejudice and emotion.

Second, am I representing myself in ethical ways? Am I misrepresenting myself? When you ask an individual or a larger audience to listen, you're asking them to trust not just what you say, but trust who you are. You are establishing credibility—or ethos. Attempts to establish ethical ethos might include:

- Showing character by, in word and action, demonstrating honesty and integrity.
- Being prepared.
- Avoiding misrepresentations of your experience, expertise, or authority.

If we advocate for ideas with reckless disregard for truth, we are communicating in unethical ways. Instead, we can work to become ethical public speakers that communicate information and present ourselves honestly and transparently.

In addition to ethics, there are three additional principles of communication that are central to a deeper understanding of the communication process and, thus, public speaking. We construct public speeches through communication. Below, we'll outline 3 major considerations about communication that will influence our understanding of ethical public speaking and advocacy: human communication is constitutive, contextual, and cultural.

Communication is Constitutive, Contextual, and Cultural

Communication is the basis of human interaction because we use communication to create shared meaning. We negotiate this meaning through symbols – a word, icon, gesture, picture, object, etc.—that stand in for and represent a thing or experience. “Dog” is a symbol that represents adorable pets. When you see the symbol “dog,” you might picture your own dog, so that symbol has an additional layer of meaning for you. “Dog” also often represents pets as friends (or “humans’ best friend!”), so symbols can refer to literal objects or larger ideals and norms – it's what makes communication both fascinating and, at times, complex.

Consider the following: your friend comes over to vent about a current relationship. “I am so annoyed!” they claim. “Charlie really needs to work on her communication skills. She never calls me back.”

At first, it may seem that Charlie's lacking in communication by not returning phone calls. However, communication isn't secluded to verbal feedback, and it still occurs in our nonverbal symbols, in silence, or in emojis . So, Charlie's still communicating, just not a meaning that your friend is receiving happily.

As this example begins to demonstrate, communication (and, thus, public speaking) is complex, and below we highlight 3 important components of communication, beginning with communication as constitutive.

Constitutive

When we (your authors) were new public speakers, we often failed to take seriously the opportunity of speaking and communicating with others. We would commonly use words or phrases without investigating their impact on audiences or considering what they represented. That's because we falsely viewed ourselves as vessels that transmitted information rather than active creators in our own and other's worldview.

We now know, however, that communication is constitutive, meaning that communication creates meaning and, thus, reality (Nicotera, 2009). Rather than merely transmit pre-determined information, what you say matters and makes up our social world. Think back to the example with your friend and Charlie: Charlie's communication was affecting your friend and their perception of Charlie. It affected your friend's world and relationship with Charlie in real ways.

This principle is true of public speaking, too. The message that you create in your speech matters, because it both extends others' information (like research) and constructs its own meaning. As communicators and public speakers, realizing that you are creating shared meaning may feel like added responsibility. And it is. It means that we are all responsible in thinking deeply about what we decide to speak about and how we decide to represent those ideas.

Power is thus a core consideration of communication because when we communicate, we are influencing others and selecting certain ways to represent our ideas. When you speak, you are elevating certain perspectives, and those often lead to the empowerment or disempowerment of people, places, things or ideas. Communicating is never neutral because meaning is always being negotiated. When you were a child, for example, a guardian may have looked at you angrily, and you knew to behave or there would be consequences. You are being nonverbally influenced and creating shared meaning with that guardian.

Key Takeaway

Communication is never neutral because meaning is always being negotiated.

Recent debates around school and sports' mascots help demonstrate the role of power in communication. Maine, for example, unanimously banned Indigenous mascots in public schools after tribal communities expressed discomfort in the images (Hauser, 2019). For Indigenous communities, the verbal and visual images were disrespectful representations of their culture – it was communication that created problematic and stereotypical narratives that represented Indigenous cultures in disempowering ways.

Meaning is being constituted (or created) when you're in the audience, too. Because public speaking is an experience in a particular context, audience members also contribute to the meaning being shared. Consider these



Audience's play a key role in public speaking events

three scenarios (some of which you may have experienced). While someone is giving a formal speech:

- 3 front-row audience members are sleeping;
- 3 front-row audience members are providing positive, nonverbal feedback and taking notes;
- Someone is vacuuming loudly outside the room during the presentation.

These may sound familiar, and you may even experience these in class! Each scenario, however, does not communicate the same thing and all 3 will affect the public speaking experience – for the speaker and other audience members.

As humans, we are constantly communicating to make meaning with others. Viewing communication as constitutive highlights how these acts create our worldviews, not merely reflect them. In public speaking, then, our advocacies are not just recreating information, but our speeches are active contributors to the world we live in. Our worlds, though, are never universal, and communication is also always contextual.

Information Literacy Pro-Tip: In addition to creating meaning, you will also create original scholarship. You are likely familiar, for example, with citing prominent writers, speakers, or scholars when trying to support an idea in an essay. When you begin giving speeches, you are creating citable information, and your original insights are your own.

Contextual

Like we've mentioned, communication is humans trying to make meaning together. As you've experienced, though, that meaning is not received or understood the same all of the time. That's because communication is contextual. It happens in a particular time and place.

Pretend, for example, that you want to break up with your partner. Communicating that desire over text message is a different context than a coffee shop or in a private apartment. As this example demonstrates, context refers to a specific time and place – the literal context. You may decide that a private apartment is more fitting because a coffee shop may lend itself to external noise, changing the vibe, and disrupting your serious talk.

For public speaking, the time and place are similarly key considerations because that context will inform what you say, why, and for how long. Ask yourself,

- Where will I be speaking? To whom?
- What is the purpose?
- When is it taking place?
- Am I delivering the message through a live or mediated channel?

The literal context can have substantial implications for what and how you're able to communicate. For a public speaker, the place and space will dictate your movement, your presentation aids, and/or the length of your speech. Chapter 2 will highlight how and why audiences must be considered, too.

In addition to the literal context – the time and place – communication occurs within larger dialogues and contexts – historical and cultural. We'll discuss communication as cultural below and Chapter two will dive deeper into analyzing your speaking context, but let's work to understand the larger context here, too.

A communication act – like a speech or interpersonal exchange – occurs in a particular historical context. Have you ever been to a family function where you didn't know that 2 family members were feuding? Perhaps you loudly commented on their behavior jokingly, making the room silent and awkward. Unfortunately, you weren't aware of the larger context.

In the U.S., major conversations are occurring at state and federal levels to address climate change. These conversations may be occurring in your communities, too. If you were discussing or speaking about climate change, being aware of these conversations would situate you to enter the larger context. Are you up-to-date on the scientific findings? Is your community susceptible to certain climate change impacts? What about other communities?

As a communicator and public speaker, being attuned and informed about the larger context is paramount, because it will direct you toward an advocacy. What's relevant? What's important to consider now? What references or examples are timely?

Communication occurs in a context – the literal time and place and the larger historical conversations. The final component of communication is closely connected with context, and below, we explore communication as cultural.

Cultural

Finally, all communication is cultural.

First, let's define culture. Culture refers to the collection of language, values, beliefs, knowledge, rituals, and attitudes shared amongst a group ("Culture and Communication," 2002). Your college campus, for example, may have certain cultural elements (like a school song) that band students together toward similar beliefs and values.



Flags are an important cultural symbol in the United States

The U.S., more broadly, has certain cultural characteristics – the 4th of July, for example, or valuing free speech. You don't, however, just belong to one or even two cultures. We are all influenced by multiple cultural norms and values.

Communication is cultural because cultures rely on symbols – the bedrock of communication – to determine the norms, expectations, and values within the group. This means two things:

- First, culture is created through the communication process. In other words, we use communication to negotiate (and create) our cultural values;
- Second, communication reflects the cultural values and norms of the people communicating. We can often glean what cultural values are present by looking at someone's communication.

When we communicate, we are relying on the cultural norms that we've been taught and, by using those symbols, advocating for those ideals.

When you are advocating for an idea and communicating why that idea matters, it's important not to assume that your cultural perspective or location is the best or only perspective (it's contextual, remember?!). Instead, you must be reflexive about what norms you are advocating for and how you may be representing topics or ideas from or about other cultures. Reflexivity means to critically consider how our values, assumptions, actions, and communication affect others. From a communication perspective, reflexivity acknowledges that your intentions are secondary to the impact that your verbal and nonverbal behavior has on others and on the cultural realities that you create.

Think back to Maine's legislation that prohibits public schools from using Indigenous mascots. In the U.S., free speech is an important cultural value, so many people argue that free speech should protect these mascots and images. For Indigenous

communities, however, these images don't accurately represent their cultural ideas and negatively stereotype. Because communication does more than just reflect reality (but creates it, *ahem*: is constitutive), there is power in the information that's portrayed to others. In this case, we should reflexively ask: Are the images representing our or other cultures ethically? Are we communicating in a way that disempowers others?

These questions are important because communication affects our perceptions of other cultures and cultural norms. We not only learn our own cultural values through communication, we also learn about other cultures through communication, in positive and negative ways. If you grew up in a household of University of Kansas Jayhawks, you may have heard stories about the Missouri Tigers, because the two schools have a history of feuding. This likely impacted your perception of Missouri as an institution and even students who attend their campus.

This may seem like a silly example, but it demonstrates how communication is the bedrock of cultural meaning – both our own and others.

Communication, as a process of creating shared meaning, is constituted (creating the worlds in which we live), contextual (occurs in a time and place), and cultural (shared rituals, norms, values). These three characteristics are true of all communication – interpersonal, organizational, intercultural, and digital, to name a few.

As public speakers, these components guide our decisions on what information to advocate for and to whom. They ask us to consider, what's at stake in the perspective that I'm introducing? How will it influence my audience and my community? How am I entering a relevant conversation? What world views am I supporting and creating?

Public speaking is a privilege – not everyone, every day is given an audience of people willing to listen to their ideas. So it's important, it matters, and it's meaningful.

So far, we've discussed public speaking as a form of advocacy and identified some core communication principles to keep in mind. Next, we will discuss the actual process of communication.

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1.1.2: 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.

Communication

sharing meaning between two or more people

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.

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)

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.

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.

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:

- 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.

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.

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.

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.

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.

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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.

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1.2: In-Class Exercise

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1.3: Assignment

We have now defined social justice, advocacy and the communication process. We have seen two very different speech examples of advocacy. Find a speech online that reflects your understanding of social justice and advocacy. You will post the link to the linked discussion board #speechesthatmatter. After you post the video you will identify the components of the process of communication and include in the discussion board post.

- Who was the speaker
- Who was the audience
- What was the context
- What was the channel
- What was the message
- What was the feedback
- What type of noise may someone have encountered when listening to the speech,
- And what were the outcomes (expected or otherwise).

Once you have posted, look at your classmates speech choices. Did anyone have the same speeches? How many chose the same speeches. What about those speeches made them interesting. Were they just the first thing that came up when you googled? We will discuss your speeches in the next class.

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CHAPTER OVERVIEW

2: Anxiety

[2.1: Communication Apprehension/Anxiety or Stage Fright](#)

[2.2: Anxiety- In-Class Exercise](#)

[2.3: Anxiety Assignment](#)

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2.1: Communication Apprehension/Anxiety or Stage Fright

Learning Objectives

- Define communication apprehension and note strategies to manage anxiety before speaking

Communication Apprehension

Admittedly, thinking about advocacy or advocating for ideas can sound intimidating. Even experienced professors can feel anxiety before teaching. To advocate or present information to an audience – some more willing to listen actively than others – is a big responsibility. Understandably, this can lead speakers to experiencing apprehension while preparing and delivering a presentation. In this section, we explore public speaking apprehension while providing some useful tips to manage anxiety.

Public speaking apprehension is fear associated with giving a public speech. This could occur prior to or during a presentation. It's common to hear that public speaking is a fear, but why are so many people fearful to speak in public?

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).

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.

Scholars at the University of Wisconsin-Stout ("Public Speaking Anxiety," 2015) explain that fear in public speaking can also 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.

One common belief that undergirds our fear is that we often hold ourselves to "expert-level" standards. We learn that audience members look for proof of our credibility, and new public speakers may wonder, "why am I credible?" or "why should someone listen to me?" At the beginning of this chapter, we asked that you imagine your favorite public speaker, and they may have years of experience speaking in public. While it's important to view these speakers as informal mentors, it can also incite some anxiety. "Am I supposed to speak like them?" you may be wondering.

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. 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 "natural" at it and have no inborn skill. They give up on improving and avoid public speaking at all costs. The classroom is a cool space to begin building some foundational knowledge around public speaking. Remember that you are building a critical thinking portfolio, so have patience with yourself and trust the educational process.

Finally, we often experience students believing the incongruent ideas that public speaking (as a class) should be an "easy A" and that they'd rather die than give a speech. Instead, remember that good public speaking takes time and energy because it is difficult. Public speaking asks you to engage and advocate on behalf of yourselves and others who may not be able to access spaces to advocate for themselves.

Public speaking is also embodied: it requires the activation of and communication through your entire body. Unlike writing an essay or posting a picture online, public speaking requires that your entire body deliver a message, and that can feel odd for many of us. Consequently, learning public speaking means you must train your body to be comfortable and move in predictable and effective ways. This all happens in front of other people: scary! This is difficult work, so of course it's viewed as fear-inducing for some.

Addressing Public Speaking Anxiety

We wish that we had a “Felix can fix it!” (from Wreck-It Ralph) mentality toward public speaking apprehension. If you have experienced some anxiety around speaking, you know that it can be merely aggravating or completely overwhelming. In this section, we provide some guidance and strategies to address public speaking apprehension.

Mental Preparation

Mental preparation is an important part of public speaking. 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 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.

Physical Preparation

The first step in physical preparation is adequate sleep and rest. You might be thinking, “Impossible! I’m in college.” 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). 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, eat! Food is fuel, so making sure that you have a nutritious meal is a plus.

A third suggestion is to select what you’ll wear before the day you speak. Have your outfit picked out and ready to go, eliminating something to worry your mind the day-of.

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 system 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 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 online.

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.

Speech Preparation

Please, please, please, rehearse. 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 requirements of the context (length, for example).

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.

Providing Support in the Audience: As an audience member: there are ways to provide supportive feedback to speakers who may be anxious. You can use positive nonverbals to encourage them as they speak, ask thoughtful questions at the conclusion of the presentation, or listen attentively. We'll learn more about listening in Chapter 2.

Conclusion

In summary, public speaking includes a speaker and a message that is delivered to an audience in a particular context. You will practice and participate in all 3 components: you will be the speaker, create a message, and audience the presentation of others. During your preparation, you will consider the context to make appropriate choices when crafting your content.

This may not surprise you, but you will likely be an audience member and listener to a public speech more often than you are the speaker. Being in the audience can be an incredibly rewarding experience, but it requires some work, too, and it begins with listening.

It's a great privilege to be given space as a speaker to communicate to a broader audience, and not everyone is commonly given that space. When you are asked to speak, it's important to take seriously the responsibility of presenting information that will influence others.

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2.2: Anxiety- In-Class Exercise

Present the PowerPoint and practice different methods to reduce anxiety.

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2.3: Anxiety Assignment

Watch the video and create a list of tools to help with speech anxiety. What are the main takeaways from this video?



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CHAPTER OVERVIEW

3: Audience Analysis

3.1: Centering Audiences--Reading

3.1.1: Conducting Audience Analysis--Reading 2

3.1.2: Three Types of Audience Analysis--Reading 3

3.1.3: Using Your Audience Analysis--Reading 4

3.2: Audience Analysis- In-class exercise

3.3: Audience Analysis Assignment

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3.1: Centering Audiences--Reading

Learning Objectives

- Describe how to analyze the formal audience
- Consider implied or implicated audiences
- Explain stereotypes and ethnocentrisms

We are fans of standup comedy. A well-developed standup routine can leave us engaged and on the edge of our seat; it can leave us feeling like each joke was crafted for us.

Sadly, many of us have sat through less-engaging routines where awkward silence fills the space after an ill-placed punchline.

“Wow. Wrong audience,” the comic often nervously responds.

Similar to standup, audiences are central to public speeches. They are the main focus of our advocacies, and when we know more about our audiences, we can craft messages that effectively inform or move them toward action. We can craft messages to call them in.

You’ll notice that this book’s title includes “call in,” and you may wonder, what does that mean? When you speak out, you’re not speaking into thin air; instead, you’re inviting the audience to listen—you’re calling them in. To call in means creating a message that both relates to and implicates your audience; it is to summon. Paul Watzlawick, Janet Beavin, and Don Jackson (1967) write that communication always involves a content dimension and a relationship dimension. Nowhere does that become more important than working to call our audience in. 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 as the audience trusting the speaker for “calling in” to be a success.

As you can see, calling an audience in is a process, and a complex one at that. In this chapter, we explore audiences in public speaking. To start, we answer the question: what’s an audience, anyway?

What’s an Audience?

In this chapter, we approach the audience in three ways.

First, by “audience” we mean the explicit audience that’s present when a speaker directs their message. The people sitting in chairs. Because public speeches require an audience, and because public speakers are asking the audience to listen to an argument, it’s important to analyze the group receiving a message – who you are speaking to. This is your explicit audience.

In addition, there are implied or implicated audiences who may or may not be present. Like we discussed in Chapter 1, public speaking is presenting an advocacy that engages for and with your community. When you are representing a group, culture, or an individual, they become an implicit audience. You are responsible for how you communicate about that audience or other groups who may be implicated by the advocacy.

Finally, you will be an audience member. The third dimension of “audience,” then, is you! As an audience member, your primary goal is to listen and reflect on what the speaker is presenting. Listening isn’t as easy as it sounds. So, we’ll also discuss listening, barriers, and best practices.

Who you’re speaking to, who you’re speaking for or about, and when you’re receiving a message are all components of the “audience.” Below, we’ll begin discussing analyzing the first dimension of audience: the explicit, formal group that listens to your message.

Speaking to an Audience

Public speaking requires an audience. After all, when speaking, your goal is to share a message that’s relevant and provide unique insight that will benefit those present. To accomplish that goal, you need to get to know the explicit audience you’re speaking to: you need to analyze them.

You may wonder, “Okay, but how do I do that?” Information gathering is the answer.

The more information you have, the more you're able to isolate any overlapping beliefs, values, or goals that the audience shares. Audiences are unique, diverse, and sometimes unpredictable; information gathering will allow you to select an argument that's most relevant to what your audience needs.

By needs, we mean identifying important deficiencies that we are motivated to resolve.

You may already be familiar with the well-known diagram, Maslow's Hierarchy of needs—a framework to think about human needs. It is commonly discussed in the fields of management, psychology, and health professions. A version of it is shown in Figure 2.1 (More recent versions show it with 8 levels.) 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).

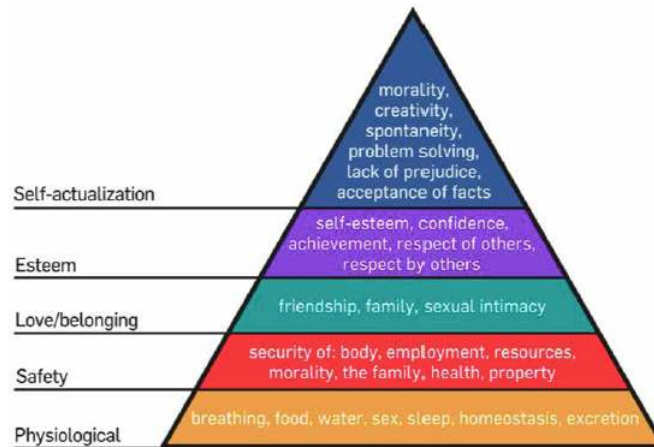


Figure 2.1

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.

Unfortunately, humans aren't always aware of what their needs are, so part of your task is learning about the audience and isolating needs that they may or may not be conscious of. For example, you're reading out of an open textbook: this book was free of charge. Until you were assigned the book, you may not have been aware that open textbooks (or open educational resources) were an option. It was a need that you weren't conscious of. A good speaker highlights the presence of a need by relating that issue to their audience.

