PUBLIC SPEAKING



Lumen Learning



Public Speaking

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Course Contents at a Glance

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    - Speaking Powerfully
    - Public Speaking Through History
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    - Ethical Dimensions of Public Speaking
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Learning Outcomes



The content, assignments, and assessments for Public Speaking are aligned to the following learning outcomes.

Public Speaking Learning Outcomes

Module 1: Introduction to Public Speaking

Outline the fundamental elements, skills, and goals of Public Speaking

- Explain the goals and benefits of public speaking
- Recognize communication apprehension and explain how to reduce it
- Describe how public speaking can be used to advocate or create change
- Recognize the social and historical contexts of speech, oratory, and rhetoric

Module 2: Ethical Speech

Demonstrate an understanding of ethical considerations in public speech

- Explain the importance of ethics in public speaking
- Identify key principles of ethical communication
- Identify how to quote and paraphrase sources and avoid plagiarism

Module 3: Listening and Responding

Explain how to listen actively and respond productively to others

- Demonstrate an understanding of the principles of active listening
- Recognize barriers to listening and identify how to avoid them
- Explain how to give effective verbal and nonverbal feedback

Module 4: Considering the Audience

Explain ways to adapt your speech to the needs and expectations of a particular audience

- Explain how to use audience analysis to adapt a speech for a particular audience
- Explain how to use audience analysis before, during, and after your speech.
- Describe key considerations in speaking to diverse and multicultural audiences

Module 5: Choosing and Researching a Topic

Choose and research a speech topic

- Identify strategies for choosing a topic and identifying a purpose and thesis of the speech
- Identify strategies for researching and supporting a speech
- Explain key concepts for using statistics and data in your speech

Module 6: Organizing and Outlining Your Speech

Identify strategies for organizing and outlining a speech

- Identify strategies for organizing a speech
- Identify strategies for outlining a speech
- Document the sources of a speech

Module 7: Refining Your Speech

Identify strategies for refining the various parts of a speech

- Identify characteristics of an effective speech introduction
- Identify characteristics of an effective speech conclusion
- Identify characteristics of effective connectors and transitions
- Identify effective language for spoken presentations

Module 8: Delivering Your Speech

Identify strategies for delivering a speech effectively

- Explain the elements of effective vocal delivery
- Explain the nonverbal aspects of effective speech delivery
- Explain the importance of practice and preparation

Module 9: Informative Speaking

Identify strategies to prepare and deliver an informative speech

- Identify how an informative speech can meet the needs of the audience
- Recognize different types of informative speeches
- Explain how to put together and informative speech

Module 10: Persuasive Speaking

Identify strategies to prepare and deliver a persuasive speech

- Explain the objectives and characteristics of a persuasive speech
- Explain how to use evidence to establish credibility in a persuasive speech
- Explain persuasive strategies using ethos, logos, and pathos

Module 11: Speaking to Entertain and for Special Occasions

Explain how to prepare and deliver speech for a special occasion

- Recognize the speech requirements of special occasions
- Explain how to prepare and deliver a toast, roast, or eulogy
- Explain different speaking roles at awards ceremonies and other events

Module 12: Public Speaking Online

Explain some of the strategies and challenges for effective online speaking

- Identify ways to adapt your speech to online delivery
- Identify the particular challenges of engaging an audience online
- Identify various scenarios of online speech

Module 13: Public Speaking on the Job

Identify how to adapt public speaking skills to the workplace

- Identify strategies for effective interviewing
- Explain how to give an effective presentation
- Identify the characteristics of a successful meeting

Module 14: Small Group Communication

Recognize typical dynamics of small groups and identify effective strategies for effective collaboration

- Identify typical dynamics of small groups
- Identify strategies for meeting productively as a group
- Explain the characteristics of communication within and as a group

Module 15: Creating and Using Presentation Aids

Explain how to create effective presentation aids

- Recognize when to use visual aids
- Recognize different types of visual aids
- Recognize and create different kinds of digital slide presentations
- Recognize the appropriate amount of information to have on a slide

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1: INTRODUCTION TO PUBLIC SPEAKING

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1.21: Discussion- Speaking for Advocacy

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1.0: Why It Matters- Introduction to Public Speaking

 Whether you're speaking to one person or an audience of thousands, whether you're saying a few words off the cuff or delivering a carefully prepared keynote, your work, school and personal life will provide countless opportunities to practice your public speaking skills. If this thought fills you with dread, you've come to the right place.

The best way to become a more confident speaker is to replace fear, uncertainty, and avoidance with knowledge and strategy. That's one of the things we'll tackle in this module. If you find yourself energized and excited at the thought of sharing your thoughts in public, you've also come to the right place. In this module and throughout the course, you'll find tips, systems, and techniques to hone your skills and find your most powerful public voice.

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1.1: Introduction to Speaking Effectively

Whether looking to articulate your ideas in a way that people can understand, to inspire others to take action in the moment, or to advocate for a particular cause, you want to increase your chances of being heard.

In this section, we'll look at the ways public speaking can help you at school, at work, and in your personal life. We'll also think about the communication process, and how understanding its interconnected elements can help you troubleshoot situations in which communication is not happening effectively.

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1.2: The Benefits of Public Speaking

Learning Objectives

Explain the benefits of public speaking to your education, your personal life, and your career.



It may be self-evident to you why speaking more confidently, clearly, and effectively would help you in a variety of ways. From speaking up in class or at work to communicating with your children, partner, or friends, making yourself heard and understood has some obvious benefits. You may not realize, however, that the study of public speaking covers far more than just speaking in front of an audience. To succeed in this class, you will learn how to listen actively and provide productive feedback, think about the ethical implications of public communication, build your research skills, practice analyzing and constructing arguments, and to anticipate and incorporate the needs and expectations of your audience for any kind of communication. At the same time, of course, you'll gain skills and confidence to speak publicly in a variety of situations, from persuading an audience with facts and logic to entertaining a crowd with a well-prepared toast.

Educational Benefits

Many of the skills you learn in this class are directly transferable to other classes and academic pursuits. Here are just a few ways that public speaking can help you in your educational journey:

Research Effectively

Whether for a speech, a written essay, or a multimedia presentation, you need to have relevant and trustworthy information. How do you know which facts are accurate? How do you know which experts are credible? In putting together your presentations, you will learn the key skills of researching a topic and gathering the most compelling, relevant, and reliable data to make your argument.

Make Stronger Arguments

Rhetoric, the art of persuasion, was originally framed in terms of persuasive public speech (In ancient Greece and Rome, a *rhetor* was an orator). And in fact, you will likely find that preparing arguments for public speech helps to clarify broader questions of argumentation. After all, what better way to test the power of your argument than to try it out on a live (or virtual) audience?

Organize Your Ideas

As you probably know from experience, it's harder to follow a complex argument in spoken form than an argument in writing. When writing a speech, you may find that you grapple with organizational questions in a different way than you do when

writing a paper, which in turn can provide insights about organizing strategies more generally.

Increase Your Confidence in Class Participation

The more you speak in public, the more confident you'll feel about making your voice heard.

Life and Career Skills

Year after year, research has shown that employers rank the ability to communicate effectively as one of the most sought-after competences from new employees. Many of the top-rated soft skills necessary to succeed in a shifting work environment and evolving career fields are found in this public speaking course. [1][2] In a survey of college graduates, Zekeri (2004) found that former students rated "skill in oral communication" at the top of a list of crucial academic skills.[3]

AVERAGE NEED SCORE FOR 13 ACTION COMPETENCIES BY FORMER STUDENTS (N=291)

Skill in oral communication	3.49
Skill in written communication	3.25
Skill in motivating and managing others	3.27
Skills in personal time management	3.27
Skills in setting personal goal	3.18
Skill in setting organizational goals & objectives	3.15
Skill in effective group leadership	3.07
Skill in project and/or program evaluation	2.90
Skill in public speaking	2.81
Skill in negotiating employee/employer differences	2.84
Skill in finance and cost management	2.80
Skill in handling consumer/customer relations	2.80
Skill in computer use	2.54
Skill in basic statistical techniques	2.43

Zekeri, A. A. (2004). College Curriculum Competencies and Skills Former Students Found Essential to Their Careers. *College Student Journal*, 38(3), 412–422.

By honing the skills learned in this course, you can stand out at work and advance your career, and you'll probably discover benefits in your personal life as well.

Inspire People

Being able to persuade and inspire clients, stakeholders, team members, and leadership will help you to ensure buy-in for your ideas and build a positive workplace culture.

Grow Your Confidence

Understanding apprehension and leveraging the techniques to reduce and persevere through anxiety will help you to speak up, take on special projects, and seek out opportunities to network and gain visibility in your career.

Be a More Effective Leader

A good leader, like a good speaker, places their audience at the center of the communication process. The skills you learn in this course will help you to focus on others and consider the thoughts and feelings of your team when making decisions and presenting ideas.

Be a Better Listener

Among the central competencies of this course are the crucial—and challenging—skills of listening actively and sharing feedback productively. Purdy (1997) enumerates a plethora of benefits of conscious listening, including greater success in school and at work, more fulfilling interpersonal relationships, and even health benefits [4] The advantages of active listening extend from our most personal relationships to the realms of mass politics and entertainment, and outward to all aspects of our interconnected society.

Become a Powerful Advocate

Whether negotiating with a family member, persuading a co-worker, or winning over a contentious crowd at a school-board meeting, the argumentation strategies you learn in this course will help you become a stronger advocate for the values, ideas, and causes you believe in.