When addressing an audience, determining what they need and where that need falls on the pyramid can influence how you make content that's relatable – it can help you call them in. Diving deeper into the speaking context, audience demographics, and audience values all provide necessary information to identify needs and craft relevant arguments.

Throwback— Ethos: It's important to consider who you're speaking to because you're asking a group of people to trust what you're saying. You're trying to establish good character (ethos). Knowing your audience and demonstrating that you know their needs can add trust and increase your ethos.

Researching the Context

Analyzing your audience needs begins by asking top level questions about the public speaking context: why will your audience be there? What's bringing them together? What's motivating them to attend? Determining why your audience will be in attendance can help uncover more about who they are.

If you aren't familiar with the why—why the audience is attending— conduct preliminary research. Use resources that are at your disposal to learn more and dig deep. If you're speaking at a formal convention, for example, what's the convention about? Is there a convention theme? Does the convention provide insight into past convention participants? How many people does the event accept?

Your research can help identify what's bringing the audience together. You might learn, for example, that conference attendees share a common career, participate in a common organization, or have a similar hobby. When you speak in a class, the course content (or university requirement) brings the audience together. If you're at a neighborhood meeting, the audience likely lives in that neighborhood, and you can learn about the key issues being discussed at the meeting.

As you research, try to determine what's motivating your audience to be present. Identifying motivations can help assist in identifying what your audience needs or what needs they're trying to fulfill.

Understanding Audience Demographics

A second information gathering strategy is looking at audience demographics.

Demographics – sociocultural characteristics that identify and characterize populations – are common ways of organizing and gathering data about groups of people. Have you ever taken a survey? Researchers often ask demographic information of participants to determine how answers may change between sub-groups (based on different demographics). In the United States, for example, data might track the average age or the average socioeconomic standing of an incoming college student.

Demographics can be a helpful source of information gathering. If you're aware of common audience demographics, you can gather information that might glean insights into common beliefs, attitudes, or responses to a topic. Using data and research, like a survey or experimental finding, can help educate you about particular demographic groups that may be in your audience. Figure 2.2 introduces common audience demographics and their corresponding descriptions.

Audience Demographics and Descriptions	
Education	The kind of information and training a person has been exposed to.
Family Status	The self-identified status of an individual, including married, single, open, divorced. May include children.
Gender Identity	The self-identified presentation of a gender, including women, men, (cis or trans), and gender non-conforming.
Occupation	A job, career, or industry that one performs.
Race	The self-identification with one or more social groups, such as White, African American, Native Hawaiian. Social groups are often defined by common ancestry, cultural markers, or physical characteristics.
Religion	Beliefs and practices about the transcendent, deity, and the meaning of life; can be thought of as an affiliation and a commitment.
Sexual Orientation	The self-identification of who an individual based on whom they have relationships with or attraction toward.
Socio-Economics	A person or group's economic standing in relation to others.
Figure 2.2	

Other demographics include ethnicity, gender expression, spirituality, family structure, ability/disability, region or nationality, and generation or age.

Rather than stable categories, demographics are dynamic, changing, and contextual.

Religion, for example, is a porous concept that encompasses a wide range of formal and informal practices. If you gather information about your audience, and you determine that your audience is "religious," make sure that you aren't assuming a particular religious affiliation or making assumptions about what the category of religion infers.

While using demographic information can be helpful, it can also lead to stereotyping or relying on totalizing conclusions. Stereotyping is generalizing about a group of people and assuming that because a few persons in that group have a characteristic, all of them do. If we were sitting near campus and saw two students drive by hectically and said, "All college students are bad drivers," that would be stereotyping. Sadly, our stereotypical thoughts are often reinforced when a group behavior is observed.

Every time we see a student (or who we perceive to be a student) driving hectically, we use that observation to support our stereotypical thought. Stereotypes have strongholds, so we likely don't "count" observations where students are driving safely.

We know what you're thinking: "I never stereotype." But we all do. Rather than pretend that stereotypes aren't part of our cultural narrative, use reflective and reflexive thinking (from Chapter 1) to evaluate when a stereotypical thought or idea arises. This includes being reflexive when using demographic information to inform your speech content.

Similarly, individuals are part of multiple demographic categories, not just one. Think about yourself and your identity. What are key parts? What types of demographics make you, you? You aren't just one category. Isolating one demographic to represent the whole person is totalizing. 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. This can be both harmful to the relationship and ineffective as a means of communicating.

Demographics, then, are part of the information gathering process. But researching your audience's demographics doesn't mean learning one category and stopping there. Instead, think about your audience as a complex matrix, and demographics are one component of the grid. To gain a deeper insight into the matrix, search for insight about your audience's beliefs, attitudes, and values.

Beliefs, Attitudes, and Values

In Chapter 1, we discussed that communication both creates and sustains cultures. All of us are part of different cultures and, through communication, we learn about what those cultures believe and value, often adopting those beliefs for ourselves. For example, why are you in college? It's likely that you are part of a culture that values education and believes that education will lead to your betterment.

In some cases, groups with similar demographics can hold similar beliefs, attitudes, or values, but not always. Rather than map beliefs onto your demographics, use your research and information gathering to determine what kind of inner beliefs, attitudes, and values your audience may hold.

Beliefs are "statements we hold to be true" (Daryl Bem, 1970). 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, according to Bem, come from our experience and from sources we trust. Therefore, beliefs are hard to change—not impossible, just difficult.

Beliefs are hard to change because of:

- 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.

For example, we (the authors) believe that all genders should be treated equally. This is a belief that we've established based on personal experience and cultural narratives. We believe this to be true. This belief informs how we treat people, the things we care about, and what we advocate for. This is a very strong belief, so it would be difficult for a speaker to persuade us otherwise, but would be important information for a speaker to know.

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 them of good times),
- display (the person wants to show it off and get "oohs" and "ahs"),
- materialism (the person believes the adage that the one who dies with the most toys wins),
- aesthetics (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).

In the United States, for example, you might speak to an audience that values monetary security and success. This value is informed by a belief. It's likely, for example, that values around monetary success and prestige are rooted in beliefs that individual

hard work can achieve success in a capitalist society. If you can identify a value, ask: what could be fueling that value? What beliefs?

Finally, attitude is defined as a positive or negative response to a person, idea, object, or policy. 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? Does that person, idea, or object differ from you in values and beliefs?

Let's extend our monetary example from above. If you speak to an audience who believes in capitalism and values monetary, individual success, it may be unwise to mention "socialism" as the audience may have a negative attitude to socialism as a concept.

Consider this second example. Pretend that you're speaking to a campus audience and, currently, the university has a very popular campus leader. The audience likely has a positive attitude toward that leader, so it would be beneficial to quote that person in the speech itself.

While discrete categories, beliefs, values, and attitudes are often intertwined, and knowing more about these categories can add to your understanding of who the audience is. Knowing who they are means identifying their needs and determining how and why your speech is relevant.

Speaking for an Audience

Gathering information about your explicit audience—the formal audience you're speaking in front of – is certainly important. The second audience to consider is the implied or implicated audience. In this section, we discuss how we talk about who we're talking about: how we're talking about the groups that are either represented and/or affected by our message.

Let's use a state congressional hearing as an example. Imagine a group of congress people meeting to advocate for a bill's passage that decreases environmental protections for a city in that state. The bill's author stands and advocates passionately for the bill's passage, noting that reducing the environmental protections would allow more business and jobs in the area. The speaker works to craft an argument that's compelling for the explicit audience – the audience of other congress people who are present.

However, there are other implied audiences – the communities that would be most impacted by environmental pollution; residents who live in the area; business owners themselves. These audiences are important because they are both represented in the advocacy and would be impacted by the results of the speech. They may not, though, be part of the explicit audience.

To determine your implied audience, ask: Who are you speaking about/advocating for? Are you sharing information about a culture, group, or individual? If so, who? Are you sharing information that will impact a culture, group, or individual? If so, who?

It may seem odd to consider audiences that are implied or not present. After all, isn't the explicit audience who you're trying to inform, persuade, or entertain? Yes, your explicit audience is important, but as we discussed in Chapter 1, communication is constitutive. When you communicate or advocate for an idea, you are participating in world-making. The way that you talk or represent groups, cultures, or individuals has lasting impacts, even outside your explicit speech event. It can impact your implied audience. So, the "talk" about an implied audience matters.

Asking ourselves to be accountable to implied audiences also encourages us to use ethical communication, pay attention to power, and reduce stereotypes.

For example, if a speaker advocated to intervene in a country through military means, they might argue that "The United States needs to intervene because, right now, the other country is exhibiting barbaric tendencies."

First, ask: Who is the implied audience in this example? What audiences would be implicated (but are likely not present)? A clear implied audience includes the non-U.S. population or cultural group, i.e. "the other country."

Second, ask, how has this group been represented? What kind of talk is being used to describe these implied audiences? You'll notice that "barbaric" was used to describe individuals in this culture. In this instance, "barbaric" seems to imply that the United States intervention is justified; barbaric seems bad and, alternatively, the United States does not exhibit those "barbaric tendencies" so, the U.S. may be best suited to intervene.

However, this explanation is using ethnocentrism—or the belief that one's own culture is superior—as part of their argument. This type of talk should be avoided because it often represents other cultures in unethical, stereotypical, or unjust ways. If the speech's argument requires an ethnocentric perspective, the argument isn't based on good reasons (we'll discuss this more in Chapter 5).

So far, we've discussed your implied and impacted audience as groups that are discussed, represented, or implicated by your speech. A final implied audience includes any groups, cultures, or an individual's ideas that you're using.

Have you ever had a friend who re-tells your joke but doesn't give you credit? Not cool! The same is true for speech advocacies. Any time you use or adapt an idea from a group or individual, you must give that implied audience credit. Failing to do so is known as plagiarism, or representing someone's ideas as your own (more on this in Chapter 4). Once you've finished writing an advocacy, make sure to double-check that anyone and everyone's information has been properly cited.

Identifying your implied audience can take time, but don't worry. We'll continue building critical thinking skills throughout the book to practice ethical and just public speaking with your explicit and implied audience in mind.

Question: Can't the implied audience be in the explicit audience? Sure! But not everyone who's implicated will likely be present.

Conclusion

Audiences are central to a speaker's success.

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3.1.1: Conducting Audience Analysis--Reading 2

Learning Objectives

1. Learn several tools for gathering audience information.
2. Create effective tools for gathering audience information.

Now that we have described what audience analysis is and why it is important, let's examine some details of how to conduct it. Exactly how can you learn about the people who will make up your audience?



Figure 3.1.1.1: Penn State – MLK speaking to a crowd

at Rec Hall – CC BY-NC-ND 2.0.

Direct Observation

One way to learn about people is to observe them. By observing nonverbal patterns of behavior, you can learn a great deal as long as you are careful how you interpret the behaviors. For instance, do people greet each other with a handshake, a hug, a smile, or a nod? Do members of opposite sexes make physical contact? Does the setting suggest more conservative behavior? By listening in on conversations, you can find out the issues that concern people. Are people in the campus center talking about political unrest in the Middle East? About concerns over future Pell Grant funding? We suggest that you consider the ethical dimensions of eavesdropping, however. Are you simply overhearing an open conversation, or are you prying into a highly personal or private discussion?

Interviews and Surveys

Because your demographic analysis will be limited to your most likely audience, your most accurate way to learn about them is to seek personal information through interviews and surveys. An **interview** is a one-on-one exchange in which you ask questions of a **respondent**, whereas a **survey** is a set of questions administered to several—or, preferably, many—respondents. Interviews may be conducted face-to-face, by phone, or by written means, such as texting. They allow more in-depth discussion than surveys, and they are also more time consuming to conduct. Surveys are also sometimes conducted face-to-face or by phone, but online surveys are increasingly common. You may collect and tabulate survey results manually, or set up an automated online survey through the free or subscription portals of sites like Survey Monkey and Zoomerang. Using an online survey provides the advantage of keeping responses anonymous, which may increase your audience members' willingness to participate and to answer personal questions. Surveys are an efficient way to collect information quickly; however, in contrast to interviews, they don't allow for follow-up questions to help you understand why your respondent gave a certain answer.

When you use interviews and surveys, there are several important things to keep in mind:

- Make sure your interview and survey questions are directly related to your speech topic. Do not use interviews to delve into private areas of people's lives. For instance, if your speech is about the debate between creationism and evolution, limit your questions to their opinions about that topic; do not meander into their beliefs about sexual behavior or their personal religious practices.
- Create and use a standard set of questions. If you "ad lib" your questions so that they are phrased differently for different interviewees, you will be comparing "apples and oranges" when you compare the responses you've obtained.
- Keep interviews and surveys short, or you could alienate your audience long before your speech is even outlined. Tell them the purpose of the interview or survey and make sure they understand that their participation is voluntary.

- Don't rely on just a few respondents to inform you about your entire audience. In all likelihood, you have a cognitively diverse audience. In order to accurately identify trends, you will likely need to interview or survey at least ten to twenty people.

In addition, when you conduct interviews and surveys, keep in mind that people are sometimes less than honest in describing their beliefs, attitudes, and behavior. This widely recognized weakness of interviews and survey research is known as *socially desirable responding*: the tendency to give responses that are considered socially acceptable. Marketing professor Ashok Lalwani divides socially desirable responding into two types: (1) impression management, or intentionally portraying oneself in a favorable light and (2) self-deceptive enhancement, or exaggerating one's good qualities, often unconsciously (Lalwani, 2009).

You can reduce the effects of socially desirable responding by choosing your questions carefully. As marketing consultant Terry Vavra advises, "one should never ask what one can't logically expect respondents to honestly reveal" (Vavra, 2009). For example, if you want to know audience members' attitudes about body piercing, you are likely to get more honest answers by asking "Do you think body piercing is attractive?" rather than "How many piercings do you have and where on your body are they located?"

Focus Groups

A **focus group** is a small group of people who give you feedback about their perceptions. As with interviews and surveys, in a focus group you should use a limited list of carefully prepared questions designed to get at the information you need to understand their beliefs, attitudes, and values specifically related to your topic.

If you conduct a focus group, part of your task will be striking a balance between allowing the discussion to flow freely according to what group members have to say and keeping the group focused on the questions. It's also your job to guide the group in maintaining responsible and respectful behavior toward each other.

In evaluating focus group feedback, do your best to be receptive to what people had to say, whether or not it conforms to what you expected. Your purpose in conducting the group was to understand group members' beliefs, attitudes, and values about your topic, not to confirm your assumptions.

Using Existing Data about Your Audience

Occasionally, existing information will be available about your audience. For instance, if you have a student audience, it might not be difficult to find out what their academic majors are. You might also be able to find out their degree of investment in their educations; for instance, you could reasonably assume that the seniors in the audience have been successful students who have invested at least three years pursuing a higher education. Sophomores have at least survived their first year but may not have matched the seniors in demonstrating strong values toward education and the work ethic necessary to earn a degree.

In another kind of an audience, you might be able to learn other significant facts. For instance, are they veterans? Are they retired teachers? Are they members of a voluntary civic organization such as the Lions Club or Mothers Against Drunk Driving (MADD)? This kind of information should help you respond to their concerns and interests.

In other cases, you may be able to use demographics collected by public and private organizations. Demographic analysis is done by the US Census Bureau through the American Community Survey, which is conducted every year, and through other specialized demographic surveys (Bureau of the Census, 2011; Bureau of the Census, 2011). The Census Bureau analysis generally captures information about people in all the regions of the United States, but you can drill down in census data to see results by state, by age group, by gender, by race, and by other factors.

Demographic information about narrower segments of the United States, down to the level of individual zip codes, is available through private organizations such as The Nielsen Company (www.claritas.com/MyBestSegments/Default.jsp?ID=20&SubID=&pageName=ZIP%2BCode%2BLook-up), Sperling's Best Places (www.bestplaces.net), and Point2Homes (homes.point2.com). Sales and marketing professionals use this data, and you may find it useful for your audience analysis as well.

Key Takeaways

- Several options exist for learning about your audience, including direct observation, interviews, surveys, focus groups, and using existing research about your audience.
- In order to create effective tools for audience analysis, interview and survey questions must be clear and to the point, focus groups must be facilitated carefully, and you must be aware of multiple interpretations of direct observations or existing research about your audience.

Exercises

1. Write a coherent set of four clear questions about a given issue, such as campus library services, campus computer centers, or the process of course registration. Make your questions concrete and specific in order to address the information you seek. Do not allow opportunities for your respondent to change the subject. Test out your questions on a classmate.
2. Write a set of six questions about public speaking anxiety to be answered on a Likert-type scale (strongly agree, agree, neither agree nor disagree, disagree, and strongly disagree).
3. Create a seven-question set designed to discover your audience's attitudes about your speech topic. Have a partner evaluate your questions for clarity, respect for audience privacy, and relevance to your topic.

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3.1.2: Three Types of Audience Analysis--Reading 3

Learning Objectives

1. Understand how to gather and use demographic information.
2. Understand how to gather and use psychographic information.
3. Understand how to gather and use situational information.

While audience analysis does not guarantee against errors in judgment, it will help you make good choices in topic, language, style of presentation, and other aspects of your speech. The more you know about your audience, the better you can serve their interests and needs. There are certainly limits to what we can learn through information collection, and we need to acknowledge that before making assumptions, but knowing how to gather and use information through audience analysis is an essential skill for successful speakers.

Demographic Analysis

As indicated earlier, demographic information includes factors such as gender, age range, marital status, race and ethnicity, and socioeconomic status. In your public speaking class, you probably already know how many students are male and female, their approximate ages, and so forth. But how can you assess the demographics of an audience ahead of time if you have had no previous contact with them? In many cases, you can ask the person or organization that has invited you to speak; it's likely that they can tell you a lot about the demographics of the people who are expected to come to hear you.

Whatever method you use to gather demographics, exercise respect from the outset. For instance, if you are collecting information about whether audience members have ever been divorced, be aware that not everyone will want to answer your questions. You can't require them to do so, and you may not make assumptions about their reluctance to discuss the topic. You must allow them their privacy.

Age

There are certain things you can learn about an audience based on age. For instance, if your audience members are first-year college students, you can assume that they have grown up in the post-9/11 era and have limited memory of what life was like before the "war on terror." If your audience includes people in their forties and fifties, it is likely they remember a time when people feared they would contract the AIDS virus from shaking hands or using a public restroom. People who are in their sixties today came of age during the 1960s, the era of the Vietnam War and a time of social confrontation and experimentation. They also have frames of reference that contribute to the way they think, but it may not be easy to predict which side of the issues they support.

Gender

Gender can define human experience. Clearly, most women have had a different cultural experience from that of men within the same culture. Some women have found themselves excluded from certain careers. Some men have found themselves blamed for the limitations imposed on women. In books such as *You Just Don't Understand* and *Talking from 9 to 5*, linguist Deborah Tannen has written extensively on differences between men's and women's communication styles. Tannen explains, "This is not to say that all women and all men, or all boys and girls, behave any one way. Many factors influence our styles, including regional and ethnic backgrounds, family experience and individual personality. But gender is a key factor, and understanding its influence can help clarify what happens when we talk" (Tannen, 1994).

Marriage tends to impose additional roles on both men and women and divorce even more so, especially if there are children. Even if your audience consists of young adults who have not yet made occupational or marital commitments, they are still aware that gender and the choices they make about issues such as careers and relationships will influence their experience as adults.

Culture

In past generations, Americans often used the metaphor of a "melting pot" to symbolize the assimilation of immigrants from various countries and cultures into a unified, harmonious "American people." Today, we are aware of the limitations in that metaphor, and have largely replaced it with a multiculturalist view that describes the American fabric as a "patchwork" or a

“mosaic.” We know that people who immigrate do not abandon their cultures of origin in order to conform to a standard American identity. In fact, cultural continuity is now viewed as a healthy source of identity.

We also know that subcultures and cocultures exist within and alongside larger cultural groups. For example, while we are aware that Native American people do not all embrace the same values, beliefs, and customs as mainstream white Americans, we also know that members of the Navajo nation have different values, beliefs, and customs from those of members of the Sioux or the Seneca. We know that African American people in urban centers like Detroit and Boston do not share the same cultural experiences as those living in rural Mississippi. Similarly, white Americans in San Francisco may be culturally rooted in the narrative of distant ancestors from Scotland, Italy, or Sweden or in the experience of having emigrated much more recently from Australia, Croatia, or Poland.

Not all cultural membership is visibly obvious. For example, people in German American and Italian American families have widely different sets of values and practices, yet others may not be able to differentiate members of these groups. Differences are what make each group interesting and are important sources of knowledge, perspectives, and creativity.

Religion

There is wide variability in religion as well. The Pew Forum on Religion and Public Life found in a nationwide survey that 84 percent of Americans identify with at least one of a dozen major religions, including Christianity, Judaism, Buddhism, Islam, Hinduism, and others. Within Christianity alone, there are half a dozen categories including Roman Catholic, Mormon, Jehovah’s Witness, Orthodox (Greek and Russian), and a variety of Protestant denominations. Another 6 percent said they were unaffiliated but religious, meaning that only one American in ten is atheist, agnostic, or “nothing in particular” (Pew Forum on Religion & Public Life, 2008).

Even within a given denomination, a great deal of diversity can be found. For instance, among Roman Catholics alone, there are people who are devoutly religious, people who self-identify as Catholic but do not attend mass or engage in other religious practices, and others who faithfully make confession and attend mass but who openly question Papal doctrine on various issues. Catholicism among immigrants from the Caribbean and Brazil is often blended with indigenous religion or with religion imported from the west coast of Africa. It is very different from Catholicism in the Vatican.

The dimensions of diversity in the religion demographic are almost endless, and they are not limited by denomination. Imagine conducting an audience analysis of people belonging to an individual congregation rather than a denomination: even there, you will most likely find a multitude of variations that involve how one was brought up, adoption of a faith system as an adult, how strictly one observes religious practices, and so on.

Yet, even with these multiple facets, religion is still a meaningful demographic lens. It can be an indicator of probable patterns in family relationships, family size, and moral attitudes.

Group Membership

In your classroom audience alone, there will be students from a variety of academic majors. Every major has its own set of values, goals, principles, and codes of ethics. A political science student preparing for law school might seem to have little in common with a student of music therapy, for instance. In addition, there are other group memberships that influence how audience members understand the world. Fraternities and sororities, sports teams, campus organizations, political parties, volunteerism, and cultural communities all provide people with ways of understanding the world as it is and as we think it should be.

Because public speaking audiences are very often members of one group or another, group membership is a useful and often easy to access facet of audience analysis. The more you know about the associations of your audience members, the better prepared you will be to tailor your speech to their interests, expectations, and needs.

Education

Education is expensive, and people pursue education for many reasons. Some people seek to become educated, while others seek to earn professional credentials. Both are important motivations. If you know the education levels attained by members of your audience, you might not know their motivations, but you will know to what extent they could somehow afford the money for an education, afford the time to get an education, and survive educational demands successfully.

The kind of education is also important. For instance, an airplane mechanic undergoes a very different kind of education and training from that of an accountant or a software engineer. This means that not only the attained level of education but also the

particular field is important in your understanding of your audience.

Occupation

People choose occupations for reasons of motivation and interest, but their occupations also influence their perceptions and their interests. There are many misconceptions about most occupations. For instance, many people believe that teachers work an eight-hour day and have summers off. When you ask teachers, however, you might be surprised to find out that they take work home with them for evenings and weekends, and during the summer, they may teach summer school as well as taking courses in order to keep up with new developments in their fields. But even if you don't know those things, you would still know that teachers have had rigorous generalized and specialized qualifying education, that they have a complex set of responsibilities in the classroom and the institution, and that, to some extent, they have chosen a relatively low-paying occupation over such fields as law, advertising, media, fine and performing arts, or medicine. If your audience includes doctors and nurses, you know that you are speaking to people with differing but important philosophies of health and illness. Learning about those occupational realities is important in avoiding wrong assumptions and stereotypes. We insist that you not assume that nurses are merely doctors "lite." Their skills, concerns, and responsibilities are almost entirely different, and both are crucially necessary to effective health care.

Psychographic Analysis

Earlier, we mentioned psychographic information, which includes such things as values, opinions, attitudes, and beliefs. Authors Grice and Skinner present a model in which values are the basis for beliefs, attitudes, and behaviors (Grice & Skinner, 2009). Values are the foundation of their pyramid model. They say, "A value expresses a judgment of what is desirable and undesirable, right and wrong, or good and evil. Values are usually stated in the form of a word or phrase. For example, most of us probably share the values of equality, freedom, honesty, fairness, justice, good health, and family. These values compose the principles or standards we use to judge and develop our beliefs, attitudes, and behaviors."

It is important to recognize that, while demographic information as discussed in [Section 5.2.1 "Demographic Analysis"](#) is fairly straightforward and verifiable, psychographic information is much less clear-cut. Two different people who both say they believe in equal educational opportunity may have very different interpretations of what "equal opportunity" means. People who say they don't buy junk food may have very different standards for what specific kinds of foods are considered "junk food."

We also acknowledge that people inherit some values from their family upbringing, cultural influences, and life experiences. The extent to which someone values family loyalty and obedience to parents, thrift, humility, and work may be determined by these influences more than by individual choice.

Psychographic analysis can reveal preexisting notions that limit your audience's frame of reference. By knowing about such notions ahead of time, you can address them in your speech. Audiences are likely to have two basic kinds of preexisting notions: those about the topic and those about the speaker.

Preexisting Notions about Your Topic

Many things are a great deal more complex than we realize. Media stereotypes often contribute to our oversimplifications. For instance, one of your authors, teaching public speaking in the past decade, was surprised to hear a student claim that "the hippies meant well, but they did it wrong." Aside from the question of the "it" that was done wrong, there was a question about how little the student actually knew about the diverse hippy cultures and their aspirations. The student seemed unaware that some of "the hippies" were the forebears of such things as organic bakeries, natural food co-ops, urban gardens, recycling, alternative energy, wellness, and other arguably positive developments.

It's important to know your audience in order to make a rational judgment about how their views of your topic might be shaped. In speaking to an audience that might have differing definitions, you should take care to define your terms in a clear, honest way.

At the opposite end from oversimplification is the level of sophistication your audience might embody. Your audience analysis should include factors that reveal it. Suppose you are speaking about trends in civil rights in the United States. You cannot pretend that advancement of civil rights is virtually complete nor can you claim that no progress has been made. It is likely that in a college classroom, the audience will know that although much progress has been made, there are still pockets of prejudice, discrimination, and violence. When you speak to an audience that is cognitively complex, your strategy must be different from one you would use for an audience that is less educated in the topic. With a cognitively complex audience, you must acknowledge the overall complexity while stating that your focus will be on only one dimension. With an audience that's uninformed about your topic, that

strategy in a persuasive speech could confuse them; they might well prefer a black-and-white message with no gray areas. You must decide whether it is ethical to represent your topic this way.

When you prepare to do your audience analysis, include questions that reveal how much your audience already knows about your topic. Try to ascertain the existence of stereotyped, oversimplified, or prejudiced attitudes about it. This could make a difference in your choice of topic or in your approach to the audience and topic.

Preexisting Notions about You

People form opinions readily. For instance, we know that students form impressions of teachers the moment they walk into our classrooms on the first day. You get an immediate impression of our age, competence, and attitude simply from our appearance and nonverbal behavior. In addition, many have heard other students say what they think of us.

The same is almost certainly true of you. But it's not always easy to get others to be honest about their impressions of you. They're likely to tell you what they think you want to hear. Sometimes, however, you do know what others think. They might think of you as a jock, a suit-wearing conservative, a nature lover, and so on. Based on these impressions, your audience might expect a boring speech, a shallow speech, a sermon, and so on. However, your concern should still be serving your audience's needs and interests, not debunking their opinions of you or managing your image. In order to help them be receptive, you address their interests directly, and make sure they get an interesting, ethical speech.

Situational Analysis

The next type of analysis is called the **situational audience analysis** because it focuses on characteristics related to the specific speaking situation. The situational audience analysis can be divided into two main questions:

1. How many people came to hear my speech and why are they here? What events, concerns, and needs motivated them to come? What is their interest level, and what else might be competing for their attention?
2. What is the physical environment of the speaking situation? What is the size of the audience, layout of the room, existence of a podium or a microphone, and availability of digital media for visual aids? Are there any distractions, such as traffic noise?

Audience Size

In a typical class, your audience is likely to consist of twenty to thirty listeners. This audience size gives you the latitude to be relatively informal within the bounds of good judgment. It isn't too difficult to let each audience member feel as though you're speaking to him or her. However, you would not become so informal that you allow your carefully prepared speech to lapse into shallow entertainment. With larger audiences, it's more difficult to reach out to each listener, and your speech will tend to be more formal, staying more strictly within its careful outline. You will have to work harder to prepare visual and audio material that reaches the people sitting at the back of the room, including possibly using amplification.

Occasion

There are many occasions for speeches. Awards ceremonies, conventions and conferences, holidays, and other celebrations are some examples. However, there are also less joyful reasons for a speech, such as funerals, disasters, and the delivery of bad news. As always, there are likely to be mixed reactions. For instance, award ceremonies are good for community and institutional morale, but we wouldn't be surprised to find at least a little resentment from listeners who feel deserving but were overlooked. Likewise, for a speech announcing bad news, it is likely that at least a few listeners will be glad the bad news wasn't even worse. If your speech is to deliver bad news, it's important to be honest but also to avoid traumatizing your audience. For instance, if you are a condominium board member speaking to a residents' meeting after the building was damaged by a hurricane, you will need to provide accurate data about the extent of the damage and the anticipated cost and time required for repairs. At the same time, it would be needlessly upsetting to launch into a graphic description of injuries suffered by people, animals, and property in neighboring areas not connected to your condominium complex.

Some of the most successful speeches benefit from situational analysis to identify audience concerns related to the occasion. For example, when the president of the United States gives the annual State of the Union address, the occasion calls for commenting on the condition of the nation and outlining the legislative agenda for the coming year. The speech could be a formality that would interest only "policy wonks," or with the use of good situational audience analysis, it could be a popular event reinforcing the connection between the president and the American people. In January 2011, knowing that the United States' economy was slowly recovering and that jobless rates were still very high, President Barack Obama and his staff knew that the focus of the speech had to

be on jobs. Similarly, in January 2003, President George W. Bush's State of the Union speech focused on the "war on terror" and his reasons for justifying the invasion of Iraq. If you look at the history of State of the Union Addresses, you'll often find that the speeches are tailored to the political, social, and economic situations facing the United States at those times.

Voluntariness of Audience

A **voluntary audience** gathers because they want to hear the speech, attend the event, or participate in an event. A classroom audience, in contrast, is likely to be a captive audience. **Captive audiences** are required to be present or feel obligated to do so. Given the limited choices perceived, a captive audience might give only grudging attention. Even when there's an element of choice, the likely consequences of nonattendance will keep audience members from leaving. The audience's relative perception of choice increases the importance of holding their interest.

Whether or not the audience members chose to be present, you want them to be interested in what you have to say. Almost any audience will be interested in a topic that pertains directly to them. However, your audience might also be receptive to topics that are indirectly or potentially pertinent to their lives. This means that if you choose a topic such as advances in the treatment of spinal cord injury or advances in green technology, you should do your best to show how these topics are potentially relevant to their lives or careers.

However, there are some topics that appeal to audience curiosity even when it seems there's little chance of direct pertinence. For instance, topics such as Blackbeard the pirate or ceremonial tattoos among the Maori might pique the interests of various audiences. Depending on the instructions you get from your instructor, you can consider building an interesting message about something outside the daily foci of our attention.

Physical Setting

The physical setting can make or break even the best speeches, so it is important to exercise as much control as you can over it. In your classroom, conditions might not be ideal, but at least the setting is familiar. Still, you know your classroom from the perspective of an audience member, not a speaker standing in the front—which is why you should seek out any opportunity to rehearse your speech during a minute when the room is empty. If you will be giving your presentation somewhere else, it is a good idea to visit the venue ahead of time if at all possible and make note of any factors that will affect how you present your speech. In any case, be sure to arrive well in advance of your speaking time so that you will have time to check that the microphone works, to test out any visual aids, and to request any needed adjustments in lighting, room ventilation, or other factors to eliminate distractions and make your audience more comfortable.

Key Takeaways

- Demographic audience analysis focuses on group memberships of audience members.
- Another element of audience is psychographic information, which focuses on audience attitudes, beliefs, and values.
- Situational analysis of the occasion, physical setting, and other factors are also critical to effective audience analysis.

Exercises

1. List the voluntary (political party, campus organization, etc.) and involuntary (age, race, sex, etc.) groups to which you belong. After each group, write a sentence or phrase about how that group influences your experience as a student.
2. Visit www.claritas.com/MyBestSegments/Default.jsp and homes.point2.com and report on the demographic information found for several different towns or zip codes. How would this information be useful in preparing an audience analysis?
3. In a short paragraph, define the term "fairness." Compare your definition with someone else's definition. What factors do you think contributed to differences in definition?
4. With a partner, identify an instance when you observed a speaker give a poor speech due to failing to analyze the situation. What steps could the speaker have taken to more effectively analyze the situation?

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3.1.3: Using Your Audience Analysis--Reading 4

Learning Objectives

1. Understand how you can use your audience analysis when you prepare a speech.
2. Recognize how your audience analysis can help you alter your speech while speaking.

A good audience analysis takes time, thought, preparation, implementation, and processing. If done well, it will yield information that will help you interact effectively with your audience. Professional speakers, corporate executives, sales associates, and entertainers all rely on audience analysis to connect with their listeners. So do political candidates, whose chances of gaining votes depend on crafting the message and mood to appeal to each specific audience. One audience might be preoccupied with jobs, another with property taxes, and another with crime. Similarly, your audience analysis should help you identify the interests of your audience. Ultimately, a successful audience analysis can guide you in preparing the basic content of your speech and help you adjust your speech “on the fly.”



Figure 3.1.3.1: Michigan Municipal League – Michigan

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Prepare Content with Your Audience in Mind

The first thing a good audience analysis can do is help you focus your content for your specific audience. If you are planning on a delivering a persuasive speech on why people should become vegans and you find out through analysis that half of your audience are daughters and sons of cattle ranchers, you need to carefully think through your approach to the content. Maybe you’ll need to tweak your topic to focus on just the benefits of veganism without trying to persuade the audience explicitly. The last thing you want to do as a speaker is stand before an audience who is highly negative toward your topic before you ever open your mouth. While there will always be some naysayers in any audience, if you think through your topic with your audience in mind, you may be able to find a topic that will be both interesting to you as a speaker and beneficial to your audience as well.

In addition to adjusting the topic of your speech prior to the speaking event, you can also use your audience analysis to help ensure that the content of your speech will be as clear and understandable as humanly possible. We can use our audience analysis to help sure that we are clear.

One area of clarity to be careful of is the use of idioms your audience may not know. An **idiom** is a word or phrase where the meaning cannot be predicted from normal, dictionary definitions. Many idioms are culturally or temporally based. For example, the phrase “according to Hoyle” indicates that something is done “by the book” or “by the rules,” as in “These measurements aren’t according to Hoyle, but they’re close enough to give a general idea.” Most of us have no clue who Hoyle was or what this idiom means. It refers to Edmond Hoyle, who wrote some of the most popular card-playing rule books back in the 1700s in England. Today, card game enthusiasts may understand the intent of “according to Hoyle,” but for most people it no longer carries specific meaning. When thinking about your speech, be careful not to accidentally use idioms that you find commonplace but your audience may not.

Adjusting Your Speech Based on Your Analysis

In addition to using audience analysis to help formulate speech content, we can also use our audience analysis to make adjustments during the actual speech. These adjustments can pertain to the audience and to the physical setting.

The feedback you receive from your audience during your speech is a valuable indication of ways to adjust your presentation. If you're speaking after lunch and notice audience members looking drowsy, you can make adjustments to liven up the tone of your speech. You could use humor. You could raise your voice slightly. You could pose some questions and ask for a show of hands to get your listeners actively involved. As another example, you may notice from frowns and headshaking that some listeners aren't convinced by the arguments you are presenting. In this case, you could spend more time on a specific area of your speech and provide more evidence than you originally intended. Good speakers can learn a lot by watching their audience while speaking and then make specific adjustments to both the content and delivery of the speech to enhance the speech's ultimate impact.

The second kind of adjustment has to do with the physical setting for your speech. For example, your situational analysis may reveal that you'll be speaking in a large auditorium when you had expected a nice, cozy conference room. If you've created visual aids for a small, intimate environment, you may have to omit it, or tell your listeners that they can view it after the presentation. You may also need to account for a microphone. If you're lucky enough to have a cordless microphone, then you won't have to make too many adjustments to your speaking style. If, on the other hand, the microphone is corded or is attached to an unmovable podium, you'll have to make adjustments to how you deliver the presentation.

In preparing a speech about wealth distribution in the United States, one of our students had the opposite problem. Anticipating a large room, she had planned to use a one-hundred-foot tape measure to illustrate the percentage of the nation's wealth owned by the top one-fifth of the population. However, when she arrived she found that the room was only twelve by twenty feet, so that she had to walk back and forth zigzagging the tape from end to end to stretch out one hundred feet. Had she thought more creatively about how to adapt to the physical setting, she could have changed her plans to use just ten feet of the tape measure to symbolize 100 percent of the wealth. We will discuss the physical setting further in Chapter 14.

Key Takeaways

- You can use your audience analysis to provide you further information about what types of content would be appropriate and meaningful for your specific audience.
- You can use your audience analysis to help you make adjustments to your speech in terms of both how you present the speech within a given environment and also how you adapt your content and delivery based on audience feedback during the speech.

Exercises

1. Choose a topic. Then write a different concrete thesis statement for each of six different audiences: students, military veterans, taxpayers, registered nurses, crime victims, and professional athletes, for instance.
2. Think of a controversial topic and list all the various perspectives about it that you can think of or discover. If people of various perspectives were in your audience, how might you acknowledge them during your introduction?

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3.2: Audience Analysis- In-class exercise

Review the discussion of audience analysis and review the following video. How does identity impact our lives.



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3.3: Audience Analysis Assignment

Identity:

In order to craft a message, you need to identify with the audience and look at ways to speak to that audience. One way we identify with the audience is through shared history. For instance, most of your classmates were born and raised in Chicago. They may have attended the Bud Billiken Parade, they have undoubtedly had a story of riding the CTA. In this situation, you can identify as a member of the same group, that of a Chicago native. But what other groups do you identify with? For this assignment, you are going to identify one group to which you belong. It could be based on any of the demographic information we identified earlier. We all belong to multiple groups but for the purposes of this assignment, identify one group.

Once you have identified your group, ie: female, research how this group's rights have changed or evolved over the last 20 or more years.

For instance, as a woman, I might chose this article to provide me with some data about changes for woman over time.
<https://www.pewresearch.org/short-reads/2020/08/13/key-takeaways-on-americans-views-on-gender-equality-a-century-after-u-s-women-gained-the-right-to-vote/>

Something in that article may surprise, interest, and educate me and be something I want to share with my audience.

Create a 2-3 minute extemporaneous speech for the next class

- identify the group you choose,
- why, and
- what you learned about the groups rights 20-30 years ago and their rights today.

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CHAPTER OVERVIEW

4: Identifying Topic, Purpose, and Central Idea

4.1: Selecting and Formulating Arguments

4.1.1: Problems to Avoid with Specific Purpose and Central Idea Statements

4.2: Topic, Purpose, Central idea- In-class activity

4.3: Topic, Purpose, Central idea- Assignment

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4.1: Selecting and Formulating Arguments

Learning Objectives

- Define and explore brainstorming for argument selection
- Write a specific purpose statement
- Write effective thesis statements

When you're preparing to speak, finding an argument, perspective, or topic can feel overwhelming. "Where should I start?" "What do I care about?" "Why should the audience care?" are all questions that you'll likely encounter.