Develop Your Problem-Solving and Critical Thinking Skills

Public speaking teaches us to build sound arguments, follow logical reasoning, and evaluate sources. It also helps us to see past our own perspective and adapt, which is necessary when problem-solving in all areas of our lives.

Hone Your Presentation Skills

Rather than adding to the number of boring and inapplicable presentations employees and clients will sit through, you will be able to command attention from the room, use your speaking time effectively, and create visual aids that enhance rather than detract from your presentation. Whether prepared or speaking off the cuff, you will have the storytelling skills to effectively use data points and research to create a comprehensive story.

Try It

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1.3: What Is Communication?

Learning Objectives

Identify the various elements of the communication process.

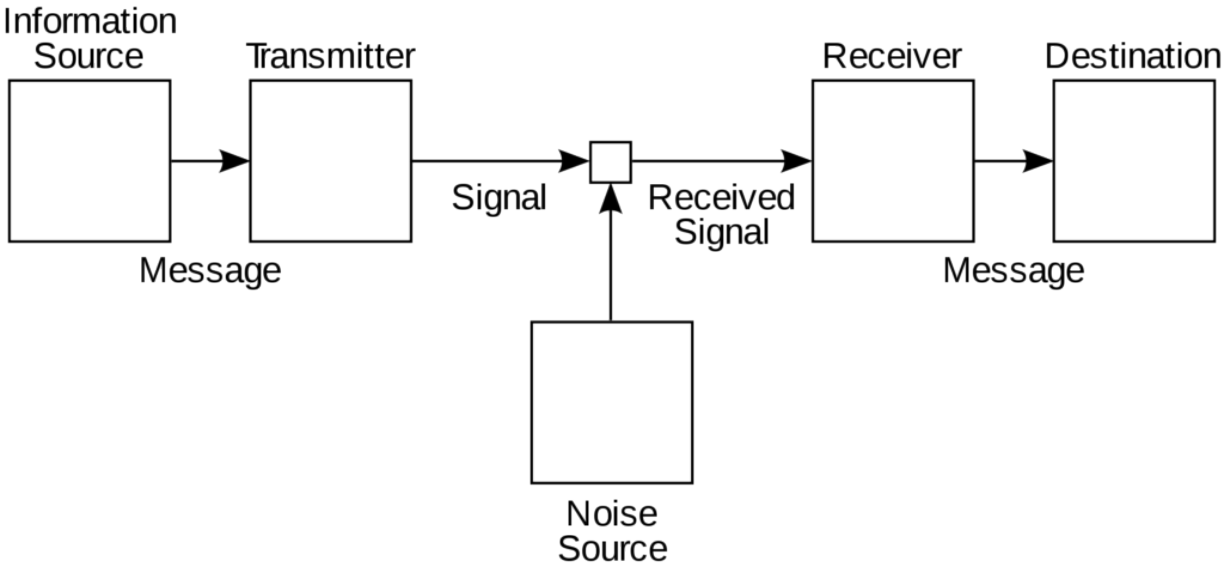
If you've ever struggled to express a thought, you know that we experience, feel, and think about far more than we will ever be able to communicate. Our psyche is filled with abstract ideas and feelings. Since we cannot read each other's minds, in order to interact with others, we use symbols to represent the abstract realm in our own head. For example, by stating "table" you are not actually making a table appear. Rather you are using a symbol—a word—to represent it. Similarly, a smile might represent the feeling of happiness, but it is not the actual feeling itself.

Communication (from Latin *communicare*, meaning "to share") is the act of conveying meanings from one entity or group to another through the use of mutually understood signs, symbols, and semiotic rules. (Wikipedia) Or, more concisely, "the symbolic process of sharing meanings." [1]

Because communication—even just saying what's on your mind—is so complicated, several models of this process have been developed over the years.

The Linear Model of Communication

One of the founding documents of modern information theory was *A Mathematical Theory of Communication,* published in 1948 by the mathematician Claude Shannon. In this article, Shannon proposed a model of communication that moved linearly from the source to the destination via some form of transmission.



Importantly, Shannon's model wasn't concerned at all with the intended *meaning* of the message (what he called its "semantic aspects"). He was far more interested in whether the signal could get through at all. The fact that Shannon's article appeared in Bell Labs' *Bell System Technical Journal* gives some indication of the engineering problem he was trying to solve: Shannon's model is concerned with the technologies of the telegraph, the telephone, and the radio. With signals traveling through crowded telegraph or telephone lines, or across the busy airwaves, a lot can go wrong. (You know this if you've ever picked up two overlapping radio stations while driving). This disruption of the transmitted signal is called *noise* in Shannon's model. [2] As we'll see, Shannon's model had an enormous influence on later understandings of communication, from the distinction between sender, channel, noise, and receiver to the emphasis on the technological media of communication.

Shannon was interested in the technological processes that would allow a signal to get through despite the inevitable noise in the system. But what if the signal gets through, but isn't understood properly at the receiving end?

Miscommunication

Alfred, Lord Tennyson's famous poem "The Charge of the Light Brigade" (1854) tells the story of a doomed charge by the British light cavalry during the Crimean war (1853–1856). In Tennyson's poem, we read that the light brigade had been told to "Charge for the guns," and did so, with catastrophic results:



"Someone had blundered." *Charge of the Light Brigade* by Richard Caton Woodville Jr., 1894

Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

What was the "blunder" the poet refers to here? The cavalry was attacking the wrong guns! When the messenger carrying the order was asked which guns they should attack, he evidently made a vague gesture, perhaps of uncertainty, sweeping his arm across the battlefield. Instead of the relatively minor side action intended by the order, the Light Brigade launched a courageous but disastrous frontal attack on well-entrenched Russian artillery.

As the story of the Light Brigade demonstrates, even a simple gesture holds the possibility of misinterpretation. How can we account for the fact that the intended meaning of a communication does not always match up to the way the message is interpreted?

Encoding and Decoding



Stuart Hall (1932–2014)

In the case of miscommunication, we see a discrepancy between the process of **encoding,** or producing a meaningful message for an audience, and **decoding,** the process of interpreting the message.

Stuart Hall, a Jamaican-born British cultural studies theorist, proposed a model of communication that explored the differences between the intended meaning and the interpreted meaning of a message. In his 1973 essay "Encoding and Decoding in the Television Discourse," Hall describes the many factors that influence the encoding and decoding process. Hall is particularly interested in the cultural, political, and economic environments within which messages are produced and received. Hall's essay reminds us that the messages encoded in a television show, a political advertisement, or the nightly news will be interpreted very differently depending on the viewer's background, circumstances, or beliefs. Where one viewer might see an affirmation of their worldview, another might reject the message as false or irrelevant. Hall's model reminds us that meaning is created not just in the moment of *encoding* a message, but also in the way that message is *decoded*.[3]

Transactional Model of Communication

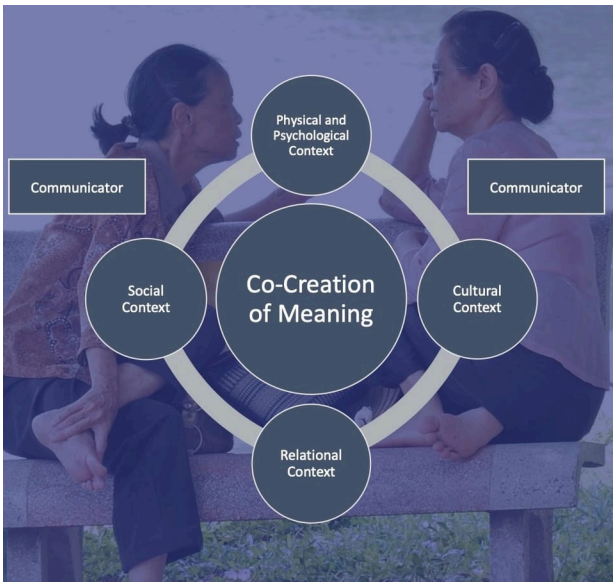
In thinking about two-way communication, many contemporary communication theorists combine elements of the linear model (e.g., the distinctions between sender, channel, noise, and receiver) with accounts, like Hall's, of the way meaning is created at multiple sites within the communication process. One influential model of two-way communication is Barnlund's *transactional model of communication* (1970), where meaning is co-created simultaneously by both parties.[4]

- **Communicators** simultaneously encode and decode symbols with each other to create meaning. Not all communications are intentional, as anyone who has sent or received a "reply all" email can attest. We may also be unaware that we are a communicator. Almost everyone sends nonverbal symbols without realizing it. As long as someone else is decoding the symbols you encode or you are decoding theirs, you become a communicator.
- **Message** is the meaning created from the verbal and nonverbal content of the communication. Sometimes the verbal and nonverbal components of a message contradict. As an example, Susan curtly says, "I'm fine" with her arms crossed while evading eye contact. In these cases, more weight is usually given to the nonverbal component of the message to determine meaning.
- **Feedback** is the response to the message one communicator sends to the other. However, since both communicators send feedback to each other at the same time, feedback also becomes a message.
- **Channel** is the mode through which a message is communicated. Whether one communicates in person, via text, or over video chat can influence the clarity of the communication. A chosen channel can limit or expand the range of symbols available to a communicator. Consider the benefits and drawbacks of communicating through each channel.