These are important queries, and we don't want to downplay the difficulty in selecting an argument and formulating an idea that is worthwhile to the audience. Finding an argument that fits the context, is timely, well-reasoned, and interesting can be difficult. Oftentimes, when we sit down to think about ideas, brainstorm, and jot down some insights, our page feels oddly blank. "What should we talk about?" "Where do we start?" are common questions that race through our minds. You might experience this, too, and feel confused about how to begin selecting an argument or sorting through information to locate an interesting idea.

When you begin searching for an argument, you aren't alone; you have tons of informational avenues that can direct you to different topics that are relevant in the world.

In fact, you're experiencing interesting information all the time! You are constantly absorbing, sorting, and curating information and ideas. Think about your social media accounts. If you're like us, you likely scroll through and click on articles that seem unique or insightful; you "like" or comment in response to posts that draw you in. There's a constant flow of information (and potential speech topics).

In this chapter, we explore how to select and formulate the main argument for a speech. It's often uncommon to snap our fingers and know exactly what our argument will be, and that's OK! This chapter works to funnel you through brainstorming and searching toward writing a clear and narrow argument that is specific to your public speaking context. It's our goal to encourage curiosity, and we hope that you'll accept the challenge.

By the end of this chapter, you will have deeper critical thinking skills that lead you from broad topic ideas to specific arguments and thesis statements. Before brainstorming a topic can begin, however, you must zero in on the context.

Context is Key

Your context should always guide your preparatory process, including selecting an argument to present. The context defines why you're there, how long you're there for, when, and with whom.

By answering the "why" – i.e. "Why am I here?" – you can determine your general purpose for speaking: informing, persuading, or entertaining. While arguments can often be adapted to fit many purposes, it's always important to begin any project by knowing the parameters and overarching goals – in this case, why am I speaking? For example, are you trying to:

- Solve a problem
- Reduce uncertainty
- Increase awareness
- Honor someone

Selecting a final topic before considering the context means "placing the cart before the horse," so to speak. Your context will inform the general purpose which will guide your specific argument.

It's important, too, to stay apprised of the other contextual factors, particularly the time. How much time you have to speak will influence how broad or narrow your argument can be. If you have 3 minutes, for example, you must have a specific and focused take-away for the audience within that short amount of time. Alternatively, a 20-minute speech provides more flexibility. There may be some ideas or arguments that aren't feasible within certain time constraints.

As you'll remember from Chapter 1, "context" also refers to the broader historical and cultural context. Being aware of larger cultural conversations and dialogues can assist in selecting arguments that are timely and relevant for your audience. In other words, it allows you to find information that is having an impact on your community/communities right now, and that information becomes significant to share.

In addition, your advocacy may begin broadly, but your goal is to tailor that advocacy down to a workable argument. It's helpful to think about your topics as orbiting an advocacy. For example, you may be interested in environmental advocacy, where environmentalism is a large and broad topic. But "environmentalism" isn't a workable speech argument – it's way too big! With research, critical thinking, and expertise, you'll narrow that broad advocacy umbrella down to a workable argument – a thesis statement – and craft the remainder of your speech with that specific argument in mind.

We suggest two broad brainstorming strategies, and let's start with the first: exploratory research.

Exploratory Research

Exploratory research encompasses brainstorming strategies that spark curiosity. When you explore, you are going on an adventure, and exploratory research is similar. You are sorting information to find broad topics or ideas (that you'll narrow down later). Conducting a personal inventory and exploring online are two great exploratory brainstorming strategies.

Personal Inventory

An old adage states, "Write about what you know."

To write what you know, begin by conducting a personal inventory – a process of tracking ideas, insights, or topics that you have experience with or interest in. Retail stores do regular inventories to know what is actually stocked in the business. 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. Look over Table 3.1 for some prompting questions when conducting a persona inventory.

Personal Inventory	
What's your major?	What are things that you experience that give you pause?
What are your hobbies?	What unique skills do you possess?
What online sites do commonly click through?	What social problems interest you?
What goals do you have?	What communities do you belong to? What have they been discussing?
What are barriers that you've experienced in working toward those goals?	What kind of values do you hold dear?
What's your major?	What community problems have caught your attention?
What are your hobbies?	What posts do you commonly share?

Table 3.1

This may not be an inventory that you complete in one sitting. In fact, it's worthwhile to jot down a few things that catch your attention throughout the day or for a series of days. Once complete, the inventory may seem long and intrusive, but digging a little deeper may help you find ideas and directions that are unique to you. Generating your list based on these questions and prompts will get you excited about your topic and talking about it to your audience.

Let's work through a hypothetical application of the personal inventory. Imagine brainstorming for a speech, and you write the following in response to Table 3.1:

Major: Economics (for now)

Goals: Complete my degree with honors; travel to Brazil

Barriers to achieving those goals: Procrastination, assigned class schedules, expensive college and fees, problems with gaining a visa

As you look over these broad ideas, your next step is to highlight topics that pique your interest or are a priority. You might highlight "expensive college" as a barrier that could prohibit you from completing your economics degree on time. After all, if you are unable to afford college (or are worried about loans), you may take a semester break or drop out. Also, as an economics major, you become more interested in exploring college affordability.

As the personal inventory implies, good speech topic ideas often begin with the speaker. After all, if a speaker is intrigued by an idea, that passion is more likely to translate to an audience. But it doesn't end there. Remember, we are just brainstorming! It's still

necessary to research and read about a topic or problem from multiple viewpoints and sources. If we only begin from ourselves, we often fail to see or learn about different perspectives, other important areas, or problems. Exploring online can help in narrowing your topic and deciding if it's a relevant argument for your audience and community.

Explore Online

A second brainstorming technique is online exploration—searching digital information with an open mind. You can use your personal inventory as guidance or, if you're stuck, you can read information online for ideas that spark curiosity. There are ample online locations to find an array of information, from Google News to Twitter.

When you search, look far and wide. It's common to search and seek out information that we're looking for, but brainstorming isn't about finding what you already know; It's about finding what you don't. Use different search engines and social media platforms for help.

As you search, skim. Remember that this is an exploratory phase (we'll talk more about searching in-depth in Chapter 4), so you don't need to read every article that pops up on a search engine. Write down words. Write down phrases. Ask yourself questions about those words and phrases to determine how relevant and interesting they could be.

For example, if you continued brainstorming about “expensive college” – an idea on your hypothetical personal inventory—you might find a series of posts, articles, and insights that a) help you learn more and b) help narrow down the topic. You'd learn that, under the broad category of college affordability, there are a range of topics that influence students, including: student loan interest rates, textbook cost, private loans, and the depletion of Pell grants. You could attack any of these issues, of course, but some are more complicated than others. Textbooks seem like they could be a potential topic. Perhaps you recently experienced purchasing expensive college textbooks. Perhaps you loaned a friend money after their textbook bill made it difficult to pay rent. After reflecting, books seem ripe for advocacy.

Whenever you are exploring a topic online, it is important to remember that if you have one good source, you probably have several. The trick is being able to use that one good article to track down multiple sources. For example, a [Vox](#) article about textbooks, titled “The High Cost of College Textbooks, Explained,” provides opportunities for more online exploration. Below is a list of ideas or concepts to click on or research in other tabs. Look for these in every article as you brainstorm. Pretty soon, you will probably have a dozen or more tabs open, meaning you will have much more expertise and a deeper understanding of your topic.

- Hyperlinks: journalists do not cite their sources with footnotes, endnotes, or internal citations like you do for class. Instead, they hyperlink their sources to make it easier for you to track down their evidence.
- Big Ideas : You can easily Google main topics of an article to see how other people are talking about it. This will allow you to see more than one perspective on a topic and to cross-check your original article against other writers.
- People : From the author to the people they talked to or about, look up people to read their credentials and determine if they are qualified to write or talk about the relevant topic.
- Jargon: If you find any words that are unfamiliar, look them up. This will help you understand the argument better and make certain the author actually knows what they are writing about. Plus, it will give you some words to use for mind-mapping.

Before we move further into narrowing and mapping our topic, let's conclude this section by busting a few myths about online information.

Myth #1: Wikipedia is bad. You've likely heard that “you can absolutely not cite Wikipedia [in a formal essay or speech].” While, yes, Wikipedia is a collaborative encyclopedia, meaning that anyone can technically add to its content, its pages can be useful for brainstorming. We recommend using Wikipedia in two ways.

First, search Wikipedia for their internally-cited material. If you've used Wikipedia recently, you know that the content includes references to other sources that validate the findings. Use those! The references are helpful in locating (often) credible sources for your own research on a topic.

Second, use Wikipedia to clarify complex ideas. Because Wikipedia is a community-based and collaborative encyclopedia, technical language is commonly translated to allow better comprehension. If you aren't sure about an idea, search Wikipedia for help (but verify the information through other sources, too).

While we don't recommend using Wikipedia as the source, their content can direct you toward reputable research and clarify difficult concepts.

Myth #2: Information is neutral. It's easy to believe that, because something is published online, it's a neutral and reputable source. Sadly, that's not the case. In our digital information age, virtually anyone can be an author, and that's great! But it also reduces the reliability of information that's being posted.

You've likely heard about "fake news," but we'll use the term propaganda – biased or misleading information that promotes a particular agenda. Propaganda is junk science, and it can't be trusted as reliable. For example, you might notice a meme that posts a Harriett Tubman quote in support of strict immigration reform. Digging deeper, you'd likely find that the quote was misrepresented or made up to support an anti-immigrant agenda.

Advertising more subtly influences information. That's because many information sorting sites, including Google, use an algorithm that's specific to you. If you and a friend search the same thing, your search results may differ, especially after the first page.

Does that mean you can't use Google? Of course not. We do! But you should be aware that targeted sites may be rising to the top, and when you search, dig deep and search multiple pages.

Using a Mind Map

After conducting exploratory research to dig a little deeper, a mind map is a second brainstorming strategy to narrow and isolate a topic. A mind map is a visual tool that allows you to chart and expand key topic ideas or concepts.

As you mind map, use the following tips:

- Start with a big idea.
- Break this big concept down into smaller ideas until you can't break them down anymore.
- Look up synonyms or like words.
- Write down any words you find during your research to tap into the larger conversation.

Figure 3.2 is an example of a mind map based on "college affordability." You can see how the topic narrowed from college affordability to textbook costs. The mind map also includes words that were used in the Vox article, such as "open textbooks." Jotting down ideas and language that are used in source information will provide insight into common wording used by topic experts. Keep in mind, if you do not like mind maps, make a list or develop some alternative method, but make certain to keep track of everything.

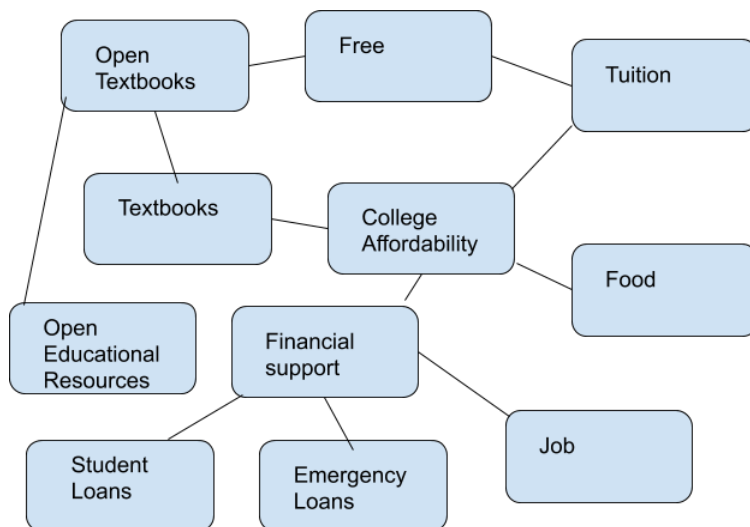


Figure 3.2

You can create a mind map using a program like [Popplet](#), Powerpoint, Word, or Google Docs. We usually just grab a blank sheet of paper and a pencil, though.

As you expand topics through a mind map, the narrower that your argument becomes. Instead of a broad approach to "college affordability," you now have options to explore textbook costs, open textbooks, or open educational resources.

We promise this will not be a waste of your time. Writing down your ideas and thoughts will help you identify keywords for further searching, so you won't have to come up with words on the fly. As you search, you can easily scratch off words that fail to get you any information, mark the words that seem to get you exactly what you need, or jot down new words you stumble across as you

search. All of this will save you time in the long run because it won't leave you searching for just the right word or trying the wrong word over and over.

Formulating a Specific Purpose Statement

After identifying your general purpose (to inform, to persuade, or to entertain) and brainstorming key topic ideas, 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 you're giving a persuasive speech, your general purpose will be to persuade your audience about, for example, the rising cost of textbooks. Written together, your specific purpose would read, "to persuade my audience to support campus solutions to rising textbook costs."

Your general purpose and audience will influence how to write your specific purpose statement (see Table 3.3.)

General Purpose	Audience	Topic
To inform	my audience	about the usefulness of scrapbooking to save a family's memories.
To persuade	a group of kindergarten teachers	to adopt a new disciplinary method for their classrooms.
To entertain	a group of executives	by describing the lighter side of life in "cubicleville."
To inform	community members	about the newly proposed swimming pool plans that have been adopted.
To persuade	my peers in class	to vote for me for class president.
To entertain	the guests attending my mother's birthday party	by telling a humorous story followed by a toast.

Table 3.3. (Stand Up, Speak Out).

Table 3.3 demonstrates how to move from the general purpose to the specific purpose while keeping your audience in mind.

So far, so good, right? Before moving to your thesis, be aware these common pitfalls for writing specific purpose statements.

Being Too Broad

Specific purpose statements sometimes try to cover far too much and are too broad. You are funneling a broad topic to a specific argument, so don't stop at the topic. Instead, ask, "am I trying to do too much?"

Consider this specific purpose statement: To explain to my classmates the history of ballet.

This subject could result in 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.

Often, broadness is signaled by the use of "and," where a specific statement is making two arguments.

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.

Too Specialized

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. For example:

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. (organizational chefs in large institutions) .

Formulating a Thesis/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. Your specific purpose is still not your main argument. It's part of the funnel as you move to your main argument, or thesis statement. A thesis statement often called central idea statement in Speech courses, is a single, declarative statement that outlines the purpose of your speech.

The point of your thesis statement is to reveal and clarify the main argument of your speech.

This part of the process is important because it's where your topic becomes an argument. Like we mentioned in the introduction, you will funnel your advocacy down to a specific argument that fits the context and goals of your speech.

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, sometimes 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. 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 can revise 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 that pair the general purpose, specific purpose statements and thesis statements.

General Purpose: To inform

Specific Purpose: To demonstrate to my audience the correct method for cleaning a computer keyboard.

Thesis : Your computer keyboard needs regular cleaning to function well, and you can achieve that in four easy steps.

General Purpose : To persuade

Specific Purpose: To persuade my political science class that labor unions are no longer a vital political force in the U.S.

Thesis : 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.

General Purpose : To persuade

Specific Purpose: To motivate my audience to oppose the policy of drug testing welfare recipients.

Thesis : Many voices are calling for welfare recipients to have to go through mandatory, regular drug testing, but this policy is unjust, impractical, and costly, and fair-minded Americans should actively oppose it.

General Purpose : To inform

Specific Purpose: To explain to my fellow civic club members why I admire Representative John Lewis.

Thesis : 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.

Notice that in all of the above examples that neither the specific purpose nor the central idea ever exceeds one sentence.

For thesis statements, remember the following few guidelines:

- Do not write the statement as a question.
- Use concrete language ("I admire Beyoncé for being a talented performer and businesswoman"), and avoid subjective terms ("My speech is about why I think Beyoncé is the bomb") or jargon and acronyms ("PLA is better than CBE for adult learners.")

Remember that your thesis statement cements your main argument – it's the foundation to building the speech. A clear and focused thesis statement define the speech, and we'll continue building the research and content around your argument.

Case Studies in Specific Purposes and Thesis 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: 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 brainstorm 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 questions of the value of her topic to the audience and why would the audience think she is credible?

Conclusion

In this chapter, we discussed best practices for brainstorming topics that funnel to an argument. Argument selection is exciting, and use these tips alongside your other creative information gathering skills.

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4.1.1: 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. (organizational 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 part 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. establishing your credibility,
 4. establishing rapport with your audience and
 5. revealing the main points (i.e. your central idea)

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?

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 cause 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?

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4.2: Topic, Purpose, Central idea- In-class activity

Review the powerpoint. After, break class into groups of 3-4 people. Each group must choose a general purpose, brainstorm a topic, formulate specific purpose and finally create a thesis statement. This exercise takes 30 minutes and then 10 minutes for each group to present their purpose, thesis and debrief to the class.

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4.3: Topic, Purpose, Central idea- Assignment

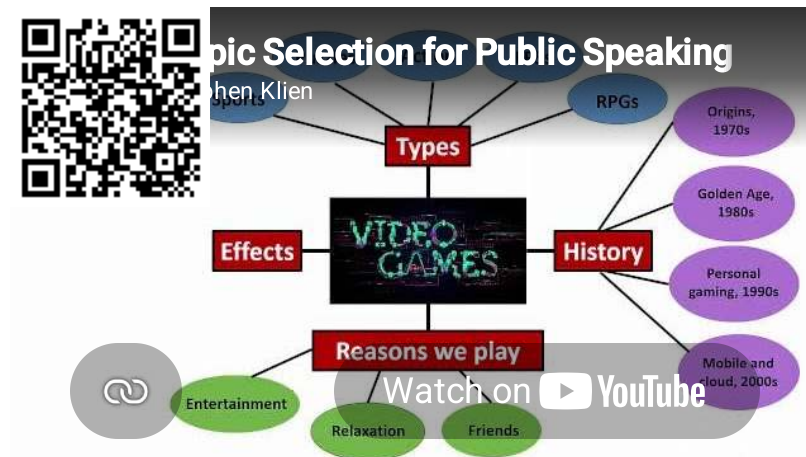
After reviewing the chapter on topic selection, purpose and thesis statements, it is time to see if you can identify the purpose and thesis of another's speech. Please search for a speech on a social justice topic. Not a speech about the concept of social justice but about actual social justice. For instance, Malala's speech to the UN would be an example of a speech advocating for social justice. (do not use this speech as an example). You may use the same speech you used for the first module or find a different speech.

In the discussion board, post the speech you have identified, explain what is the topic of the speech, the purpose and what you identify as the thesis statement, After you have posted your speech and response, watch 2-4 classmates examples of social justice speech and share if you were moved by their choice or if there was something that would have made the speech more compelling for you.



Supplemental information:

For more discussion about topic choice, you may watch the following video



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CHAPTER OVERVIEW

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5.1.1: Special Occasion Speaking

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SECTION OVERVIEW

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SECTION OVERVIEW

5.1.1: 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;
- Understand the proper techniques for delivering a special occasion speech.

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5.1.2: 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.

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, 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 school shooting, then obviously using humor and telling jokes 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 entertaining 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.

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5.1.3: 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.

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5.1.4: 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:

Today, I will share the challenges she has overcome, her amazing career, and her dedication to giving back to the community.

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 3-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 allaround 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 firsthand 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 has overcome challenges, had an amazing career and has given back to those in need. “I’m out here to prove what I’m capable of” said Simone and in my eyes, she is doing just that.

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5.1.5: 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 like 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.

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=x03cGSzr8Q>).

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 his or her 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

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 on his or her 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 blubbing through an acceptance speech, have one ready. A good rule to remember is: Be thankful, be gracious, be short.

Speeches of Dedication

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. 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

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. 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.

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 station 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.