In person	Radio	TV/Internet broadcast	Text

Phone	Email	Video chat	Social Media

- **Interference** is any internal or external noise that blocks a communicator from decoding the message.
  - Internal noise includes anything drawing attention away from the message. Examples include daydreaming, pain, or thinking about something else.
  - External noise is a physical barrier to hearing or seeing the message. Examples include a noisy environment, distance, or technology failure.
- **Context** refers to the environment surrounding the communicators and the communication event. It includes the relationship between the communicators, the purpose for the communication, the greater scheme of current events, and the physical environment as well as each communicator's psychological state. Context helps communicators predict and understand the interpretation of a message in a given interaction.



Thought experiment

Think of a recent miscommunication you've experienced. Analyze the event using the components of the transactional communication model to identify where the miscommunication may have occurred.

Try It

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1.4: Elements in a Speech

Learning Objectives

- Describe the fundamental elements in a speech.
- Identify the main differences between writing a paper and delivering a speech.

Most college students are familiar with writing research papers or perhaps engaging in class discussions. Preparing and delivering a speech, however, differs from these activities in fundamental ways. All these elements will be covered in more detail elsewhere in the course.

- **Audience**
  -  Usually, the audience of an **essay** for class is your professor. You will probably get feedback in the form of a grade, written comments, or a discussion with the instructor during office hours.
  -  The audience of a **speech** is an active participant in your speech. They provide live feedback to which you will adjust. Even more than when writing for class, effective public speaking demands that you adapt your message by always first considering your audience. Audience analysis can help you identify the size of your audience, who your audience is, what they already know, what they need to know, and how they may feel about your topic. Knowing and considering the audience shapes the goals of a speech, the information to provide, and how to present it.
- **Context**
  - You can't really adapt an essay to the context in which it is received. Is the reader (your professor) at home or in their office? Are they reading at night or in the morning?
  - Because a speech is delivered at a particular moment in time, you need to adapt its content to the speaking context. Great speeches fit the moment. Reflect on the purpose of your speech, the amount of time you'll have, and the speaking environment. These elements will influence what you can realistically hope to accomplish with your audience. Consider the differences you might make to a presentation if you are delivering it first thing in the morning, just after lunch, or late Friday afternoon. The context of your speech can also help you determine which delivery type to use: impromptu, speaking notes, memorized, or a manuscript. If you are speaking for an hour, it may not be realistic to memorize a speech, but speaking notes or a manuscript can be very helpful. If your context will be highly emotional or require careful wording, then using a manuscript may be the best delivery type.
- **Content**
  - In **writing**, your audience has the benefit of reading at their own pace, visually grasping your organization through paragraphs or headings, looking up definitions for unfamiliar terms, and looping over detailed information.
  - In a speech, your audience doesn't have any visual guideposts about the organization of the material. To adjust, you must provide clear, audible, organizational indicators or signposts. It helps to use language that is relatable, simple, and familiar, and to include vivid imagery and anecdotes.

- **Source Citations**
  - In a **research paper**, your credibility is established through research, which is cited in the text as well and with a bibliography or footnote.
  - In a speech, citations are a bit more tricky. If your speech uses researched support, you must properly attribute your sources. Although they may be included in your written outline, stating a full-source citation when delivering your speech can quickly lose your audience. Therefore, you will instead use abbreviated source citations, often with just the publication and date, or the author and title when citing a book.
- **Visual Aids**
  - Especially when they rely on complex data or visual information, essays can include graphs, charts, and illustrations.
  - In a speech, visual aids are often used to illustrate an idea, evoke emotion, summarize data, or draw attention to an important concept. A visual aid adds interest, can refocus your audience, and can help them remember an important aspect of your speech. If you use a visual aid, consider when to use it in your speech and what type of visual aid would best illustrate what you've chosen to highlight. The most common visual aid is PowerPoint, but visual aids can also be objects or any sort of pictorial representation. For example, a speech about a guitar could use a PowerPoint with pictures of various parts of a guitar—or an actual guitar.
- **Speaker**
  - In the case of an essay, we only perceive the writer through the style of their writing. Unless we have seen them in person, or look them up on the internet, we probably know very little about how they look, what they sound like, or how they carry themselves.
  - Unlike the invisible author of an essay, the speaker is physically or virtually present to deliver the speech. Their appearance, dress, posture, confidence, delivery style, and energy level will have profound effects on the audience's experience of the event.



Ready to present? Maybe not so much...

Delivery

  - When turning in a paper, it doesn't matter if you finished well in advance or the night before. Whether you wore yourself out finishing it or cruised to completion, the paper will be judged on its quality rather than your emotional and physical state at its completion.
  - In a speech, the quality of delivery will impact how well it is received, regardless of how carefully it was written and prepared. Verbal and nonverbal cues set the tone and engage your audience. Even when using speaking notes or a manuscript, you must be familiar enough with your speech that you avoid simply reading it. Therefore, you must build in plenty of time to practice.

To Watch: John McWhorter

In this TED talk, linguist John McWhorter discusses some of the differences between speaking and writing. For our purposes, the first five minutes will be the most informative, but the latter half is very interesting as well, particularly if you're curious about the linguistic changes brought about by texting.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=138

You can view the transcript for "John McWhorter: Txtng is killing language. JK!!!" here (opens in new window).

What to watch for:

Notice how McWhorter starts his speech: "We **always** hear that texting is a scourge." This statement sets up his thesis, which is that texting isn't the downfall of language, but rather a "miraculous thing." This style of opening, sometimes called "stabilization-destabilization," can be a great way to get a speech off the ground. First you state the *stable* condition, the thing that everyone thinks is true. Then you *destabilize* this idea by showing how it's *not* true, or at least more complicated than the listener might think. The destabilizing move says "yet . . ." or "however. . . ." (McWhorter says "The fact of the matter is that it just isn't true.")

Note as well how McWhorter uses visual aids in this presentation. Even though he puts a lot of words on the screen, he is not expecting the audience to read and engage with the meaning of these passages. Instead, the words are there to say something about language style. When you really want your audience to engage with the meaning of words on a slide, you should keep the text as minimal and concise as possible. We'll cover this concept in more detail when we learn about visual aids.

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1.5: The Goals of a Speech

Learning Objectives

Outline the goals of a speech.

There are four primary goals of public speaking:

1. Inform the audience.
2. Persuade the audience.
3. Entertain the audience.
4. Commemorate a person, occasion, or event.

Although a good speaker will inform, entertain, and persuade the audience throughout the speech, the primary goal of the speech will be determined by the question, **What do I want my audience to know, do, or feel as a result of my speech?**

To Inform



A park ranger explains an armadillo.

The difference between a book report and a goal-driven informative speech is not about what you know, but what the audience needs to know. A goal-driven informative speech concentrates only on substance that will help the audience to overcome confusion, clarify misunderstanding, or learn new information.

Further, considering how your audience will interact with this new information determines the depth and span of information to include in your speech. Should they be able to explain it to someone else, identify the concepts you talked about in other aspects of their lives, or be able to create something with the knowledge you provided?

To Persuade



Penobscot Nation Tribal Ambassador Maulian Dana speaking at a Skowhegan, Maine school board meeting

If the primary goal is persuasion, then the speech should attempt to change attitudes, beliefs, behaviors, or policy. A good orator will introduce information, anecdotes, and other emotional appeals that logically lead to a specific call to action.

To Entertain



An audience entertained by a joke

When the goal is to entertain, the presenter aims to form a connection with the audience. Good speakers prepare by considering the emotions they want their listeners to feel and how they want to connect with the audience. When we think of entertaining speeches, we sometimes imagine that they have to be funny. To move away from this thinking, it's helpful to consider the original meaning of the word *entertain*. The French word *entretenir* comes from the Latin *inter* ("within" or "among") and *tenere* ("to hold"). To entertain, in other words, is to hold the audience within an emotional state. This category includes any speech or story that is trying to bring out emotions—happiness, sadness, grief, wonder, joy—*for their own sake*. This last phrase is important, since many persuasive speeches will evoke emotions, but they do so in order to persuade the audience to take action. Likewise, an informative speech may be funny, sad, or frightening, but its primary purpose is to teach something to the audience. In the case of an entertaining speech, the audience is there to take part in an emotional moment—whether one of joy, sadness, fascination, or suspense.

To Commemorate or Celebrate



A speaker commemorates the legacy of Dr. Martin Luther King, Jr.

The word *commemorate* has two Latin roots: the prefix *com-*, which means "with" or "together" (as in *combine*, *compare*, and *communicate*) and *memorare,* from *memor,* which means "mindful of" (as in *remember* and *memory*). Speeches intended to commemorate bring the audience together mindfully; they help the audience remember someone or something, or they make a particular occasion memorable. Commemorative speeches include memorials (such as a eulogy for someone who has just died or a speech memorializing a historical event) and celebrations or honors (such as wedding toasts or awards presentations). Although commemorative speeches can be entertaining, the difference between an entertaining speech and a commemorative speech is that a speech to entertain centers on the emotional connection between the speaker and the audience, whereas a commemorative speech centers on a third priority beyond the speaker and the audience, such as a person being honored or remembered or an event being celebrated or memorialized.

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1.6: Introduction to Speaking Confidently

Regardless of how well a speech is researched or written, the audience must believe in the speaker in order to engage. One's ability to speak confidently is the foundation to establishing that credibility and gaining initial trust from the audience.

In this section, we'll get an overview of communication apprehension—the anxiety that can accompany speaking situations—and then dive deeper into the causes of this anxiety. Finally, we'll learn some strategies to reduce communication apprehension and speak with greater confidence.

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1.7: What Is Communication Apprehension?

Learning Objectives

Define communication apprehension.

At one time or another, we've all felt nervous about a communication event. Nerves can show up as a knot in your stomach when you are about to meet someone new, sweaty palms and a dry mouth when asked to share your opinion during a meeting, or most recognizably, a shaking voice and pounding heart when giving a presentation.

Communication apprehension (CA) is a broad term used to describe the anxiety or fear related to real or anticipated communication with others.[1] While some people experience communication apprehension (CA) to a greater extent than others, research shows that almost everyone is affected by it to some degree. So common is the fear associated with public speaking that Jerry Seinfeld famously quipped that the average funeral attendee would rather be in the casket than delivering the eulogy!

Trait vs Situational Communication Apprehension

Some people may have a high level of anxiety across most communication scenarios, while others may only experience Communication Apprehension (CA) during certain situations. Trait anxiety refers to apprehension rooted in personality characteristics, meaning that a person is generally anxious engaging in most communication scenarios. Situational anxiety, however, occurs when a person who feels comfortable in most communication scenarios only feels anxiety in a particular situation at a particular time.

Adrenaline

Feeling nervous is psychological, but CA is usually accompanied by physical symptoms often difficult to ignore. These symptoms are due to the adrenaline hormone, which is produced as a response to stressful situations. Adrenaline production is part of the process commonly known as the "fight or flight response," in that its purpose is to prepare the body for action. In other words, it is a naturally occurring performance enhancer.

As adrenaline disperses through our body, air passages dilate and blood vessels contract to provide muscles with more oxygen. Pupils become dilated and glucose rises to increase our metabolism. In an actual fight-or-flight scenario, one may not notice the physical effects that adrenaline has since the body is using the extra energy. When we have a boost of adrenaline without needing to expend the extra energy, however, the physical symptoms are quite noticeable and take awhile to dissipate.

As a result, CA may result in mild to severe physical symptoms, including:

- Shortness of breath or hyperventilation
- Pounding heartbeat
- Dizziness or light-headedness
- Vision changes
- Sweating
- Shaking
- Blushing
- Shaky voice
- Speaking quickly

To watch: Robert Sapolsky

Robert Sapolsky, professor of neurology and neurological sciences at Stanford University and the author of *Why Zebras Don't Get Ulcers* (1994), speaks here about how our brains trick our bodies into creating the physiological conditions of mortal danger in the face of psychological threats.

He explains that feeling neurotic (excessively anxious), paranoid, or hostile in the face of seemingly small stressors is a uniquely human experience. The fight-or-flight responses that serve animals in the natural world can also create what he calls “stressors” on human beings.

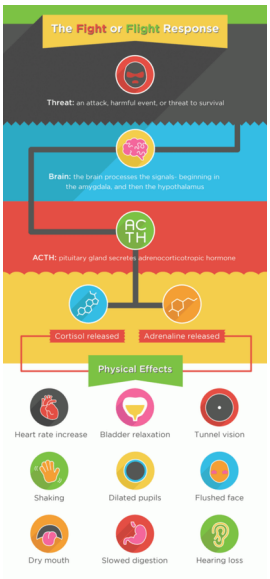
A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Robert Sapolsky: The Psychology of Stress” here (opens in new window).

What to watch for:

Sapolsky demonstrates his scientific credibility (and that of his research) by using technical concepts from biology and neuroscience by attempting to use a humorous tone. It is never a good idea to use technical terms in your speech just to sound intelligent—if you have not mastered the concepts.

What do you think Sapolsky might have done better? He might have paused before or after he said, “You are being profoundly human,” in order to better emphasize that all humans deal with stress, and to better contrast with the harsh words he used before. He might have also changed several of his pronouns to “we” instead of using the more accusatory “you.” Also, assuming his audience was college students, he might have opted to use different examples—something more relatable than “prime lending rates” and “30-year mortgages.”



Recap



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=144

You can view the transcript for “The science of stage fright (and how to overcome it) – Mikael Cho” here (opens in new window).

Try It

https://assess.lumenlearning.com/pra...d-15a032b7c17d

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1. McCroskey, James C. "Oral Communication Apprehension: A Reconceptualization." Communication Yearbook. Ed. Michael Burgoon, Sage, 1982, pp. 136–170. ↩

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1.8: What Causes Communication Apprehension?

Learning Objectives

Explain what causes communication apprehension.

When someone is afraid of riding a bike, it is not necessarily the riding itself, but instead the fear of falling or veering into traffic that causes anxiety. Similarly, CA does not stem from giving an actual speech, but rather the associations one makes with giving a speech. Although public speaking is one of the most commonly feared situations by the general population, not everyone fears it for the same reason.[1] The main causes of CA can be fear of failure, the audience, high stakes, and being the center of attention.

Fear of Failure

Speakers with a fear of failure often imagine themselves forgetting a part of their speech or performing poorly. This fear manifests in the following ways:

1. They may feel as though they haven't prepared enough.
2. They use self-fulfilling prophecies predicting that they will fail. Such as:
   "I can never get that right."
   "I'm a terrible speaker."
   "This is going to go badly."
3. They've had a negative prior experience giving a speech and believe that it will be repeated.

Audience



Speakers may feel intimidated by their audience because they see themselves as less qualified, less knowledgeable, or less accomplished than them.

- As Naveen begins his presentation at work in front of high-level executives, he experiences an overwhelming fear of being unable to answer their questions or that their knowledge may contradict his own.

Even without feeling inferior, simply feeling different from your audience can lead to anxiety.

- Alejandra has been unable to find much common ground with her audience, and she is worried that they will turn against her, become uninterested, or judge her poorly.

High Stakes

Some speakers who feel fine when practicing their speech become very nervous in anticipation of the actual event. For some, the high stakes are situational, such as knowing that a promotion, a big opportunity, or passing a class needed to graduate is on the line. For others, suffering from perfectionism can create overwhelming pressure to perform.

Uncertainty



Audio-Visual connections can be a major source of uncertainty in a presentation. Make sure to check the connections early!

Since giving a speech is a live event, there is a degree of unpredictability. A speaker with very little experience may not know what to expect or how they may respond to the situation. Experienced speakers, though, can also fear uncertainty. Regardless of how much one prepares and practices, there is no way to guarantee that everything will go exactly as planned. Between the audience, technology, environment, and even one's own performance, there are always elements of uncertainty in any speaking situation.

Being the Center of Attention

Excessive self-focus can make the thought of anyone, let alone everyone, staring at us or waiting to hear what we have to say intimidating.

Rather than focusing on the message, Rachel believes the audience is more concerned about how she sounds, what she looks like, or any mistake she might make, which leads her to obsess about those things.

The speaker may also suffer from low self-esteem, in which they only believe negative things about themselves and feel unworthy of the attention from the audience.

Try It

https://assess.lumenlearning.com/pra...9-a53d4a9e9334

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1. Ebrahimi, Omid V., et al. "Psychological Interventions for the Fear of Public Speaking: A Meta-Analysis." *Frontiers*, Frontiers, 19 Feb. 2019, http://www.frontiersin.org/articles/10.3389/fpsyg.2019.00488/full. ↵

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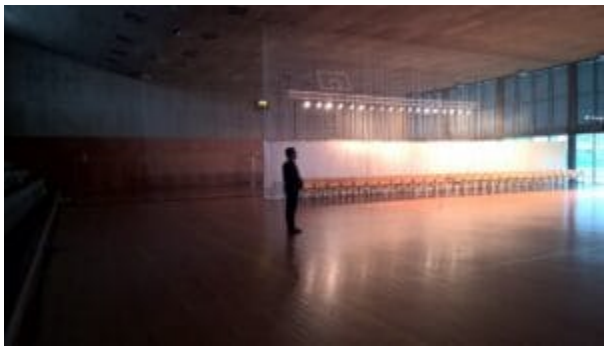
1.9: Reducing Communication Apprehension

Learning Objectives

Understand ways to reduce your own apprehension.

You may never be completely rid of communication anxiety, but it is possible to reduce it. The truth is that a method that works for one person may not work for the next. In order for you to reduce your own apprehension, you must address it at its cause. Therefore, a variety of techniques exist to reduce communication apprehension based on preparation, mindset, and systematic desensitization.

Preparation



It can be very helpful to visit the room in which you'll speak to get a sense of the layout, acoustics, and A/V setup.

If the source of your anxiety is related to feeling unprepared, feeling different or inferior to your audience, or being the center of attention, there are several steps you can take as you begin to prepare your speech:

- Learn more about your audience by conducting audience analysis.
- Visit and get comfortable with the performance space to learn about the A/V setup, acoustics, and room layout
- Ask questions about expectations, logistics, or anything else you are unsure of.
- Research your speech topic thoroughly to ensure you haven't missed important information and to prepare for questions.
- Prepare physically and mentally by giving yourself plenty of time to arrive the day of your speech and packing everything you need the evening before your speech so you are not rushed or frantic the day of your speech.
- Prepare and practice with your speaking notes before your speech so they are familiar and easy to read.

Positivity

If the source of your anxiety stems from negative self-talk, a fear of failure, or excessive focus on yourself, then refocusing your thoughts and creating a positive routine can help you to relax.