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

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

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

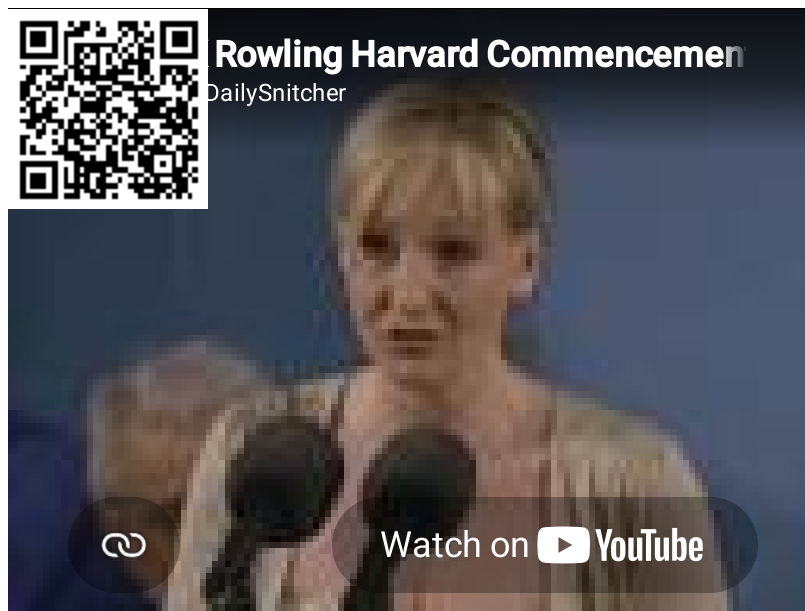
difficulty giving their speech. Even though you may have been fine practicing at home and feel good about giving it, the emotional impact of speaking about a deceased loved one in front of others can be surprisingly powerful. Conversely, if you give a eulogy on a fictional character, you must treat your 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.

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.



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 humorous. Commencement speeches should be entertaining and make an audience laugh.

- 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 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

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 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 **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.

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.

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5.2: Tribute Speech- In-class exercise

After reviewing the attached PowerPoint, the students will be given the Tribute Speech Assignment with specific directions.

Each student will be given 20 minutes to brainstorm potential Social Activist they would like to give a speech about.

After 20 minutes the students will get in groups of 3 or 4 and discuss their potential topics and why they have chosen that particular person.

After feedback, with the group, each student will identify their likely person, the specific purpose and a rough draft of their central idea/thesis statement and post on the Discussion board.

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5.3: Tribute Speech- Assignment

Tribute Speech Assignment

First graded speech: Social Justice activist

For this speech assignment you will identify a social justice activist who interests you. According to the Oxford reference website, social justice is defined as, “The objective of creating a fair and equal society in which each individual matters, their rights are recognized and protected, and decisions are made in ways that are fair and honest.”

Some broad categories of social justice include reducing economic inequality and injustices relating to race, gender, and environment. In Chicago we can look at the criminal justice system, housing or redlining, pollution in poorer communities, the impact of gentrification, food deserts, gun violence and many more issues. From your own experience, you may have experienced social injustice. This may be the starting place for a speech that matters to you and will inspire and educate your audience. A Tribute speech does not persuade, it inspires the audience about the chosen person.

Speech Requirements:

- The speech will be 5-7 minutes
- The speech will have a clear introduction, body and conclusion.
- The body will have three main points.
- The speech will include two sources, which will be cited out loud during the speech and clearly identified in the body of the outline and in the corresponding works cited page.
- You do not need to give every little detail of the person you choose; instead provide major talking-points using a topical or chronological organizational pattern.
- You must narrow your focus so you can adequately inform your audience in the given time frame.
- If you go under or over the time requirements, it will impact your grade.
- The main points are completely up to you. I have provided two examples but you may write the speech in anyway that makes sense for your person and your interest.

General purpose: To inspire

Specific Purpose: To inspire the audience about Malala

Central Idea/Thesis: Malala Yousafzai is a courageous woman, who became an advocate for education for all at a young age, survived persecution at the hands of the Taliban and continues to pursue educational rights for all as a young adult.

1. Advocate for education
2. Survived persecution at the hands of the Taliban
3. Continues to pursue educational rights for all.

General Purpose: To inspire

Specific Purpose: To inspire the audience about the story of Roberto Clemente

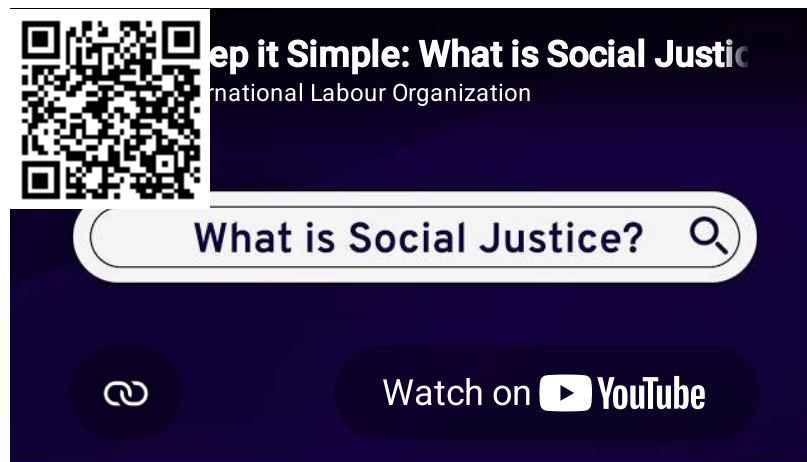
Central idea/thesis: While you may know Roberto Clemente as a remarkable baseball player, he is also remembered for his charitable acts and his legacy as a role-model for other Latin Americans.

1. Baseball career
2. Charitable acts
3. Legacy as a role-model

Use of Artificial Intelligence in creating this speech. AI continues to evolve and is a tool that can be used in some aspects of your speech creation. While you should not use AI to “create” sources or personal examples for your use, you can use it to help you identify topics, main points and help you with phrasing of some sentences. You do need to cite your use of AI in your speech. Each chat prompt is unique so you cannot cite it in traditional ways. The APA has developed some guidelines on how to cite this. You can find that information [here](#). Your outline will need to include a very specific discussion of how you used AI to create the speech and during the speech, you will need to cite your use of AI out loud. This does NOT count as one of your two required sources. Any outline and speech that is found to be 50% or more created by Chat GPT will be returned for a rewrite. It is a TOOL, not the whole speech.

AI is a tool but the speech has a personal component that AI can not truthfully supply. If you are inspired by the person you have chosen (and hopefully you are), then that story of how and why you are inspired should be in your own words with your own ideas, memories and/or experiences.. The computer is not a substitute for your unique soul and voice. If you have an interest in this person, that needs to come directly from you. During the introduction, you will begin with an attention-getter but you will supply your reason for sharing this topic as part of your credibility statement. That should be written entirely by you. Anything requiring sources or personal experience should be wholly crafted by you.

Tip for using AI: While you can use it, you need to make sure your own abilities are represented in the writing. If you use AI in creating your speech, go through and identify words that you do not know. Look them up and make sure you know how to pronounce the words. Most online dictionaries have a tool to help with pronunciation. If the word is not easy for you to say, use an online thesaurus to identify a synonym that is more to your liking. Inability to correctly pronounce a word will negatively impact your credibility. Public speaking is different from writing and sometimes Chat GPT creates complicated sentences which are not appropriate for a listening audience. Make sure that your audience will be able to follow your words easily. So while you may use SOME part of a sentence, you will likely not use the whole sentence because it would not be appropriate for a spoken speech.



Social justice. Oxford Reference. Retrieved 15 May. 2024, from <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100515279>.

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CHAPTER OVERVIEW

6: Research

[6.1: Researching Arguments](#)

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6.1: Researching Arguments

Learning Objectives

- Describe the importance of research
- Explain different information types
- Introduce lateral reading as a research tool and technique
- Describe types of plagiarism and explain best practices in citation

What does the word “research” conjure up for you? Do you think about sitting in a library and sorting through books or searching online? Do you picture a particular type of person?

While these images aren’t incorrect (of course libraries are connected with research), “research” can feel like an intimidating process. When does it begin? Where does it happen? When does it stop?

It’s helpful to understand what **research** is – the process of discovering new knowledge and investigating a topic from different points of view. Research is a *process*; it’s an ongoing dialogue with information. But, as you know, not all information is neutral, and not all information is ethical. Part of the research process, then, is evaluating information to determine what knowledge is ethical and best suited for your argument.

This chapter will focus on the research process and the development of **critical thinking** skills—or decision-making based on evaluating and critiquing information—to identify, sort, and evaluate (mostly) scholarly information. To begin, we outline why research matters, followed by insights about locating information, evaluating information, and avoiding plagiarism.

A Research Case Study: Throughout this chapter, we’ll use our “college textbook affordability” example from Chapter 3 to walk through the research life-cycle.

Why Research?

Research gets a bad rap. It can feel like a boring, tedious, and overwhelming process. In our current information age, we are guilty of conducting a quick search, finding what we want to read, and moving on. Many of us rarely sit down, allocate time, and commit to digging deep and researching different perspectives about an idea or argument.

But we should.

When conducting research, you get to ask questions and actually find answers. If you have ever wondered what the best strategies are when being interviewed for a job, research will tell you. If you’ve ever wondered what it takes to be a NASCAR driver, an astronaut, a marine biologist, or a university professor, once again, research is one of the easiest ways to find answers to questions you’re interested in knowing.

Research can also open a world you never knew existed. We often find ideas we had never considered and learn facts we never knew when we go through the research process. Maybe you want to learn how to compose music, draw, learn a foreign language, or write a screenplay; research is always the best step toward learning anything.

As public speakers, research will increase your confidence and competence. The more you know, the more you know. The more you research, the more precise your argument, and the clearer the depth of the information becomes.

Where to Start

Because you’ve done exploratory research (as discussed in Chapter 3), you will likely have basic, foundational information about your argument. With that basic information in mind, ask: “what question am I answering? What should I be looking *for*? What do I need?”

Your specific purpose statement or a working thesis are good places to start. Remember the college textbook affordability example from Chapter 3? To refresh, the specific purpose is: “to persuade my audience to support campus solutions to rising textbook costs.” Research can help zero in on a working thesis by a) finding support for our perspective and b) identifying any specific campus solution that we could advocate for.

When we begin researching, we have three initial questions that arise from our specific purpose: has the cost of college textbooks increased over time? What are the causes? And what are the opportunities to address rising textbook costs in a way that can

improve access relatively quickly at your institution?

These are just our *starting* questions. It's likely that we'll revise and research for information as we learn more. As Howard and Taggart point out in their book *Research Matters*, research is not just a one-and-done task (2010). As you develop your speech, you may realize that you want to address a question or issue that didn't occur to you during your first round of research, or that you're missing a key piece of information to support one of your points.

Use these questions, prior experience, and insight from exploratory brainstorming to determine what to search and where to start. If you still feel overwhelmed, that's OK. Start somewhere (or ask a librarian for help), and use the insights below about information types as a guide.

Locating Effective Research

Once you have a general idea about the basic needs you have for your research, it's time to start tracking information down. Thankfully, we live in a world that is swimming with information.

As you search, you will naturally be drawn to tools and information types that are already familiar to you. Like most people, you will likely use Google as your first search strategy. As you know, Google isn't a source, per se: it's a search engine. It's the vehicle that, through search terms and savvy wording, will direct you to sources related to those terms.

What information types would you expect to see in your Google search results? We are guessing your list would include: news, blogs, Wikipedia, dictionaries, and social media.

While Google is a great tool, all informational roads don't lead to Google. Learning about different information types and different ways to access information can expand your search portfolio.

Information Types

As you begin looking for research, an array of information types will be at your disposal.

When you access a piece of information, you should determine what you are looking at. Is it a blog? an online academic journal? an online newspaper? a website for an organization? Will these information types be useful in answering the questions that you've identified?

Common helpful information types include websites, scholarly articles, books, and government reports, to name a few. To determine the usefulness of an information type, you should familiarize yourself with what those sources are and their goals.

Information types are often categorized as either academic or nonacademic.

Nonacademic information sources are sometimes also called popular press information sources; their primary purpose is to be read by the general public. Most nonacademic information sources are written at a sixth to eighth-grade reading level, so they are very accessible. Although the information often contained in these sources can be limited, the advantage of using nonacademic sources is that they appeal to a broad, general audience.

Alternatively, **academic sources** are often (not always) peer-reviewed by like-minded scholars in the field. Academic publications can take longer to publish because academics have established a series of checklists that are required to determine the credibility of the information. Because of this process, it takes a while! That delay can result in nonacademic sources providing information before scholarly academics have tested or studied the phenomena.

In addition, be cognizant of *who* produces information and *who* that information is produced for. Table 4.1 simplistically illustrates the producer and audience of our short list of information types.

Information Type	What does it do?	Who is it produced by?	Who is it produced for?
News Report	Inform readers about what's happening in the world.	General Public / Journalist	General Public
Social Media	Connects individuals, groups, and consumers	General Public	General Public

Peer Reviewed Scholarly Journal Article	Provides insight into an academic discipline	Academic Researchers/Scholars	Academic Researchers/Scholar/Students
Academic Books	Provides insight into an academic discipline	Academic researchers/Scholars	Academic Researchers/Scholars /Students
Government reports	Shares information on behalf of a government agency	Government Agencies	Policy/Decision Makers
Data and Statistics	Reports statistical findings	Government Agencies	Policy/Decision Makers Academic Researcher
E-books	Inform, persuade, or entertain readers about a topic through a digital medium	Can be Self-Published or Published through a Scholar / Agency	General Public
Table 4.1			

This is not an exhaustive list of information types. Others include: encyclopedias, periodicals or blogs. For more insight on information types, check [here](#).

With any information type, the dichotomy of producer/audience helps us with evaluating the information. As you've learned from our discussion of public speaking, the audience informs the message. If you have a clearer idea of who the content is written for, you can determine if that source is best for your research needs.

Having a better understanding of information types is important, but open and closed information systems dictate which source material we have access to.

Librarians are Resources : Remember that librarians are research experts and can help you to find information, refine an argument, locate search terms, cite your sources, and much more!

Open/Closed Information Systems

An **open system** describes information that is publicly available and accessible. A **closed system** means information is behind a paywall or requires a subscription.

Let's consider databases as an example. It's likely that you've searched your library's database. Databases provide full text periodicals and works that are regularly published. This is a great tool because it can provide you links to scholarly articles, news reports, e-books, and more.

"Does that make databases an open system?" you may be asking. Access to databases is purchased by libraries. The articles and books contained in databases are licensed by publishers to companies, who sell access to this content, which is not freely available elsewhere. So, databases are part of a closed system. The university provides you access, but non-university folks would reach a paywall.

Table 4.2 illustrates whether different information types are like to be openly available or behind a paywall in a closed system. Knowing if an information is type is open or closed might influence your tools and search strategies used to discover and access the information.

Information Type	Open Access	ClosedAccess
News Report	Some content exposed to internet search engines and open	Licensed content available with subscription or single access payment

Social Media	General public and open	Privacy settings may limit some access
Peer Reviewed Scholarly Journal Article	Scholarship labeled as “Open access” are free of charge	Licensed content available with subscription or single access payment
Academic Books	“Open access” books are free of charge	Many books require payment and purchase
Government Reports	Government information in the public domain is open	Classified government information – restricted access
Government Data/Statistics	Open government data	Classified government information – restricted access

Table 4.2

Information isn’t always free. If you are confronted with a closed system, you will have to determine if that information is crucial or if you can access similar information through an openly accessible system.

Having a better understanding of information types and access will assist you in locating research for your argument. We continue our discussion below by diving into best practices for locating and evaluating research.

Evaluating Research

Going Deeper through Lateral Reading

Imagine that you’re online shopping. You have a pretty clear idea of what you need to buy, and you’ve located the product on a common site. In a perfect world, you could trust the product producer, the site, and the product itself and, without any research, simply click and buy. If you’re like us, however, being a knowledgeable consumer means checking product reviews, looking for similar products, and reading comments about the company. Once we have a deeper understanding of the product and process, then we buy!

Argument research is similar. Feeling literate about the information types described above is key, but inaccurate or untrustworthy content still emerges.

In response, we recommend **lateral reading** – fact-checking source claims by reading other sites and resources.

Lateral reading emerged after a group of [Stanford researchers](#) pitted undergraduates, professors with their Ph.D.s in history, and journalists against each other in a contest to see who could tell if information was fake or real (Wineburg, McGrew, 2017). The results? Journalists identified fake information every time, but the Ph.D.s and undergraduates struggled to sniff out the truth.

Why is this?

Well, journalists rarely read much of the article or website they were evaluating before they dove into researching it. They would read the title and open a new tab to check out if anyone else had published something on the same topic. Reading what other people had written gave the journalists some context or background knowledge on the topic, better positioning them to judge the argument and evidence made. They would circle back to the original article, identify the author, and open more tabs to verify the identity of the author and their credentials to write the piece. Once the journalists were satisfied with this, they had enough background information to start judging the argument of the original piece. Essentially, journalists would read the introduction and pick out big ideas or the argument, people, specific facts, and the evidence referenced in the first paragraph.

Mike Caulfield (2017), a professor who specializes in media literacy, read the Stanford study and identified steps to evaluate sources. One of those steps is to read laterally, and three [additional steps include](#):

- **Check for previous work:** Look around to see if someone else has already fact-checked the claim or provided a synthesis of research.
- **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.

- **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.

Let's apply lateral reading to the college textbook affordability topic from Chapter 3 with the specific purpose to "to persuade my audience to support campus solutions to rising textbook costs."

You decide to search "textbook affordability" into Google. Google identifies approximately 1 million sources – whoa. Where do you start? Click on one those stories, "[Triaging Textbook Costs](#)" – a 2015 publication from Inside Higher Ed. From it, you learn about research on the rising costs of textbooks over time, how some students navigate those costs, and something called "open educational resources" (OER) as a strategy for reducing costs. You'll use lateral reading to follow up on some of the sources linked in the story and do a little more research to fact check this single source. By searching "OER," you can verify that yes, many universities are turning to open educational resources to combat textbook affordability. Now, you can dive deeper into OERs as a potential solution to the problem.

Lateral reading is a great tool to verify information and learn more without getting too bogged down. However, your research doesn't stop there. As you begin compiling information source types around your argument, verify the credibility and make sure you're taking notes.

Throwback: What to Click! Circle back to Chapter 3, where we discussed "what to click." To dig deep, click: Evidence, big ideas, people, and jargon.

Questioning Selected Source Information

Practicing lateral reading will provide you better insight on what diverse sources say about your argument. Through that process, you'll likely find multiple relevant sources, but is that source best for your argument? Perhaps, but ask yourself the following questions before integrating others' ideas or research into your argument:

- **What's the date?** Remember that timeliness plays a key role in establishing the relevance of your argument to your audience. Although a less timely source may be beneficial, more recent sources are often viewed more credibly and may provide updated information.
- **Who is the author / who are the authors?** Identify the author(s) and determine their credentials. We also recommend "Googling" an author and checking if there are any red flags that may hint at their bias or lack of credibility.
- **Who is the publisher?** Find out about the publisher. There are great, credible publishers (like the Cato Institute), but fringe or for-profit publishers may be providing information that overtly supports a political cause.
- **Do they cite others' work?** Check out the end of the document for a reference page. If you're using a source with no references, it's not automatically "bad," but a reputable reference page means that the author has evidence to support their insights. It helps establish if *that* author has done their research, too.
- **Do others cite the work?** Use the lateral reading technique from above to see if other people have cited this work, too. Alternatively, if, as you research, you see the same piece of work over and over, it's likely seen as a reputable source within that field. So check it out!

It can feel great to find a key piece of information that supports your argument. But a good idea is more than well-written content. To determine if that source is credible, use the questions above to guarantee that you're selecting the best research for your idea.

Take Notes

Remember: this is a lot of stuff to keep track off. We suggest jotting down notes as you go to keep everything straight. Your notes could be a pad of paper next to your laptop or a digital notepad – whatever works best for you.

This may seem obvious, but it is often overlooked. Poor note taking or inaccurate notes can be devastating in the long-term. If you forget to write down all the source information, backtracking and trying to re-search to locate citation information is tedious, time-consuming, and inefficient. Without proper citations, your credibility will diminish. Keeping information without correct citations can have disastrous consequences – as discussed below.

Plagiarism

While issues of plagiarism are mostly present in written communication, the practice can also occur in oral communication and in communication studies courses. It can occur when speakers misattribute or fail to cite a source during a speech, or when they are preparing outlines or notecards to deliver their speeches and fail to cite sources.

According to the National Communication Association (NCA), “ethical communication enhances human worth and dignity by fostering truthfulness, fairness, responsibility, personal integrity, and respect for self and others” and truthfulness, accuracy, honesty, and reason as essential to the integrity of communication (“Credo for Ethical Communication,” 2017). This would imply that through oral communication, there is an expectation that you will credit others with their original thoughts and ideas through citation. One important way that we speak ethically is to use material from others correctly. Occasionally we hear in the news media about a politician or leader 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.

But, 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.

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). Plagiarism is often thought of as “copying another’s work or borrowing someone else’s original ideas” (“What is Plagiarism?”, 2014). 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.

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. So, you should always work to correctly provide credit for source information that you’re using.

Types of Plagiarism

There are many instances of speakers or authors presenting work they claim to be original and their own when it is not. Plagiarism is often done accidentally due to inexperience. To avoid this mistake, let’s work through two types of plagiarism: stealing and sneaking. 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.”

Stealing

No one wants to be the victim of theft; if it has ever happened to you, you know how awful it feels. When someone 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 writing service, or from elsewhere, this is an act of theft. The wrongness of the act is compounded when someone submits that work in its entirety and labels it as their own.

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 if the source is in my works cited page?” 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.

Sneaking

Instead of taking work as a whole from another source, an individual might 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 individual will add a fresh introduction, a personal example or two, and an original conclusion. This kind of plagiarism is easy today due to the Internet and the word processing functions of cutting and pasting. It also most often occurs when someone has waited too long to start a project and it seems easier to cut and paste portions of text than it is to read, understand, and synthesize information into their own words.

You might not view this as stealing, thinking, "I did some research. I looked some stuff up and added some of my own work." Unfortunately, this is still plagiarism because no source was credited, and the individual "misappropriated" the expression of the ideas as well as the ideas themselves.

Avoiding Plagiarism

To avoid plagiarism, you must give credit to the words, research, or insights of others. When you're integrating supporting research or using a key idea or theory, let the audience know! As you add research into your outline, you can either:

- Use direct quotes: this means that you're including information from a source verbatim.
- Paraphrase: express the source's idea but not verbatim.
- Summarize: explain the main ideas or arguments from the source's findings.

Citing others will bolster your credibility because it demonstrates that you have in-depth knowledge about the topic.

In English classes, you've likely used style guides (like MLA or APA) to ethically cite research in an essay. Continue this practice. Regardless of how you're integrating that research – verbatim or paraphrasing—the source reference should appear both in the writing and through an oral citation.

Key Takeaway

Using Oral Citations: research must be orally cited in a speech to note where you're using ideas, concepts, or findings from someone else's work. Rehearse your oral citations and be clear about why that source is credible for your topic.

Conclusion

Having a strong research foundation will give your speech interest and credibility. This chapter has shown you how to access information but also how to find reliable information and evaluate it.

This process may seem exhausting at first, but you likely already are doing this in your everyday life. We simply are asking you to be a bit more aware of and practice lateral reading. Doing so will help you better understand the context and judge the veracity of an author's argument and their evidence. It will also likely give you plenty of new evidence to inform your own argument.

Attribution:

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Sections of this chapter were adapted from *Speak up, Speak Out: The Practice and Ethics of Public Speaking*. ISBN: 13: 9781946135254 License: CC BY-NC-SA

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SECTION OVERVIEW

6.1.1: Researching Your Speech Topic

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;

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6.1.2: 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 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.

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SECTION OVERVIEW

6.1.3: Incorporating Evidence into Your Speech

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

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6.2: Research- In-class Activity

During class, we will go through tips and tricks of how to do research. The content will be similar to that seen in this video. The lecture will be in real time and use the examples that the class has been working with since the previous class. After the lecture is complete, the class will be given a copy of the CRAAP rubric (attached below). Once the content has been covered the students will find one source for their tribute speech and then discuss with classmates to identify if it seems credible.

- Work with Tribute Speech Topic
- Identify one source for the speech
- Review source evaluation rubric
- Meet in groups to identify why or why not the source is credible.



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6.3: Research- Assignment

In a nutshell: For this assignment, please identify two sources, create and submit the citation using either MLA or APA guidelines. Once you have the source, use the attached CRAAP rubric to evaluate the source, give it a score and explain your reasoning. Finally, give a BRIEF summary regarding the information in the source you will be using. Most library databases will create the citations for you or you can use sites like easybib.com or review the guidelines at OWL Purdue website, <https://owl.english.purdue.edu/owl/>

The Assignment

Identify two sources to help you write your tribute speech. You will need to provide the MLA or APA citation for each source. Do make sure to include the URL, if available. I will check every source to make sure it is credible.

You want to get different types of sources. Perhaps your person has written a book or a magazine article. That is one type of source but you should also include a different type of source, such as a website or newspaper article. Do have a mix. Try to avoid only having websites.

After you list the first source and citation, grade your source using the rubric. Is it current? Written by a credible author? Unbiased? Accurate? Review the rubric, grade your source and then share the total score the source received. If the source receives under a ten, you can use the source for the purposes of this assignment but you will want to identify another source for the actual speech.

Finally, include a brief summary of the information you will use from the source. Do keep all the information together. Don't list the citations, then the CRAAP score, then the summaries.

Submit under Assignments on your LMS

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CHAPTER OVERVIEW

7: Outlining and Organizing

7.1: Organizing and Outlining Your Speech

7.1.1: Why We Need Organization in Speeches

7.1.2: Patterns of Organization

7.1.3: Connective Statements

7.1.4: Outlining

7.2: Outlines- In-class activity

7.3: Outlines- Assignment

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SECTION OVERVIEW

7.1: 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.

7.1.1: Why We Need Organization in Speeches

7.1.2: Patterns of Organization

7.1.3: Connective Statements

7.1.4: Outlining

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7.1.1: Why We Need Organization in Speeches

Have you had this experience? You have an instructor who is easy to take notes from because he or she helps 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 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.”

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7.1.2: 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.

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.

1. The first stage is acknowledging the problem and entering treatment.
2. The second stage is early abstinence, a difficult period in the rehabilitation facility.
3. The third stage is maintaining abstinence after release from the rehab facility.
4. 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.

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:

1. The movement saw African-Americans struggling for legal recognition before the Brown v. Board of Education decision.
2. The movement was galvanized and motivated by the Montgomery Bus Boycott.
3. The movement saw 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

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.

1. In the mountainous region of the North, the food emphasizes cheese and meat.
2. In the middle region of Tuscany, the cuisine emphasizes grains and olives.
3. 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, and 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.

1. The East Wing includes the entrance ways and offices for the First Lady.
2. The most well-known part of the White House is the West Wing
3. 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.

1. The outer layer is the epidermis, which is the outermost barrier of protection.
2. The second layer beneath is the dermis.
3. 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:

1. The Native Americans of Middle Georgia were primarily the Creek nation.
2. The Native Americans of North Georgia were of the Cherokee tribe nation.
3. 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.

1. SMART goals are specific and clear.
2. SMART goals are measurable.
3. SMART goals are attainable or achievable.
4. SMART goals are relevant and worth doing.
5. SMART goals are time-bound and doable within a time period.

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

1. Valuable diamonds have the characteristic of cut.
2. Valuable diamonds have the characteristic of carat.
3. Valuable diamonds have the characteristic of color.
4. Valuable diamonds have the characteristic of clarity

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

1. The first chamber in the blood flow is the right atrium.
2. The second chamber in the blood flow is the right ventricle.
3. The third chamber in the blood flow is the left atrium.
4. 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.

1. Capital punishment does not save money for the justice system.
2. Capital punishment does not deter crime in the United States historically.
3. 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.

1. Schizophrenia has genetic, social, and environmental causes.
2. 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.

1. The outbreak began in March 2014 in Guinea with the death of one-year-old child who played in a tree with infected bats.
2. The virus next spread to Sierra Leone and Liberia.
3. 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.

1. An autism diagnosis will affect the child's educational plan.
2. An autism diagnosis will affect the child's social existence.
3. 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.

1. 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.
2. 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 age to obtain a driver’s license in the state of Georgia should be raised to 18.

1. There is a problem in this country with young drivers getting into serious automobile accidents leading to many preventable deaths.
2. One of the primary causes of this is younger drivers’ inability to remain focused and make good decisions due to incomplete brain development.
3. 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:

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

1. Baseball has rules about equipment.
2. Baseball has rules about numbers of players.
3. Baseball has rules about play.

Main Point 2 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 2 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.

1. James Owens is an admirable person because he earned the Silver Star in the Korean War.
2. James Owens is an admirable person because he served our community as a councilman for 25 years.
3. James Owens is an admirable person because he rescued five puppies who were abandoned in his backyard.

Although Main Point 3 is a good thing to do, it’s really not equal to Main Points 1 and 2 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 format 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.

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7.1.3: 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.

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 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.

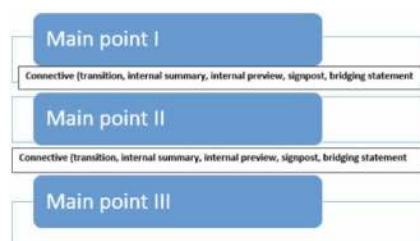


Figure 7.1.3.1: Visual of Connectives

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.”

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.

“The second aspect 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.

“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.

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 1.

“Not only do students without band or choir have lower standardized college test scores, they get involved in more illicit activities.”

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

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7.1.4: 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 designate each part of the speech and use a system where the BIG IDEAS are distinct from the supporting or “smaller ideas.” Usually this is done 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 audience.

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 7.1.4.1. 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 paranormal 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 soldiers (SLIDE)

Figure 7.1.4.1: - 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?

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

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7.2: Outlines- In-class activity

After the contents of the PowerPoint have been discussed each student will begin the process of outlining their Tribute Speech.

- Identify potential main points
 - Identify the organizational method likely to use
 - Identify the order of the main points
 - After 20 minutes, students get in groups of 3 and 4 and discuss their main points and why they chose a specific organizational method.
 - With each other's feedback, the students can then have a clear draft to turn in later.
-

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7.3: Outlines- Assignment

Building on the work done in class, each student will submit their rough draft under Assignments:

Tribute Speech Rough Draft of Outline: Fill in the sections highlighted in orange and turn in under assignments on your LMS

Name:

Section:

Date:

General purpose: To inspire

Specific purpose: To inspire my audience with the story of _____

Organizational Pattern: _____

Thesis/Central idea statement: Complete sentence that include the main points in ONE sentence.

Intro:

Body:

1. Identify potential first main point
2. Identify potential second main point
3. Identify potential third main point

Conclusion:

(We will fill in the intro and conclusion later).

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CHAPTER OVERVIEW

8: Introductions and Conclusions

8.1: Introductions and Conclusions and Transitions

8.1.1: General Guidelines for Introductions and Conclusions

8.1.2: Structuring the Introduction

8.1.3: Examples of Introductions

8.1.4: Structuring the Conclusion

8.1.5: Examples of Conclusions

8.2: Introductions and Conclusions- In-class activity

8.3: Introductions and Conclusions- Assignment

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SECTION OVERVIEW

8.1: Introductions and Conclusions and Transitions

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.

8.1.1: General Guidelines for Introductions and Conclusions

8.1.2: Structuring the Introduction

8.1.3: Examples of Introductions

8.1.4: Structuring the Conclusion

8.1.5: Examples of Conclusions

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8.1.1: 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% of 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;
- 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

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, end;
- 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.

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8.1.2: 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.

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

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 girl 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.

Two primary issues that you should be aware of often arise with using stories as attention getters. First, you shouldn't let your story go on for too long. If you are going to use a story to begin your speech, you need to think of it more in terms of summarizing the story rather than actually reciting the entire thing. Even a relatively simple story like "The Tortoise and the Hare" can take a couple of minutes to get through in its entirety, so you'll need to cut it down to the main points or highlights. The second issue with using stories as attention getters is that the story must in some way relate to your speech. If you begin your speech by recounting the events in "Goldilocks and the Three Bears," your speech will in some way need to address such topics as finding balance or coming to a compromise. If your story doesn't relate to your topic, you will likely confuse your audience and they may spend the remainder of your speech trying to figure out the connection rather than listening to what you have to say.

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.

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 in 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 want you all 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 and 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 off 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 audience's needs).

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: Reveal Topic

The second 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 or Barack Obama, and members of the audience might either be confused or disappointed when they figure out the speech isn't covering 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 3: 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 third 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 wouldn't do 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 than 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 4: 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 are good friends. 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 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.

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 about your audience will relate to this approach based on a demographic analysis.

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 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 than you would get without having them.

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8.1.3: 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. Allergies affect a large number of people, and 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 kids 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.

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8.1.4: 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 then run the risk of the audience not catching on to the fact that your speech is ending.

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 conclusion is too late for that. 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.

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 10 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 something 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 her or his 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 sing more in the shower, 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, he or she 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. For a speech on eating more vegetables, 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 disappearance 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 may 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 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

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.

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.

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8.1.5: 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 to bring a new animal companion 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

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.

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8.2: Introductions and Conclusions- In-class activity

Now that the research and organization have been determined, it is time to write the intro and conclusion. Imagine you are in a choir and your choir director has you practice all the notes. BUT you REALLY practice that first note and the last note. As the director explains, if you mess up the first note, you have lost your audience. If you are perfect the entire song but mess up the last note, the audience will only remember that. You need to make sure your intro and conclusion are pitch perfect.

- In class: write intro and conclusion in class.
- After 30 minutes, student exchange work with one other student.
- Once the students have a chance to read through each other's work, they can provide each other with feedback that will allow them to improve their work.

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8.3: Introductions and Conclusions- Assignment

Now that you have completed a rough draft of all the components of an outline, it is time to put it all together. Find the template attached below

TRIBUTE SPEECH PREPARATION OUTLINE GUIDE*

Your Tribute speech should replicate the sample guide below

Student Name:

Speech 101

Section:

Date:

Professor:

Title

General Purpose: To inspire

Specific Purpose Statement: To inspire the audience about _____

Central Idea/Thesis: (one declarative statement include main points)

Organizational Pattern: (Chronological, Topical or Spatial)

Introduction – Approximately 10-20% of entire speech. For a seven-minute speech that would mean around forty seconds to a minute and a half.

The introduction should be written out word for word in paragraph form. Label the introduction as a distinct section of the speech. What to include in an outline:

Gain the attention and interest of the audience (*ask a rhetorical question, short story, a fact or quote or other methods discussed in the text*);

Reveal the topic of the speech (If not already apparent by attention-getter);

Establish credibility and goodwill (**use a quote, statistics to support CI/Thesis, experience-cite your source**); Establish rapport (can do in earlier part)

Preview the body of the speech (*list of main points-Today I will share with you, I will examine, I will review, I will discuss*).

Transition: Make sure the audience knows you are moving from the introduction into the first main point of the body.

BODY – Must have 2-5 main points. This template shows three which is standard.

(Include 2 Different Verbal Citations from 2 Different Sources)

I.

A.

1.

a.

b.

2.

a.

b.

B.

1.

a.

- b.
- 2.
- a.
- b.

Transition: Clearly indicate you are moving to the next main point. Use Connectives such as Transitions, Internal Previews, internal Summaries or Signposts. Write out word-for-word.

- II.
- A.
- 1.
- 2.
- B.
- 1.
- 2.

Transition: Clearly indicate you are moving to the next main point. Use Connectives such as Transitions, Internal Previews, internal Summaries or Signposts. Write out word-for-word.

- III.
- A.
- 1.
- 2.
- B.
- 1.
- 2.

Conclusion -Approximately 5-10% of your speech. For a seven minute speech that means around twenty to forty-five seconds. Can be longer if finishing a story from the intro but do not go much longer.

The conclusion must be written out word for word. Label the conclusion as a distinct section of the speech and make sure it fulfills both major objectives of a conclusion

Signal the end (Make it obvious that you are in your conclusion),

Reinforce the audience's understanding of, or commitment to, the central idea (**restate main points**)

Closure: Optional but strongly encouraged. End with a dramatic statement, quotation or refer to the intro to provide Closure.

Reference List (Minimum 2 Sources-use either MLA OR APA, be consistent.

Turn in under assignments.

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CHAPTER OVERVIEW

9: Informative Speaking

9.1: Informative Speaking

9.1.1: What is an Informative Speech?

9.1.2: Types of Informative Speeches

9.1.3: Guidelines for Selecting an Informative Speech Topic

9.1.4: Guidelines for Preparing an Informative Speech

9.1.5: Giving Informative Speeches in Groups

9.1.6: Sample Outline- Informative Speech on Lord Byron

9.1.7: Sample Outline- Informative Speech on Haunted Places in Gettysburg

9.2: Informative Speaking- In-class activity

9.3: Informative Speech- Assignment

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SECTION OVERVIEW

9.1: 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.

9.1.1: What is an Informative Speech?

9.1.2: Types of Informative Speeches

9.1.3: Guidelines for Selecting an Informative Speech Topic

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9.1.1: 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:

$$2 + 2 = 4$$

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.

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 opinion.

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 opinion 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 audience, but to make information meaningful.

Finally, although we have stressed that the informative speech is factbased 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.

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9.1.2: 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 quite a few 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 it evolve into the baseball that is used by Major League Baseball today?

Places

(Example: your college; DisneyWorld). There is a specific year that your 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 DisneyWorld of today is different from the DisneyWorld 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 if 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). 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 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).

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9.1.3: 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 biggest and 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.



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.

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9.1.4: 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 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 directly or indirectly answer these questions. 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 set.

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9.1.5: 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. (<https://www.youtube.com/watch?v=vJG698U2Mvo>)

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.

The author has used the symposium format in her teaching of the informative speech for over 25 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 that is acceptable. Six or seven, not so 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.

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9.1.6: Sample Outline- Informative Speech on Lord Byron

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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9.1.7: Sample Outline- Informative Speech on Haunted Places in Gettysburg

Specific Purpose

Introduction

Thesis/Preview:

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 soldiers can still be seen marching in formation and riding horses in the fight against their enemy.

Transition

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

References

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9.2: Informative Speaking- In-class activity

Review the attached powerpoint and go over the Informative Speech Assignment.

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9.3: Informative Speech- Assignment

This assignment was reviewed during class. Now the student has time to brainstorm potential topics for the next class meeting.

Informative Speech Assignment

Second graded speech: Social Justice in your community

For this speech assignment you will identify a social justice topic that interests you. According to the Oxford reference website, social justice is defined as, “The objective of creating a fair and equal society in which each individual matters, their rights are recognized and protected, and decisions are made in ways that are fair and honest.”

Some broad categories of social justice include reducing economic inequality and injustices relating to race, gender, and environment. In Chicago we can look at the criminal justice system, housing or redlining, pollution in poorer communities, the impact of gentrification, food deserts, gun violence and many more issues. From your own experience, you may have experienced social injustice. This may be the starting place for a speech that matters to you and will inform and educate your audience. An informative speech does not persuade, it teaches the audience about the chosen idea.

Speech Requirements:

- The speech will be 5-7 minutes
- The speech will have a clear introduction, body and conclusion.
- The body will have three main points.
- The speech will include three sources, two specific to Chicago which will be cited out loud during the speech and clearly identified in the body of the outline and in the corresponding works cited page.

Each speech will have ONE social justice issue at its heart. You cannot identify all the injustices in the world in one speech. You must narrow your focus so you can adequately inform your audience in the given time frame. If you go under or over the time requirements, it will impact your grade. The main points are completely up to you. You may choose to identify one social justice topic and identify three examples in Chicago. Or you could identify one social justice topic and identify the history and present of that issue. Or anyway that makes sense to you in the context of your social justice topic. The following are examples but these are just examples and you are encouraged to be creative in how you identify your three main points.