- Focus on your message, not yourself.
- Perform vocal warm-ups and practice physical relaxers such as power poses, stretches, and breathing exercises both before you practice and before you deliver your speech.
- Think about your audience and remember that they want you to do well.
- Remember that the audience doesn't know your speech. They will not know if you make a mistake.
- Use positive self-talk such as "that went really well" or "I know this speech well and will always be able to recover and improvise if I need to."
- Visualize your speech going exactly as you'd like it to and the audience responding positively.
- DON'T imagine your audience naked. This often-repeated piece of advice is a myth.

Practice



Practice is the best way to decrease your anxiety

The most effective way to decrease your CA is to practice. Feeling unprepared or nervous about speaking in front of your audience can easily be addressed by practicing often and in a variety of ways. Remember, you perform the way you practice. Utilize the following tips:

- Avoid simply reading your speech to get familiar with it.
- Stand up, use full volume, practice using your visual aids and speaking notes.
- Practice in chunks before you do full run-throughs to become more familiar with your speech.
- Practice in front of many different types of audiences: single, classmates, family, etc.
- Always time your full run-throughs for consistency and to ensure that you have room to speak quicker or slower the day of your speech.
- Practice without any speaking notes to get as familiar as possible with the structure and content of your speech.
- Identify your own strengths and weaknesses so that you know what to flex, what to expect, and what to build upon.

Above all else, know that a small amount of CA will always remain, and that's not such a bad thing.

Working with your adrenaline

Know how your own body responds to adrenaline. Simply being able to identify and expect it can reduce anxiety from the unknown. You can also make positive associations with the onset of symptoms. Remember, there's a reason the fight-or-flight response exists! Adrenaline provides many beneficial side effects to a speaker: it can help you to focus and increase your energy.

One of the best ways to reduce anxiety and calm the fight-or-flight response is to focus on your breathing:

1. Relax your shoulders and inhale deeply and slowly (six seconds or so) through your nose.
2. Relax your jaw and exhale slowly (six seconds of so) through your mouth.
3. Repeat 3–10 times.

To Watch: Jitesh Vaswani

In this short video, Vaswani shows how focusing on breathing can help reduce anxiety and stress and return you to the present moment.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Use Your Breath | Jitesh Vaswani | TEDxTucson” here (opens in new window).

What to watch for:

At 4:30 in the video, Vaswani has the crowd perform some clapping exercises together. It’s interesting to notice how this moment of interactivity focuses the audience and reinforces the message that Vaswani is trying to communicate. As this example shows, well-placed audience participation or call-and-response activities can bring the audience together and help your listeners feel like they are co-creating the moment.

To watch

In this speech, author and voice coach Caroline Goyder shares her advice on speaking with confidence.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=148

You can view the transcript for “The surprising secret to speaking with confidence | Caroline Goyder | TEDxBrixton” here (opens in new window).

What to watch for:

Note how Goyder uses onstage props to make a relatively predictable list of tips into a memorable performance. It’s a reminder that PowerPoint isn’t the only visual aid!

Try It

In this interactive activity, you’ll talk your friend Graciela through her anxiety about presenting in her public speaking class.

https://lumenlearning.h5p.com/content/1291127586927936038/embed

Fact Check: Power Posing



Some consider “Power Posing” to be an effective strategy for combating Communication Apprehension. Though the effectiveness of this strategy turned out to be questionable, it provides a fascinating case-study in how the social sciences work.

In 2012, psychologist Amy Cuddy gave a popular Ted Talk in which she described research she and her team had done about body language and CA. Cuddy and her team (Cuddy, Dana Carney, and Andy Yap) set up an experiment in which they measured hormonal changes brought about by two minutes in a “high power” pose (see the “Wonder Woman” on the right) or a “low power” pose (scrunched up, hands in one’s lap). In this experiment, the “high power” group saw an increase in dominant hormones (testosterone), a decrease in stress hormones (cortisol), and exhibited a higher tolerance for risk in games of chance. The “low power” group experience the opposite effect.[1]

These findings became a media sensation, and soon “power posing” was being reported on news programs and talk shows across the U.S. and the world.

However, subsequent experiments by different groups **failed to replicate** the results that Carney, Cuddy, and Yap had produced. One of the key principles in the sciences, including the social sciences, is the idea of **replicability**. If an effect is to be considered scientifically valid, it has to be replicated or reproduced under a variety of conditions. Several studies of the “power posing” effect were conducted, and none replicated the hormonal effects observed by the original paper.

What happened next can tell us a great deal about how the social sciences work.

In reassessing the methodology of the original study, Dana Carney decided that her original conclusions had been in error, and released a statement outlining why she no longer believed “that ‘power pose’ effects are real.”[2] For Carney, the methodological problems in the original experiment were significant enough to throw out all the conclusions she had made earlier. Cuddy, on the other hand, released a statement in which she defended what she called the “key finding” of the study: that “adopting expansive postures causes people to feel more powerful.”[3] Importantly, however, Cuddy also conceded that the physiological effects measured by the study (hormonal changes brought about by “power posing”) might have been erroneous.

> When I speak about this work now, I talk about new evidence, replications, and non-replications. I highlight which effects I believe to be strongest and most important, and those about which we don’t yet know enough. For example, while I am confident about the key power posing effect on feelings of power and the overall evidential value of the literature, I am agnostic about the effects of expansive posture on hormones.[4]

The important takeaway here is to see how the social sciences use experimental **replication** to test hypotheses, and how the results of these replication experiments can change the way the original findings are interpreted.

So does power posing work? Well, try it for yourself. Many of the follow-up studies agreed that people felt more powerful after adopting an expansive posture for a few minutes. And when it comes to CA, a little confidence can go a long way.

Further reading: This article in the New York Times Magazine uses the case of Amy Cuddy to talk about the broader replicability controversy in the social sciences.

Try It

https://assess.lumenlearning.com/pra...0-4e789d006ed6

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1. Carney, Dana R., Cuddy, Amy J.C., Yap, Andy J. "Power Posing: Brief Nonverbal Displays Affect Neuroendocrine Levels and Risk Tolerance". *Psychological Science,* vol. 21 no. 10, 2010, pp. 1363–1368. ↵
2. Carney, Dana. "My Position on 'Power Poses.'" n.d. http://faculty.haas.berkeley.edu/dana_carney/pdf_My%20position%20on%20power%20poses.pdf↵
3. Singal, Jesse, and Melissa Dahl. "Here Is Amy Cuddy's Response to Critiques of Her Power-Posing Research." *The Cut*, 30 Sept. 2016, http://www.thecut.com/2016/09/read-amy-cuddys-response-to-power-posing-critiques.html. ↵
4. Singal, Jesse, and Melissa Dahl. "Here Is Amy Cuddy's Response to Critiques of Her Power-Posing Research." *The Cut*, 30 Sept. 2016, http://www.thecut.com/2016/09/read-amy-cuddys-response-to-power-posing-critiques.html. ↵

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1.10: Introduction to Speaking to Advocate and Activate

George the Poet, a London-born spoken-word performer of Ugandan heritage, reminds us that “Everything you know is a story. An idea that you’ve accepted. Until you cross it out, and replace it with a better answer.”[1]

Public speech, whether in person, on social media, or in a podcast, is a chance to tell your story. This story, in turn, becomes part of your listeners’ stories. It might reinforce ideas they’ve accepted or contradict the stories they’ve told themselves. It may even provide answers to questions they’ve been asking themselves, or didn’t even know to ask.

By bringing new stories, ideas, and solutions to light, public speaking can be a powerful tool for advocacy and activism. Whenever you speak publicly, you are advocating for a certain position. In many cases, you are also trying to activate your audience—encouraging your listeners to change their thinking or behavior in some way, or rally around a common cause.

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1. George Mpanga (Producer). 01 Sep 2019 *Have You Heard George's Podcast?* [Audio Podcast], retrieved from https://www.bbc.co.uk/sounds/play/p07mk7cx↵

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1.11: Speaking as Civic Engagement

Learning Objectives

Outline public speaking as a form of advocacy or civic engagement.

The very foundation of public speaking is rooted in advocacy and civic engagement. Aristotle framed public speaking, or rhetoric as it was called at the time, as the art of persuasion and said the early study of it would lead a rhetorician to discover all means of persuasion within a given case. So important was rhetoric that it became a discipline of study necessary to take part in the civil society of Athenian Greece.

Today's form of civic engagement involves seeking out and creating opportunities to listen as well as to be heard, whether speaking at your local city counsel meeting, PTA, or even in front of Congress.



When we learn to speak up and speak out, we increase our **civic agency**, which can be defined as the capacity of members of a society "to work collaboratively across differences like partisan ideology, faith traditions, income, geography and ethnicity to address common challenges, solve problems and create common ground."[1] According to political theorist Danielle Allen, civic agency entails three core tasks:

> First is disinterested **deliberation** around a public problem. Here the model derives from Athenian citizens gathered in the assembly, the town halls of colonial New Hampshire, and public representatives behaving reasonably in the halls of a legislature. Second is **prophetic work** intended to shift a society's values; in the public opinion and communications literature, this is now called "frame shifting." Think of the rhetorical power of nineteenth-century abolitionist Harriet Beecher Stowe, of Martin Luther King, Jr., or of Occupy Wall Street activists with their rallying cry of "we are the 99 percent." Finally, there is transparently interested "**fair fighting**," where a given public actor adopts a cause and pursues it passionately. One might think of early women's rights activists such as Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joslyn Gage.[2]

Allen organizes the three elements of civic agency along a continuum of interest—the degree to which one is personally invested in or affected by a given issue. When I attend a meeting about improving traffic flow in my city, I may be doing so from a fairly *disinterested* standpoint. Regardless of my feelings about traffic, I don't have any greater or lesser personal stake in it than anyone else. However, if the issue under discussion is whether to knock down my apartment building to put in a new freeway, I might have a more *interested* view of the subject, and I might **advocate** a different solution, such as improved public transportation. This public advocacy is what Allen calls the civic task of "fair fighting": speaking up for a cause.