Topic: Redlining

General purpose: To inform

Specific purpose: To inform the audience about redlining in Chicago

Central idea (thesis) statement: Redlining is a way to keep minorities from achieving generational wealth and can be seen in past and current practices in the city of Chicago

1. What is redlining and how it impact Chicago
2. The past history of redlining in Chicago and who was impacted
3. The current use of redlining in Chicago and how it is accomplished.

Topic: Gentrification

General purpose: To inform

Specific purpose: To inform the audience about gentrification in Chicago

Central idea (thesis) statement: Gentrification has changed the face of three specific Chicago neighborhoods: Pilsen, Uptown and Bronzeville.

During the speech, you are expected to cite three sources out loud. These are REAL sources that you will have previously turned in to me so that I may review them. Two of the sources need to be specific to Chicago, whether written or posted by a local media entity or by a national source but about Chicago. Statistics, examples, testimony should have a Chicago perspective and I will check all of your sources.

Use of Artificial Intelligence in creating this speech.

AI continues to evolve and is a tool that can be used in some aspects of your speech creation. While you should not use AI to “create” sources or personal examples for your use, you can use it to help you identify topics, main points and help you with phrasing of some sentences. You do need to cite your use of AI in your speech. Each chat prompt is unique so you cannot cite it in traditional ways. The APA has developed some guidelines on how to cite this. You can find that information [here](#). Your outline will need to include a very specific discussion of how you used AI to create the speech and during the speech, you will need to cite your use of AI out loud. This does NOT count as one of your three required sources. Any outline and speech that is found to be 50% or more created by Chat GPT will be returned for a rewrite. It is a TOOL, not the whole speech.

AI is a tool but the speech has a personal component that AI can not truthfully supply. If you are a victim of social injustice, that story or example needs to come from you and be crafted using your own words, memories and experiences. The computer is not a substitute for your unique soul and voice. If you have an interest in social justice, that needs to come directly from you. During the introduction, you will begin with an attention-getter but you will supply your reason for sharing this topic as part of your credibility statement. That should be written entirely by you. Anything requiring sources or personal experience should be wholly crafted by you.

Tip for using AI: While you can use it, you need to make sure your own abilities are represented in the writing. If you use AI in creating your speech, go through and identify words that you do not know. Look them up and make sure you know how to pronounce the words. Most online dictionaries have a tool to help with pronunciation. If the word is not easy for you to say, use an online thesaurus to identify a synonym that is more to your liking. Inability to correctly pronounce a word will negatively impact your credibility. Public speaking is different from writing and sometimes Chat GPT creates complicated sentences which are not appropriate for a listening audience. Make sure that your audience will be able to follow your words easily. So while you may use SOME part of a sentence, you will likely not use the whole sentence because it would not be appropriate for a spoken speech.

social justice. *Oxford Reference*. Retrieved 15 May. 2024, from <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100515279>.

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CHAPTER OVERVIEW

10: Presentational Aids

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10.1.3: Types of Presentation Aids

10.1.4: Using Presentation Slides

10.1.5: Low-Tech Presentation Aids

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10.3: Presentational Aids- Assignment

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SECTION OVERVIEW

10.1: 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

10.1.1: What are Presentation Aids?

10.1.2: Functions of Presentation Aids

10.1.3: Types of Presentation Aids

10.1.4: Using Presentation Slides

10.1.5: Low-Tech Presentation Aids

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10.1.1: 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, more or less ignoring the other senses except to avoid visual distractions by dressing and presenting himself or herself 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.

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.

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10.1.2: 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 a 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. This shows 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. (You can see these images at <http://members.optusnet.com.au/~charles57/Creative/Drawing/vases.htm> and <https://www.youtube.com/watch?v=P9iv173VtGM>.)

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.

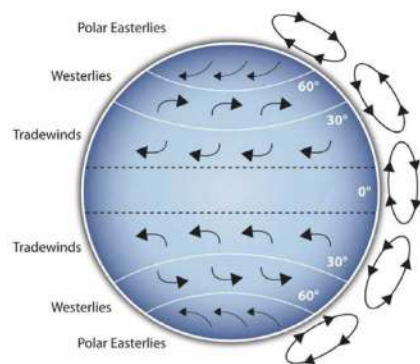


Figure 10.1.2.1: Coriolis Effect

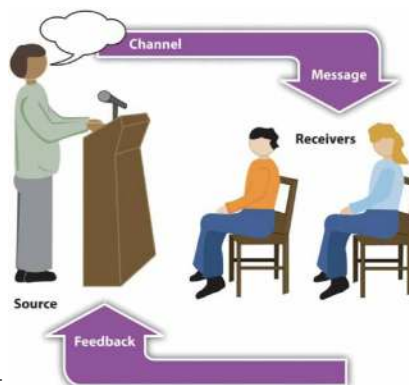


Figure 10.1.2.2: Model of Communication

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.

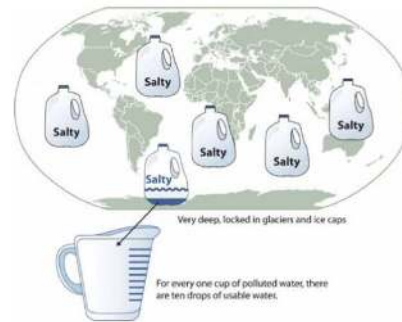
If your speech is about the impact of the Coriolis Effect on tropical storms, for instance, you will have great difficulty clarifying it without a diagram because the process is a complex one. The diagram in Figure 10.1.2.1 ("Coriolis Effect") would be effective because it shows the audience the interaction 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 10.1.2.2 ("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 10.1.2.3: Petroglyph example



Figure

10.1.2.4: 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 10.1.2.3 ("Petroglyph") can more easily help your audience form a clear mental image of your intended meaning.



Figure 10.1.2.5: 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 10.1.2.4 ("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 10.1.2.5 ("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 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—but probably beforehand, so you are not speaking over the video. 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.

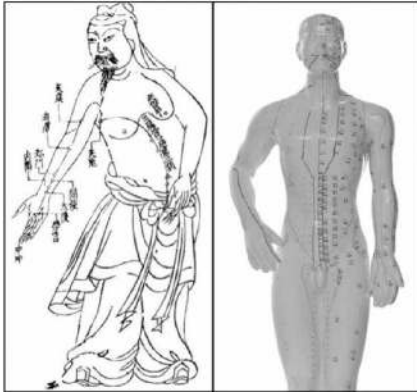


Figure 10.1.2.6: Acupuncture Charts. Source: Image on the left from Wikimedia, http://commons.wikimedia.org/wiki/File:Acupuncture_chart_300px.jpg. Image on the right © Thinkstock

Congenital Anomalies	Relative Risk	Number of Smokers N = 1,943	Number of Nonsmokers N = 16,079	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 10.1.2.7: Birth Weight Chi-Square. Source: Woods, S. E., & Raju, U. (2001).

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10.1.3: 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

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. "Acupuncture Charts" on the previous page 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.

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 "Birth Weight Chi-Square" shown on the previous page 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 \(\PageIndex{1}\) ("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,

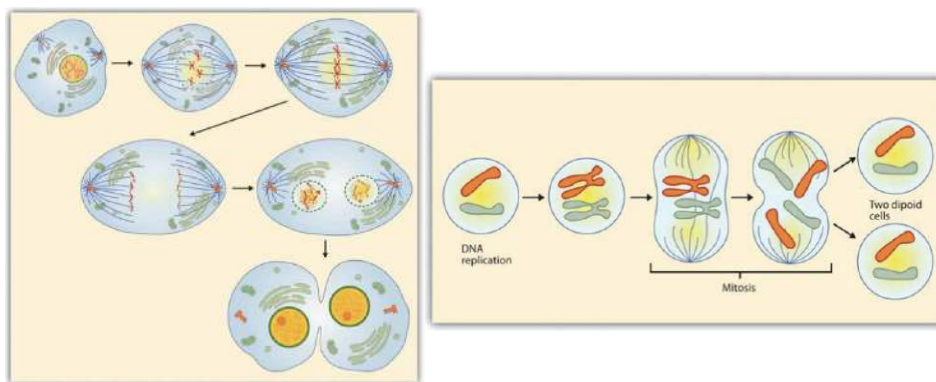


Figure \(\PageIndex{1}\): Steps in Cell Reproduction. Source: Images courtesy of LadyofHats,<http://commons.wikimedia.org/wiki/File:MajorEventsInMitosis.jpg>, and the National Institutes of Health, commons.wikimedia.org/wiki/File:MajorEventsInMitosis.jpg.

Decision Trees

Decision trees are useful for showing the relationships between ideas. The example in Figure 10.1.3.2 ("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.

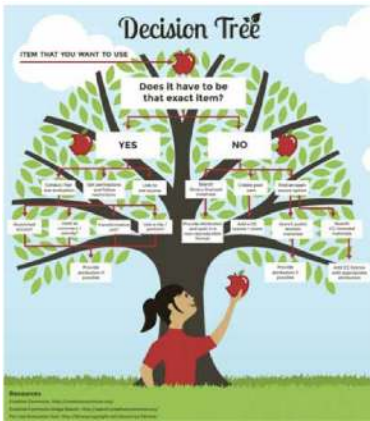


Figure 10.1.3.2: Open Educational Resource Decision Tree. Source: Image courtesy of T-kita, http://commons.wikimedia.org/wiki/File:tree_model.png.

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) varies in comparison to other items. Whereas a statistical chart may report the mean ages of individuals entering college, a graph would show how the mean age changes over time. 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.

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 10.1.3.1 (“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 10.1.3.3) or reading the numbers aloud.

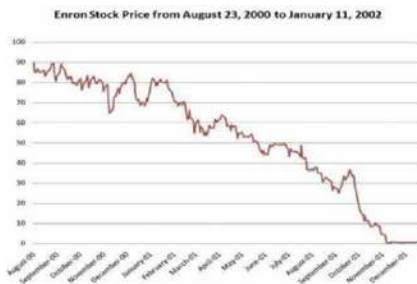


Figure 10.1.3.3: Enron's Stock Price. Source: Image courtesy of Nehrams 2020, <http://commons.wikimedia.org/wiki/File:EnronStockPriceAug00Jan02.jpg>

Bar Graph

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 10.1.3.5 (“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.

The graph in Figure 10.1.3.4 (“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 10.1.3.4: 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

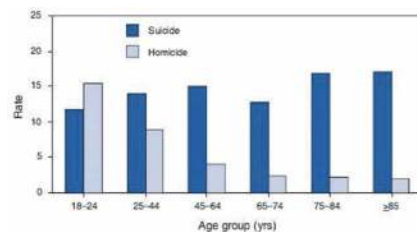


Figure 10.1.3.5: Suicide vs. Homicide. Source: Centers for Disease Control and Prevention, commons.wikimedia.org/wiki/File:Suicide_USA.gif

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 10.1.3.5 (“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 10.1.3.6 (“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. However, the pie graph in Figure 10.1.3.7 (“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.

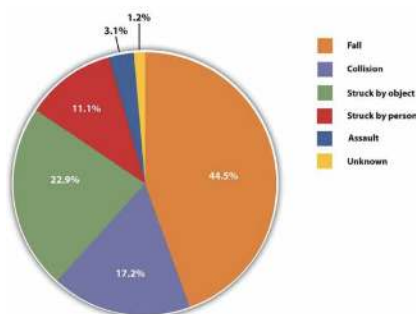


Figure 10.1.3.6: Causes of Concussions in Children.

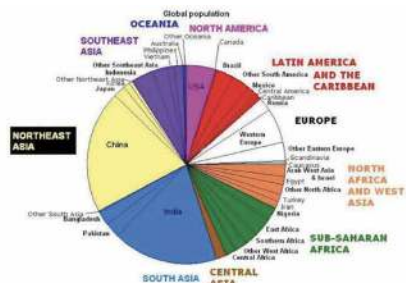


Figure 10.1.3.7: World Populations.

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 10.1.3.8. 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).

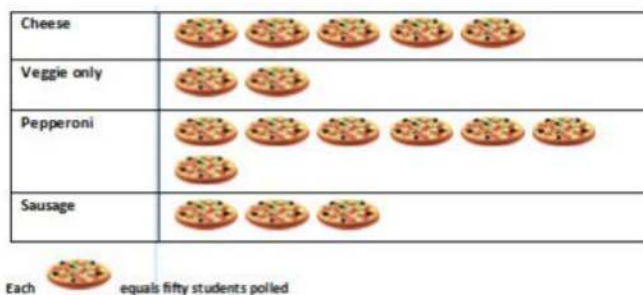


Figure 10.1.3.8: Pictograph - Favorite Pizza Toppings of Dalton State College Freshmen.'

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 10.1.3.9).

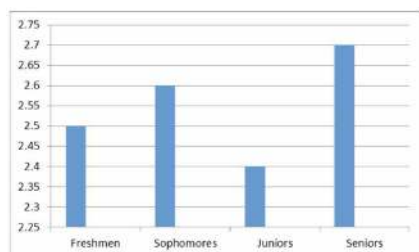


Figure 10.1.3.9: Misrepresentative Graph of GPAs of Students.

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 10.1.3.10 (“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.

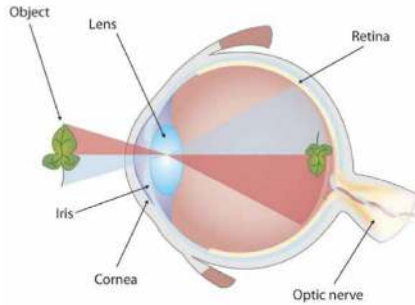


Figure 10.1.3.10: The Human Eye.

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 10.1.3.11 (“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 10.1.3.12 (“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 geography.



Figure 10.1.3.11: Map of Africa with Nigerian Emphasis.



Figure 10.1.3.12: Rhode Island Map

Photographs and Drawings

Sometimes a photograph or a drawing is the best way to show an unfamiliar but important detail. Figure 10.1.3.13 (“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 10.1.3.13: 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 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.

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10.1.4: 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>)
- PrezentIt
- AdobeAcrobat Presenter
- ThinkFree

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 again 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, 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 feature 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 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 10.1.4.1 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 10.1.4.2, by contrast, has the accompanying text placed just below the image, making both much easier to see, and a citation is provided.



Figure 10.1.4.1: Slide with caption on top of the image



Figure 10.1.4.2: Slide with the caption below the image

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.

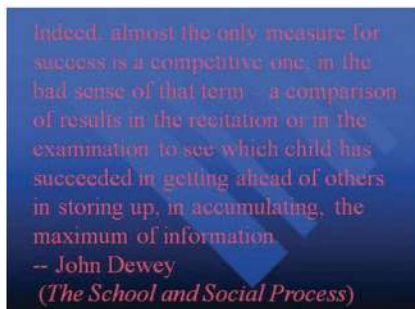


Figure 10.1.4.3: Sample Slide for Critique.

How does the slide in Figure 10.1.4.3 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

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 (Figure 10.1.4.4 - 10.1.4.8); the last one (Figure 10.1.4.8) achieves a better symmetry and design.



Figure 10.1.4.4: 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.

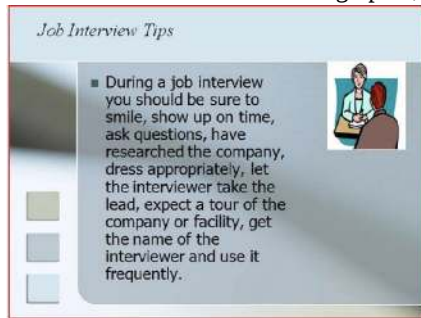
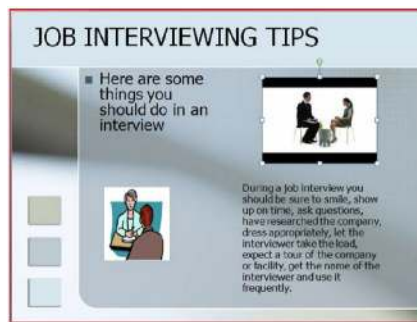


Figure 10.1.4.5: This slide does not break the text up into bullets and is therefore hard to read; the graphic is strangely small, and the heading is in a different font. Script fonts are often hard to read on screens.



Figure 10.1.4.6: are repeated, but the text is also too small and the graphic is distorted



because it was not sized from the corner. 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 10.1.4.8: 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 a few 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 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 only show your visual aid 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.

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10.1.5: 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. 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 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, a person, or dry erase board, these standards are essential:

- 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 year
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 archeological dig in England

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10.2: Presentational Aids- In-class Exercise

Please download this chapter as a [PowerPoint slideshow](#).

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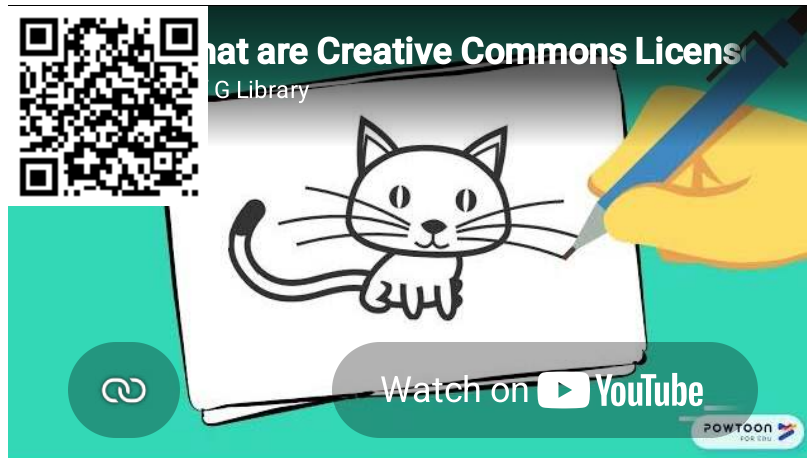
10.3: Presentational Aids- Assignment

You must create a visual aid for the informative speech. You can use either Powerpoint, Prezi or some other presentational software. The powerpoint should use a consistent font, background and color scheme. You should create 3-7 slides. For the Prezi you should have at least 3-7 screens/transitions. You will upload the Powerpoint presentation or provide the link for the Prezi under assignments. You must use SOME version of your powerpoint/prezi in your informative speech. Use the visual aid to COMPLEMENT your message, not replace it. So, if you are giving a speech on redlining, you may include a map of Chicago neighborhoods where this happens.,

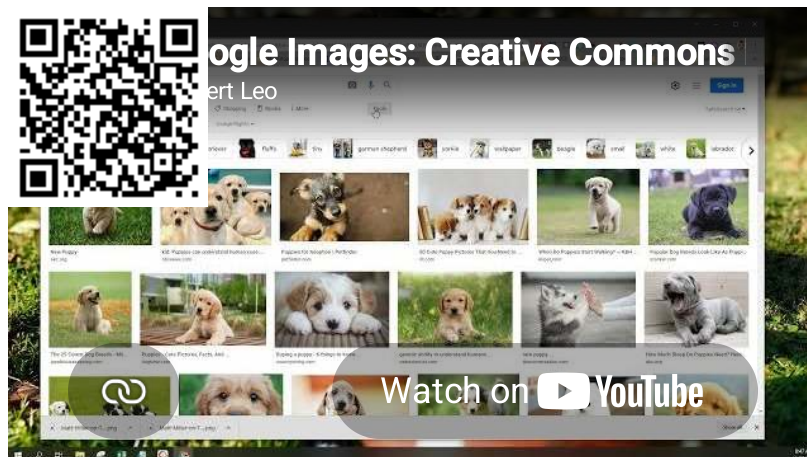
Upload the file or create a file with the Prezi link.

If using images in your powerpoint, use creative commons if possible. These videos explain what that means.

What is Creative Commons



How to find pictures on google that are copyright free



You must include the URL in small font at the bottom of the pictures you use.