When we ask an audience to consider our ideas, take action, find solutions, or support a policy, we are **advocating**. Most importantly, advocacy demands that you identify what you hope to accomplish. Wanting change is where advocacy begins, but it requires that we identify the specific changes that we are advocating for. Otherwise, we cannot prescribe behavioral calls to

action.

Civic engagement demands that we move beyond our social circles to consider what an oppositional or undecided audience believes, feels, and values. A skilled public speaker then shapes arguments and uses examples and support that will resonate with that audience to deliver a powerful, well-executed, and meaningful speech.

To Watch

In May of 1969, Fred Rogers spoke before the US Subcommittee on Communication to advocate against cutting the PBS budget in half. Committee Chair Sen. John O. Pastore, who was initially adversarial and dismissive toward Rogers, responded to his speech by saying, "I think it's wonderful. Looks like you just earned the $20 million."

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "May 1, 1969: Fred Rogers testifies before the Senate Subcommittee on Communications" here (opens in new window).

What to watch for:

True to form, Mr. Rogers makes an emotional, sincere appeal for the importance of the kind of programming he wants to bring to children. Rogers uses simple language, but his argument is sophisticated and his description of the show is detailed and precise.

> I'm very much concerned, as I know you are, about what's being delivered to our children in this country. And I've worked in the field of child development for six years now, trying to understand the inner needs of children. We deal with such things as — as the inner drama of childhood. We don't have to bop somebody over the head to...make drama on the screen. We deal with such things as getting a haircut, or the feelings about brothers and sisters, and the kind of anger that arises in simple family situations. And we speak to it constructively.[3]

Note how Rogers uses the same techniques—and even the same gentle language—that he models in his show to win over a hostile Committee Chair. Think how different his argument would be if he defended the value of the show with bombastic rhetoric such as "How DARE you take away the children's hopes and dreams?!" The consistency between his language, argument, and tone signals Rogers's genuineness and authenticity.

Try It

https://assess.lumenlearning.com/pra...6-37c5756f42ef

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1. *Civic Agency*. American Association of State Colleges and Universities, http://www.aascu.org/programs/adp/civicagency/. ↩
2. Allen, Danielle. "What Is Education For?" *Boston Review*, 24 Oct. 2016, bostonreview.net/forum/danielle-allen-what-education. ↩
3. https://www.americanrhetoric.com/speeches/fredrogerssenatetestimonypbs.htm ↩

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1.12: Speaking for Change

Learning Objectives

Describe how public speaking can create change in a community.

Your Soapbox



A speaker addresses a crowd in 1908. Maybe he's standing on a soapbox....

Have you ever heard someone talk about "getting on their soapbox" (or telling someone else to "get off their soapbox"?) The term comes from the days when a speaker had to stand on something in order to be heard by a crowd. A wooden crate for shipping soap would have been a convenient platform for this. Hence, the "soapbox."

In the past, if you wanted to get on your soapbox and persuade a crowd about something, your influence was limited to the reach of your voice. The rise of radio and television provided access to a wider audience, but limited who could share their ideas using that platform. These days, however, we all have access to the biggest soapbox of all: the internet and social media allow us to share our ideas and opinions with the entire world.

Whether you're speaking to a few people, a local crowd, or the entire wired world, the principle of the soapbox still applies: if you want to make your voice heard, you have to stand out from the crowd. Here are some ways you can use your voice to create change in your community.

Action 1:Unify those who feel the same way. If your goal is to turn a moment into a movement, you need to use memorable, concise, and repeatable messaging to gather and motivate like-minded people.

Action 2: Develop **specific calls to action** for each type of audience. Change can seem overwhelming. Everyone can contribute, but not everyone has the same power to move the dial. If you only advocate for actions beyond what most of your audience can accomplish, they may feel more helpless than empowered. Create actionable steps for audiences that are attainable within their sphere of control. The average citizen can call their representatives, speak to neighbors, drum up support, help to register voters, and donate money. Business owners can change their policies, investment practices, and community outreach. Civil servants can set policy in line with the vision for community change. By thinking carefully about the levers available to various stakeholders, you're more likely to create the change you want.

> For example, Barack Obama and My Brother's Keeper Alliance have identified eight specific policies that each city and police force should adopt. They have also created specific behavioral steps for mayors, city councils, and police in asking them to pledge to review, report, engage, and reform the existing policies within their cities. Citizens are called upon to urge their mayors to take the pledge as well as provide them with the specific policies for which to advocate. In this scenario, everyone is able to participate and take action to be a part of change.[1]

Action 3: Research **who needs to hear your speech**. While social media allows your voice to be heard by more people than ever before, we tend to only include people in our social network that think and feel the same way that we do. Therefore, we find ourselves speaking into an echo chamber. Find out who might be impacted but unaware, who might be aware but apathetic, who might oppose you, and who might have the power to enact what you are advocating for.

Action 4: Put yourself **on the agenda**. Make appointments with decision makers and seek out opportunities to speak to each type of audience through committee hearings, union meetings, open forums, and town-hall meetings.

To Watch: Emma Gonzalez

After the horrific mass shooting at Marjory Stoneman Douglas High School in Parkland, Florida, a number of student-survivors felt called to advocate for stricter gun-control measures. Overnight, Parkland students like Emma Gonzalez went from high-school students to speakers and activists with a worldwide platform. In the clip below, Gonzales speaks at the March for Our Lives demonstration on March 24, 2018, in Washington, D.C.

Please note that this video contains an intense description of gun violence.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Emma Gonzalez's powerful March for Our Lives speech in full" here (opens in new window).

What to watch for:

This speech is famous not just for its powerful words, but for its heartbreaking silence. During the speech, Gonzalez stands silently for 6 minutes and 20 seconds, the time it took for a shooter to kill 17 people at her school.

To Watch: Greta Thunberg

Greta Thunberg (born January 3, 2003), is a Swedish environmental activist. In 2019, she came to the world's attention when she fiercely rebuked world leaders for their inaction on climate change.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Greta Thunberg Young Climate Activist at the Opening of the Climate Action Summit 2019" here (opens in new window).

What to watch for:

One of the actions described on this page is to "research who needs to hear your speech." From the beginning of her statement, Thunberg makes it clear that she knows who needs to hear her. "We'll be watching you," she says to the world leaders gathered in New York for the UN's Climate Action Summit. "You are failing us," she says, "but the young people are starting to understand your betrayal. The eyes of all future generations are upon you, and if you choose to fail us, I say, we will never forgive you." Her blunt words and righteous anger made headlines all over the world.

Try It

https://assess.lumenlearning.com/pra...b-9050cd925c57

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1. "Commit to Action: Addressing Police Use of Force Policies." *Obama Foundation*, http://www.obama.org/mayor-pledge/. ↩

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1.13: Introduction to Evolutions of Public Speaking

The following section is a whirlwind tour of some of the key moments and figures in the evolution of public speaking in various cultures throughout the world. It goes almost without saying that this topic is so vast that any survey would be hopelessly superficial, leaving out far more material than it can include.

The historical figures and events featured here were chosen to draw attention to the main point of this section: that public speaking isn't just a spontaneous act of communication, but rather always occurs within the context of certain guidelines and expectations. These guidelines are sometimes stated explicitly, or **codified**, as a set of instructions for speakers (like the one you're reading now), but they can also represent the general expectations of a particular audience in a particular time and place. Are you persuaded by speeches with lots of facts and figures or ones with vivid imagery? Do you prefer straight talk or complicated metaphors and figures of speech? Is it important that the speaker tells the truth or that they tell a good story? All these criteria are shaped by the culture and time period in which you live.

The purpose of this section isn't to offer a complete history of public speaking from prehistory to the present, but rather to encourage you to think about public speech in **historical and cultural context**.

Our current ideas about public speaking—the ideas you're learning about in this class—are the products of thousands of years of development and have their roots in cultures throughout the world. While some ideas stayed relatively stable across time and throughout the world, like the importance of honesty in public speech, others created productive tension that continues to this day.

The history of public speaking, like the current state of public speaking, is one of diversity, encounter, and exchange.

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1.14: Rhetoric in the Ancient World

Learning Objectives

Recognize the roots of modern rhetoric in ancient cultures.

Any history of public speaking will have a vanishing point, a point beyond which we can only guess and speculate. Since speaking is ephemeral (nonpermanent), our only knowledge about how ancient people spoke—and what they talked about—comes to us through written records and stories passed down orally from generation to generation. Scientists estimate that humans began using language between 100,000 and 50,000 years ago, whereas the earliest writing we know of appeared in Mesopotamia around 5500 years ago.[1] Our understanding of ancient oral culture is either filtered through countless retellings or reliant on the relatively recent invention of writing. From both sources, however, we can see that humans have been using language to inform, entertain, and persuade for many thousands of years.