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CHAPTER OVERVIEW

11: Language

11.1: Language

11.1.1: What Language Is and Does

11.1.2: Standards for Language in Public Speaking

11.1.3: Developing Your Ability to Use Effective Language in Public Speaking

11.2: Language- In-Class Assignment

11.3: Language- Assignment

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SECTION OVERVIEW

11.1: Language



Learning Objectives

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

- Explain how language is used for power;
- Explain how languages choices affect the effectiveness of public speaking;
- Explain the standard of clarity;
- Choose clear language;
- Choose language appropriate for audiences;
- Begin to develop her/his own language ability in speaking.

11.1.1: What Language Is and Does

11.1.2: Standards for Language in Public Speaking

11.1.3: Developing Your Ability to Use Effective Language in Public Speaking

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11.1.1: 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? 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 a far too complex and foundational aspect of 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 continent (thanks to the British Empire) 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>).

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, social sciences, pre-law, or English major, you will somewhere in your college career come up against this truth. While we use words everyday 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 specific meaning associated 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 musics (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.

Not only is language about who we are; it is 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 debate, “He who defines the terms wins the debate.” In the 1988 election, George H.W. Bush was running against Michael Dukakis, who was the governor of Massachusetts. Vice President Bush was able to stick a label on Dukakis and it stuck, that of “liberal.” He not only labeled Governor Dukakis, but he also defined what “liberal” meant. The word was in disuse after that, and you don't hear it as much now. The word in use now is “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 they have changed meanings.

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 “queensized” 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 you often 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 about 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.

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 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.

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11.1.2: Standards for Language in Public Speaking

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 his or her 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

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, theatre, painting, drama, a child's drawing on a refrigerator, sculpture, music, etc. When asked to identify what an abstract term like "art" means, twenty people will have twenty different ideas.

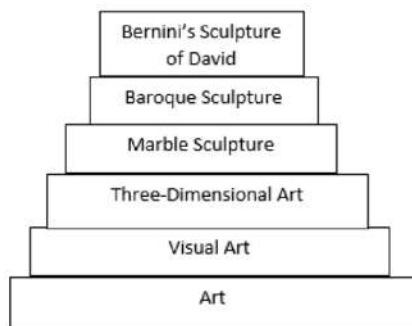


Figure 11.1.2.1: Ladder of Abstraction



Figure

11.1.2.2: 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 11.1.2.1 helps us see how our language can range from abstract (general and sometimes vague) to very precise and specific (such as an actual person that everyone in your audience will know). You probably understood the ladder in Figure 11.1.2.2 until it came to the word "Baroque." At Bernini's, you might get confused if you do not know much about art history. If the top level said "Bernini's David," a specific sculpture, that would be confusing to some because while almost everyone is familiar with Michelangelo's David, Bernini's version is very different. It's life-sized, moving, and clothed. 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 11.1.2.2. 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 Kyle Busch at Daytona when he gets behind the wheel of that truck." 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.

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 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. As the United States becomes more diverse, 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.

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, so to end this section on fresh, clear language, here is a verse from “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.

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 what we're talking about here. What follows are some examples of language that can exclude members of your audience from understanding what you are saying.

Jargon

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 I 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 adviser asks for the CRN, most other people would have no idea what you are talking about (course reference number). Acronyms, such as 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.

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.

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 pie in the sky by and by when you die kind 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. 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 repetition 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, 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 means 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 overlook 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

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. It is not unusual for people to assume, for example, that doctors are male and nurses are female. 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 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. As with the earlier example of “male nurse,” avoid statements such as “The committee is made up of four women and a Vietnamese man.” All that should be said is, “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. 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 he or she prefers. “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 disabilities” should be used. Likewise, slang words for mental illness should always be avoided, such as “crazy” or “mental.”

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.

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11.1.3: 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.

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11.2: Language- In-Class Assignment

Language use in speeches must clarify, inspire and engage. For those of you who love language and playing with the rhythm and meaning of it, crafting a speech can be great fun. For those who have trouble with language, this can be an intimidating challenge. However, it doesn't have to be. You can use AI to help you develop your own language devices in moderation. Most of the language should come from you and from the sources you are citing but it is helpful to an audience who learn in different ways if you include one or two descriptive language devices in your speech. If you are writing your own material, you may find you use more than one or two. You have a gift for language and you should use it to create a message that reflects your own voice. However, if you don't have that natural gift, you can develop it by learning from AI how to create these vibrant language choices. For instance, I asked Chat GPT, "Use a metaphor to compare the school to prison pipeline".

Chat GPT's response was, "The school-to-prison pipeline can be metaphorically compared to a river that flows from education to incarceration, sweeping away the potential of marginalized students. Just as a river carries its current forcefully, the pipeline carries systemic biases and inequalities that push certain students towards the criminal justice system. It represents a journey where students, instead of being nurtured and guided towards success, find themselves caught in a swift current that leads them towards incarceration. The pipeline, like a river, can be difficult to escape, with barriers and obstacles that prevent students from breaking free and realizing their full potential. It highlights the urgent need to address the underlying issues within our education system and society to divert this harmful flow and redirect it towards opportunities and support for all students". (OpenAI, 2024).

Whew! That is a lot of words and the metaphor may not resonate with your ideas for the speech or reflect a natural way of phrasing things for yourself. And there is a time limit on the speech! You could always identify a part of the material that would make sense in your speech. For instance, perhaps you use the part about the river. "A Chat GPT generated response stated that the school-to-prison pipeline is like a river, catching some children in a swift current that will sweep them into a life of crime and eventually prison." This is still overly dramatic for my tone of voice but it might fit with yours. Part of this class is to allow you to find that voice and if this is something that resonates with you, then make it your own. If I were using this description of the school to prison pipeline, I would then follow up with a real-life example of a young person who found themselves trapped in that river. This would be from one of your sources.

In-class assignment:

12 minutes: Using one of the devices discussed in the chapter on language, develop content to include in your upcoming speech on social justice.

20 minutes: In groups of 3, share the content you developed, either on your own or with AI and discuss how this will clarify, inspire and/or engage your audience. Give each other feedback on if this content works and ways to improve the content.

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11.3: Language- Assignment

Watch video about language and Social Justice and identify how this speech may change some of the language you would use in your informative speech. Be prepared to discuss in the next class. You will then get back in groups and identify how you can make your language stronger.



<https://www.ted.com/talks/alexandria...ce=tcdcomshare>

Language: Assignment

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SECTION OVERVIEW

12.1: 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.

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.

12.1.1: The Importance of Delivery

12.1.2: Methods of Speech Delivery

12.1.3: Preparing For Your Delivery

12.1.4: Practicing Your Delivery

12.1.5: What to do When Delivering Your Speech

12.1.6: Expert Advice on the Voice from an Acting Instructor

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12.1.1: 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.

Despite this irony, 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 the use of any nonverbal interpretation. Speaking, as you will realize if you think about excellent speakers you have seen and heard, provides a more animated message.

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12.1.2: 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 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. Even worse, you might find yourself going into a 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 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 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 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 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.

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 feeling of memorized 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.

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12.1.3: 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). Most of us will never 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

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 only. 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 12.1.3.1 - 12.1.3.3 give some examples of posture for speaking with a lectern.

Figure 12.1.3.1

Figure 12.1.3.2;

Figure 12.1.3.3



Speaking in a Small or Large Physical Space

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 not to happen.

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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 at 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 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.

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12.1.4: 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 either 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 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.

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.

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 professor 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.



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. 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. 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. 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/monotone 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 doing it. Since we are generally our own harshest critics, you will be quick to notice any flaws in your speech and correct them.

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.

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12.1.5: 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." 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.

Figure 12.1.5.1

Figure 12.1.5.2

Figure 12.1.5.3

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 control 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 of 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 become 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.

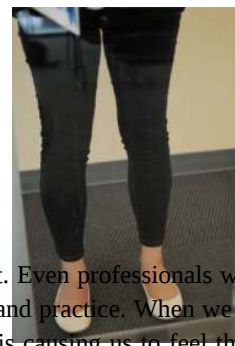
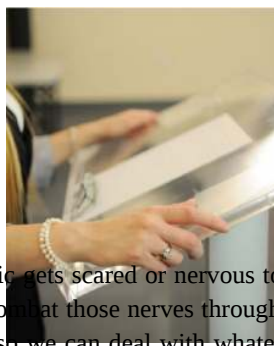
The key for knowing what to do with your hands is to use them naturally as you would in normal conversation. If you were standing around talking to your friends and wanted to list three reasons why you should all take a road trip this weekend, you would probably hold up your fingers as you counted off 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 12.1.5.2). 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 12.1.5.3). 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 energy is part of the muscle memory we saw in Chapter 1. Slumping, low and unvarying pitch and rate, and lack of gestures telegraph “I don’t care” to an audience.

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.

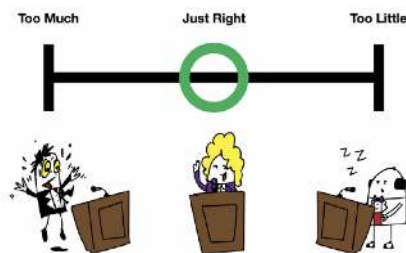


Figure 12.1.5.4: The Goldilocks Paradigm of Delivery

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 his 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 professor 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 professor. 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.

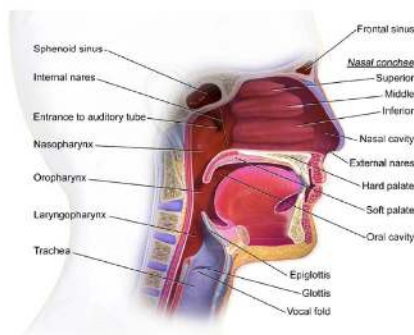
Volume

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 you shouting. The volume you use should fit the size of the audience and the room.

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 of the 19th century was quoted saying, “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); resonance (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 12.1.5.5 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.



The Upper Respiratory System

Figure 12.1.5.5

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**.

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.

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 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. 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. Pauses should be controlled to maintain attention of the audience.

Vocalized pauses

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. This obviously becomes an issue when the vocalized pauses become distracting due to their overuse. We have little doubt that you can remember a time when you were speaking to someone who said the word "like" after every three words and you became focused on it. 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 she used to hear. 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.

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 to not 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.

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 start reading the wrong sentence, 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.

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12.1.6: Expert Advice on the Voice from an Acting Instructor

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... Huuh... Huuuuh... Huuuuuuuuuuh... Huuuuuuuuuuuuuuuuh... (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.

Conclusion

Something to Think About

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12.2: Delivery- In Class



Then each student will present an impromptu speech. Topic to be determined by instructor.

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12.3: Delivery- Assignment

Watch the attached video and identify how you will delivery your upcoming speech.



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CHAPTER OVERVIEW

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.

13.1: Why Persuade?

13.1.1: A Definition of Persuasion

13.1.2: Why is Persuasion Hard?

13.1.3: Traditional Views of Persuasion

13.1.4: Constructing a Persuasive Speech

13.1.5: Sample Outline- Persuasive Speech Using Monroe's Motivated Sequence Pattern

13.2: Persuasive Speaking- In-class activity

13.3: Persuasive Speaking- Assignment

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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.

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13.1.1: 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.

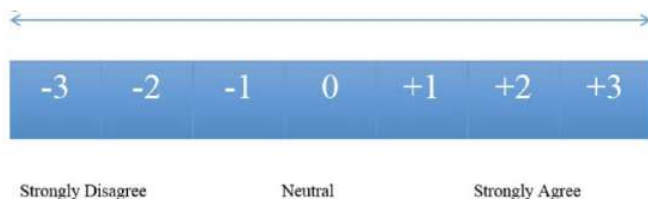


Figure 13.1.1.1: Persuasion Continuum

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 13.1.1.1.

+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.

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 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.

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.

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, although 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.

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 change the audience directly. 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.

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 other messages influence the listener in the long run.

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13.1.2: 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.

Additionally, psychologists 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).

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.” First, 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.

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.

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.

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.

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13.1.3: 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.

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.

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. Someone's just asking you to donate money to help homeless pets 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.

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13.1.4: 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 H₂O” or “Barack Obama won the presidency in 2008 with 53% of the 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 listed above 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 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 them to work 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?

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13.1.5: 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 Institute.
 - 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 secular.

- 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 secular, through...

- 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 ethically 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 Bureau-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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13.2: Persuasive Speaking- In-class activity

Review attached PowerPoint. Discuss the organizational method of Monroe's Motivated Sequence. Show a commercial which illustrates the concept and have students, working in groups, identify the different components of MMS.



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13.3: Persuasive Speaking- Assignment

Persuasive Speech Assignment- For the next class, have your topic and one source identified.

Third graded speech: Social Justice in your community

For this speech assignment you will identify a social justice topic that interests you and persuade your audience to take some action. According to the Oxford reference website, social justice is defined as, “The objective of creating a fair and equal society in which each individual matters, their rights are recognized and protected, and decisions are made in ways that are fair and honest.”

Some broad categories of social justice include reducing economic inequality and injustices relating to race, gender, and environment. In Chicago we can look at the criminal justice system, housing or redlining, pollution in poorer communities, the impact of gentrification, food deserts, gun violence and many more issues. From your own experience, you may have experienced social injustice. This may be the starting place for a speech that matters to you and will allow you to create a persuasive message. You are trying to change the world with your words and you will be graded on your persuasiveness.

Speech Requirements:

- The speech will be 6-9 minutes
- The speech will have a clear introduction, body and conclusion.
- The body will be organized using Monroe’s Motivated Sequence- appropriate for a question of policy persuasive speech
- The speech will include five sources, two specific to Chicago which will be cited out loud during the speech and clearly identified in the body of the outline and in the corresponding works cited page.

You need to identify a problem and a solution in your speech. If you want to use the same topic as your informative speech, that is OK but this speech is much different. Some education is important but you will mostly create an argument and a path forward for us to become advocates for your cause. You will use all you have learned thus far to create a powerful message. You are also required to conduct a survey attitudes held by your classmates. You will provide the link to the survey for your classmates. Other important information to consider might be demographic information about the audience. Additionally, identify and address any problems with, or deficiencies in, your audience’s understanding (and/or inclination towards) your topic. In other words, convince your audience of your Persuasive Speech topic.

Use of Artificial Intelligence in creating this speech. AI continues to evolve and is a tool that can be used in some aspects of your speech creation. While you should not use AI to “create” sources or personal examples for your use, you can use it to help you identify topics, main points and help you with phrasing of some sentences. You do need to cite your use of AI in your speech. Each chat prompt is unique so you cannot cite it in traditional ways. The APA has developed some guidelines on how to cite this. You can find that information [here](#). Your outline will need to include a very specific discussion of how you used AI to create the speech and during the speech, you will need to cite your use of AI out loud. This does NOT count as one of your three required sources. Any outline and speech that is found to be 50% or more created by Chat GPT will be returned for a rewrite. It is a TOOL, not the whole speech.

AI is a tool but the speech has a personal component that AI can not truthfully supply. If you are a victim of social injustice, that story or example needs to come from you and be crafted using your own words, memories and experiences. The computer is not a substitute for your unique soul and voice. If you have an interest in social justice, that needs to come directly from you. During the introduction, you will begin with an attention-getter but you will supply your reason for sharing this topic as part of your credibility statement. That should be written entirely by you. Anything requiring sources or personal experience should be wholly crafted by you.

Tip for using AI: While you can use it, you need to make sure your own abilities are represented in the writing. If you use AI in creating your speech, go through and identify words that you do not know. Look them up and make sure you know how to pronounce the words. Most online dictionaries have a tool to help with pronunciation. If the word is not easy for you to say, use an online thesaurus to identify a synonym that is more to your liking. Inability to correctly pronounce a word will negatively impact your credibility. Public speaking is different from writing and sometimes Chat GPT creates complicated sentences which are not appropriate for a listening audience. Make sure that your audience will be able to follow your words easily. So while you may use SOME part of a sentence, you will likely not use the whole sentence because it would not be appropriate for a spoken speech.

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CHAPTER OVERVIEW

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SECTION OVERVIEW

14.1: Ethics in Public Speaking

Learning Objectives

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

- Understand 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

14.1.1: Logical Fallacies

14.1.2: Sources of Ethical Stances on Communication and Public Speaking

14.1.3: Credibility and Ethics

14.1.4: Plagiarism

14.1.5: Logical Reasoning

14.1.6: Deductive Reasoning

14.1.7: Inductive Reasoning

14.1.8: What is Correct Reasoning?

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14.1.1: 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 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 **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 is 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 the debate is found at <https://www.rand.org/research/gun-policy/essays/what-science-tells-us-about-the-effects-of-gun-policies.html> 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

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. The 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

A **straw man** fallacy is a fallacy that shows only the weaker side of an opponent’s argument in order to more easily tear it down. 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" 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 long 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.

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

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 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.”

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.

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. Of course, 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. And the fact (or perception) that more than 50% of the population is engaging in an activity does not make that a wise activity.

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

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. 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

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 he or she supports, 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. 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.

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, a public speaker is responsible for using good reasoning as much as she is 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.

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14.1.2: 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 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, or pamphlets by anyone.

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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 and 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.

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 makes 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 away 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, JeanPaul 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.

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14.1.3: Credibility and Ethics

When Aristotle used the term *ethos* in the 5th 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 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 experience? 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, appearance, 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 and quickly 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.

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 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.

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's 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).

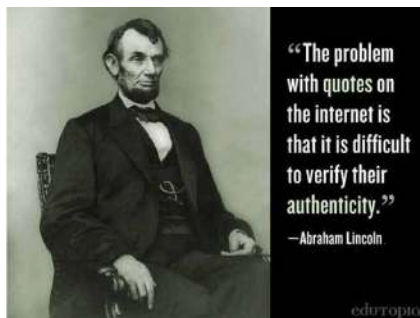
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14.1.4: Plagiarism

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.

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, he or she 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) with proper citation a small amount of the material 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 and the Library of Congress.

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. He or she 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 or statistic), 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 you 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. 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 or statistic), 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 you cite bear upon this advice. Generally, it is better to err on the side of citing more than less.

(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. 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 2010 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 2012...”

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. 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.

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 and make it shorter.

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 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.

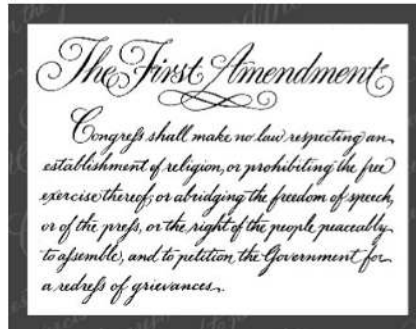
If you chose the second citation, you would be correct. The first version does not really interpret the original statement correctly, and the third choice imitates the original almost entirely. Choice 2, on the other hand, is in completely different language and identifies the source of the information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

This exercises 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.

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,

in your early 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 you will find more information about plagiarism

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?

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SECTION OVERVIEW

14.1.5: 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.

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14.1.6: Deductive Reasoning

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.

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 Dalton 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.

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.

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.



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14.1.7: 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. 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.

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

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—was the failure on the test 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 (<https://www.youtube.com/watch?v=8B271L3NtAw>) 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.

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 something else – hot weather. 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.

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 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.

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14.1.8: 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 needs 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.

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 critical 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.

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14.2: Ethos, Pathos, Logos- In-class exercise

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14.3: Ethos, Pathos, Logos- Assignment

Persuasion relies on your effective use of ethos, pathos and logos. For this assignment you will take your persuasive speech topic and write a 2 page essay on how you will address ethos, pathos and logos in your speech.

Ethos- credibility- share a source, what you will use from it and why this source is credible. What material will allow you to build your argument. Also, share a way to identify with the audience and your own personal interest in the topic. Public speaking is a type of conversation that the speaker is having with a large group. When you are conversing with someone, you relate to them through your own shared experiences.

Logos- Logic. What argument are you making and be specific about the logic of the argument. Identify specifically what type of logic you will be using, inductive or deductive and explain how this makes your argument more credible

Pathos- Emotional Appeals. What emotional appeals will you use in your speech to reach the audience. You can identify Maslow's needs to illustrate how your appeal will meet a need. For instance if your speech is about wearing seat-belts than an emotional appeal could focus on Maslow's need is about safety and security.

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