In the material that follows, we are concerned primarily with the history of *rhetoric*, which we can think of most broadly as the art of speaking well. Where did we get our notion of how "good" speakers practice their art? As we will see, our modern understanding of rhetorical skill is the product of a long history of cultural encounter and exchange. The interwoven traditions that lead to our ideas about public speaking represent a wide range of practices and experiences, which have led to an even greater diversity of contemporary expectations around public speaking. Each of us has different criteria for the kind of speech that moves, informs, and persuades us. To a large extent, these criteria are influenced by the cultures and histories that make up our identities, as well as the cultural objects with which we choose to interact.

Ancient Mesopotamia

The ancient Sumerian collection of proverbs called *The Instructions of Šuruppag* is one of the oldest written texts we know of (c. 2600 BCE—c. 2500 BCE). Several of the proverbs offer advice about proper public speech. For instance:



Sumerian Cylinder Seal of King Ur-Nammu. The moon god is represented by the crescent.

- Don't speak fraudulently; in the end it will bind you like a trap.
- To speak arrogantly is like fire, an herb that makes the stomach sick.
- You should not boast in beer halls like a deceitful man.
- (When someone says) "Let me tell you" about something he (pretends to) know, and comes forward as a witness in a case he knows nothing about, it is an abomination to [the moon god].[2]

Even in the earliest known writing, then, we see advice about how to speak properly in public: don't lie, don't boast, and don't pretend to know things.

Ancient Egypt

We can learn something about the way public speaking was viewed in ancient Egypt from *sebayt* ("teaching") texts (ancestors of the text you're reading now!), which consist of proverbs and teachings about how one should behave. One of the oldest known

examples of this genre is the *Instructions of Kagemni*, which was composed during the Middle Kingdom of Egypt, sometime between 1929 BCE and 1895 BCE. The author of the *Instructions* describes the virtuous "silent man," who is modest, calm, and practices self-control. This type of person is contrasted with his polar opposite, the "heated man," in the later *Instruction of Amenemope*.[3][4]



Facsimile of a papyrus by an anonymous ancient Egyptian scribe c. 1900 BCE, showing the beginning of the *Instructions of Kagemni*.

Ancient Greece

In Ancient Greece, we find the most recognizable origins of rhetoric, including the word itself, which comes from the word *rhetor*, a speaker or teacher of public speaking. Among the most important Greek rhetors we find Aspasia of Miletus, Socrates, Plato, and Aristotle, who have come to be regarded as the foremother and forefathers of rhetoric.



The Debate Of Socrates And Aspasia, Nicolas-André Monsiau, c. 1800

Although little is known about her because she vanished from history circa 401 BCE, **Aspasia of Miletus** was perhaps the foremother of classical rhetoric as she is rumored to have taught rhetoric and home economics to Socrates. Her social position was that of a *hetaera*, or companion who was "more educated than respectable women, and [was] expected to accompany men on occasions where conversation with a woman was appreciated, but wives were not welcome" (Carlson 30). Her specialty was philosophy and politics and she became the only female member of an elite circle that included the most prominent teachers and speakers of the day. In that circle she made both friends and enemies as a result of her political savvy and public speaking ability.

Plato (429–347 BCE) wrote about rhetoric in the form of dialogues wherein the main character is his teacher **Socrates** (469–399 BCE). Through this form, the **dialectic** was born. While this term has been debated since its beginnings, Plato conceptualized it as a process of questioning and answering that would lead to the ultimate truth. Think for a moment about contemporary situations that use this method to advance knowledge. What about an in-class discussion wherein the professor questions the students about an interpretation or meaning of a text? Or the role that a therapist takes by asking a series of questions of a patient to help the patient understand their own thoughts, motives, and behavioral patterns? These are just two examples of the dialectic at work. While Plato contributed a great deal to classical rhetorical theory, he was also very critical of it. In the dialogue *Georgias*, for example, Plato argued that because rhetoric does not require a unique body of knowledge it is a false rather than true art.

While Plato condemned the art of rhetoric, his student **Aristotle** (384–322 BCE) believed in the possibility of rhetoric as a means of creating community. The dialectical, or give-and-take approach, allows people to share and test ideas with the goal of a more prosperous city-state. He defined rhetoric as the ability to see the available means of persuasion in each particular case.

Aristotle divided the "means of persuasion" into three parts, or three artistic proofs, necessary to persuade others: logical reason (**logos**), human character (**ethos**), and emotional appeal (**pathos**). These three approaches continue to shape the way we analyze persuasive strategies. We'll take a closer look at logos, ethos, and pathos in another module.

The Classical Period flourished for nearly a millennium in and around Greece as democracy gained prominence. Citizens learned public speaking from early teachers known as **Sophists**. Sophists were self-appointed professors of how to succeed in the civic life of the Greek states. Have you ever been called *sophisticated*? Maybe you learned from a sophist! (From the Greek word *sophistes* "a master of one's craft; a wise or prudent man, one clever in matters of daily life"; from *sophos* "skilled in a handicraft, cunning in one's craft; clever in matters of everyday life, shrewd; skilled in the sciences.")[5] In the word *sophistry*, which means a clever argument designed to deceive the listener, we still retain some of the Greeks' concern about the way rhetorical skill could be used for dishonest ends.

Ancient Rome

Two other key figures in classical rhetoric are **Cicero** (106–43 BCE) and **Quintillian** (c. 35–95). They deserve recognition for combining much of what was known from the Greeks and Romans into more complete theoretical systems. Many of the concepts to emerge from this time are still relevant today, although they may have been transformed in some way to reflect a more contemporary context. You may, for example, recognize them in the setting of a public speaking course.

One of Cicero's major contributions was the the formation of the "**five canons of rhetoric"**:

- invention
- arrangement
- style
- memory
- delivery

All these contributions should be easily recognizable as the stages of speech preparation. Chances are, the speeches you give in this class will be evaluated according to a version of the five canons!

Ancient China

The ancient roots of modern rhetoric reach well beyond the Mediterranean and the Middle East. The study of rhetoric had a long and vibrant history in ancient China. Xing Lu provides the meanings of key Chinese rhetorical terms as used in classical Chinese texts.

- Yan (言) speech, talks, and the use of language
- Ci (辞) modes of speech, types of discourse, eloquence, style
- Jian（谏） giving advice, persuasion
- Shui/shuo（说) persuasion/ explanation, idea, thought
- Ming（名) naming, symbol using, rationality, epistemology
- Bian（辩) distinction change, justice-eloquence, arguments, persuasion, debate, disputation, discussion [6]



Confucius, fresco from a Western Han tomb of Dongping County, Shandong province, China. Anonymous Chinese painter of the Western Han period, (202 BC – 9 AD)

Perhaps the most influential teachings in the development of ancient Chinese rhetoric were those of **Confucius** (Chinese: 孔夫子; pinyin: Kǒng Fūzǐ, 551–479 BCE), especially after Confucian ideas were adopted as the official ideology of the Han court (from 141 BCE onward). Like Plato, Confucius was worried about the way clever speech could conceal bad motives. For this reason, Confucius always emphasized that virtue is found in actions, rather than words (Ding, Huiling. "Confucius's Virtue-Centered Rhetoric: A Case Study of Mixed Research Methods in Comparative Rhetoric." *Rhetoric Review*, vol. 26, no. 2, 2007, pp. 142–159, 150. *JSTOR*, www.jstor.org/stable/20176771)

> In his discussion of the speech-action, or yan-xing relationship, Confucius stresses that actions play a more important role than words in persuasion. A gentleman "is quick in action yet cautious in speech" (1.14, 4.24, 12.3) and "always puts his ideas into action before speaking about it" (2.13). He should be sincere and faithful when speaking and "listens to what people say [and] observes what they do" before trusting them. (5.10) (Ding, p. 150)



Ban Zhao, as painted by Gai Qi, 1799

While most of the classical theorists were men, theorizing about traditionally male roles, Ban Zhao (c. 45 CE–115 CE, also spelled Pan Chao) provides historical insight into Eastern rhetoric and the role of women in rhetoric. A strong believer in the benefits of education, she was one of the first people to argue for the education of girls and women. Writing on the four qualifications of womanhood (virtue, words, bearing, and work), she said of womanly words, they "need be neither clever in debate nor keen in conversation," but women should "choose words with care; to avoid vulgar language; to speak at appropriate times; and to not weary others (with much conversation), [these] may be called the characteristics of womanly words" (Ban Zhao 417). Although our views of gender and gender roles are very different than those of Ban Zhao's time, it is revealing to see how she creates a space for women to speak and be heard within the constraints of her cultural context.

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1.15: Public Speaking, Medieval to Modern

Learning Objectives

Recognize the variety of approaches to rhetoric and oratory in different times and cultures.

As the Roman Empire fell and the historical period known as the Middle Ages (c. 400–1400) dominated, rhetoric fell from grace. It was no longer a valued and honored skill but instead was thought of as a pagan art. This view coincided with the Christian domination of the period, as "Christians believed that the rhetorical ideas formulated by the pagans of classical Greece and Rome should not be studied and that possession of Christian truth was accompanied by an automatic ability to communicate the truth effectively." [1]

Fortunately for us, the teachings of classical rhetoric were not lost forever: Even as the teachings of Aristotle and other classical rhetoricians were being expunged in Europe, they were finding new resonance in the Islamic world.

Rhetoric in the Middle East

Abu Nasr **Al-Farabi** (Persian: ابو نصر محمد بن محمد فارابی, c. 872–951) was a renowned, early Islamic philosopher and jurist who wrote in the fields of political philosophy, metaphysics, ethics, and logic. He was also a scientist, cosmologist, mathematician, and music scholar.

In Islamic philosophical tradition, he was often called "the Second Teacher," following Aristotle who was known as "the First Teacher."[2] He is credited with preserving the original Greek texts during the Middle Ages because of his commentaries and treatises, and influencing many prominent philosophers. Through his works, he became well-known in the West as well as the East. Al-Farabi had a great influence on **Maimonides**, the most important Jewish thinker of the middle ages.

Ibn Rushd (Full name in Arabic: أبو الوليد محمد ابن احمد ابن رشد, c. 1126–1198), often Latinized as **Averroës**, was a Muslim Andalusian polymath and jurist who wrote about many subjects, including philosophy, theology, medicine, astronomy, physics, psychology, mathematics, Islamic jurisprudence and law, and linguistics. Averroës is best known for his comprehensive commentaries on Aristotle, as well as his contributions to Islamic theology, including the argument laid out in Fasl al-Maqal ("The Decisive Treatise," c. 1178) that philosophical thought was not incompatible with Islam. Mark Schaub has argued that "Averroës and his fellow Islamic thinkers served as a kind of 'filter' through which Aristotelian discussions of logic, theology, and also rhetoric reached the West."[3]

In the Islamic world, the notion of rhetoric intersected with two concepts in Arabic: *fann al-khatāba*, or the art of oratory, and *ilm al-balāgha*, the study of eloquence.[4] The science of *al-balāgha* can further be broken down inline with the categories offered by Muhammad ibn 'Abd al-Rahman al-Qazwini (d. 1338):

- *'Ilm al-ma'ani* (the science of meanings [making your language appropriate to the audience and the situation])
- *'Ilm al-bayan* (the science of clarity [of language])
- *'Ilm al-badi'* (the science of ornamentation) (Halldén, p. 21)

Even if these words are unfamiliar to you, you'll certainly learn a lot about these three areas in the course of this public speaking class! Whether reflecting on how to get your meaning across to a specific audience, deciding how to express your ideas in the clearest way, or constructing elegant, compelling sentences with effective tropes and rhythms, modern understandings of effective speaking still carry echoes of its early history—whether in Greece, Rome, or the Middle East. Each of these cultures, in turn, was influenced by the teachings of earlier civilizations in the region, such as Sumeria or ancient Egypt.

The *Jeli* or *Griot* Tradition in the Mali Empire



Pair of Balafon Players, 18th–early 19th century, Dogon peoples. “This work may… refer to a series of events related in the epic narratives surrounding the formation of the Mali empire (ca. 1230)… According to these oral histories, a balafon player had a central role in the defeat of the Soso kingdom and its invincible ruler Soumaworo. In a ruse, Mali’s ruler Sundiata Keita sent his sister Sologon and the court musician Bala Fasséké Kouyaté to Soso as spies to discover the source of Soumaworo’s power. Through Sologon’s beauty and Kouyaté’s masterful balafon playing, they learned Soumaworo’s secret and Keita defeated him on the battlefield.” Source: The Met Museum

The Mali Empire (Manding: *Nyeni* or *Niani*; also historically referred to as the *Manden Kurufaba*, sometimes shortened to *Manden*) was an empire in West Africa from around c. 1235 to 1670. The empire was founded by Sundiata Keita, whose exploits remain celebrated in Mali today. In the *Epic of Sundiata,* Sundiata Keita has a trusted advisor named Balla Fasséké. Fasséké has an important role in Sundiata Keita’s royal court: he is a *griot*. In Mandé society, the ***jeli***, or ***griot***, was an historian, advisor, arbitrator, praise singer, and storyteller. They essentially served as history books, preserving ancient stories and traditions through song. Their tradition was passed down through generations. The name *jeli*means “blood” in Manika language. They were believed to have deep connections to spiritual, social, or political powers. In his account of a visit to the Mali royal court in c. 1352, Abdalla Ibn Battuta describes the performance of the *griots*:

> It was mentioned to me that their poetry is a kind of preaching. In it they tell the sultan that this *banbi* [throne] on which he is, such and such of the kings of Mali sat on it, and such and such were the good deeds of one, such and such another’s. “So do good, that good will be recounted after you.”[5]



Mandinka *Griot* Al-Haji Papa Bunka Susso performing songs from the oral tradition of the Gambia on the kora.

From this story, we see an important function of the *griot*: to speak truth to power as a representative of the will of the people.[6][7]

The *griot* tradition has continued, expanded, and evolved over the centuries and remains a thriving profession in West Africa and in the African diaspora more generally.

Public Speaking in the Aztec Empire

In his 12-volume *General History of the Things of New Spain*, written between c. 1540 and 1585, the Franciscan missionary Bernardino de Sahagún reports that amongst the Aztecs, "learned, virtuous, and enterprising rhetoricians were held in high esteem" [8]

What Sahagún calls "rhetoric," the Aztecs themselves referred to as *huehuetlahtolli*, a Nahuatl word formed by combining *huehue*, "old man" or "men of old" and *tlahtolli*, "word, oration, or language." [9]*Huehuetlahtolli* were spoken in a variety of contexts, from the royal court to the individual household. In fact, an important category of speeches in Aztec culture was that of lectures given to children by parents [10] In one parental speech, a father tells his son to be modest and moderate in all things and "to speak very slowly, very deliberately; thou art not to speak hurriedly, not to pant, nor to squeak, lest it be said of thee that thou art a groaner, a growler, a squeaker. ... And thou art to improve, to soften thy words, thy voice."[11]

The Aztec rhetorical tradition was highly developed and complex, and children learned public speaking in special schools. (Hopefully, your experience of public speaking isn't like the teaching strategy reported by Sahagún: "If [a student] spoke not well, if one greeted others not well, then they drew blood from him [with maguey spines]" (4:64–65)). According to Dibble (1974), "the Aztecs conceived of their orations and prayers as the stringing of a strand of beads and the *huehuetlahtolli* is just that—a series of metaphors one after another."[12]

Renaissance and Enlightenment Europe (1400-1800 CE)

Powered by a new intellectual movement during the Renaissance period, secular institutions and governments started to compete with the Church for personal allegiances. As more people felt comfortable challenging the Church's approach to education, reinvigorated attention to classical learning, and fresh opportunities for scholarly education reemerged.



Christine de Pisan giving a lecture (1413)

Christine de Pisan (1365–1429) has been praised as "Europe's first professional woman writer," writing 41 pieces over a 30-year period.[13] Her most famous work, *The Treasure of the Cities of Ladies*, provided instruction to women on how they could achieve their potential and create for themselves lives rich in meaning and importance. According to Redfern, while "she neither calls herself a rhetorician nor calls *The Treasure* a rhetoric, her instruction has the potential to empower women's speech acts in both public and private matters. Her most important lesson is that women's success depends on their ability to manage and mediate by speaking and writing effectively"[14]

Francis Bacon (1561–1626), a contemporary of Shakespeare, believed that the journey to truth was paramount to the study and performance of communication. Bacon was an English philosopher who was well known for being the father of empiricism, the theory that all knowledge is tied to the senses. Empiricism is a fundamental part of the scientific method that all hypotheses and theories must be tested against observations of the natural world rather than resting solely on tradition, intuition, or revelation. Elsewhere in this course, you'll learn about argument and evidence; the insistence that arguments are built on evidence in the Western academic tradition owes largely to Empiricism and scientific method. Scientific method and rationality were particularly emphasized during the European intellectual movement known as the **Enlightenment**, from around 1600–1800.

Indigenous Storytelling in North America

Every year, highly trained speakers spend up to eight days reciting the Great Law of the Iroquois Confederacy entirely from memory. The speakers have learned the law from older mentors who guide and correct their narration, and use wampum beads to track the order of the recitation. This process of oral transmission has been in place for over 1,000 years.[15]

In all the cultures indigenous to North America, oratory and storytelling have long been used for instruction, entertainment, and the transmission of cultural memory.[16] These oral traditions are as diverse as the populations who have been living on the continent since prehistoric times, from the Seminole and Choctaw in the Southeast to the Chinook and Tlingit in the Northwest.

Although it is impossible to generalize about cultures as varied as these, some experts have identified common patterns amongst some North American indigenous oral traditions, especially as a pointed contrast to European ways of thinking and speaking. Vine Deloria Jr., an author, theologian, historian, activist, and member of the Standing Rock Sioux, described what he saw as a key difference between Western scientific knowledge and the knowledge systems of the Western Sioux:

> If the Western Sioux obtained their knowledge by accepting everything they experienced as grist for the mill, Western science has drawn its conclusions by excluding the kinds of data that the Western Sioux cherished. Western science holds that ideas, concepts, and experiences must be clearly stated, and be capable of replication in an experimental setting by an objective observer. Any bit of data or body of knowledge that does not meet this standard is suspect or rejected out of hand.[17]
>
> Indian knowledge is designed to make statements that adequately describe the experience or phenomenon. That is to say, they include everything that is known about the experience even if no firm conclusions are reached. There are many instances in the oral traditions of the tribe in which, after reviewing everything that is known about a certain thing, the storyteller simply states that what he has said was passed down to him by elders or that he marveled at the phenomenon and was unable to explain it further. It is permissible within the Indian context to admit that something mysterious remains after all is said and done.[18]

In these passages, Deloria draws a contrast between Western analytic or scientific method, which looks for contradictions or discrepancies in a body of information and rejects it if it is inconsistent, and "Indian knowledge" (more specifically, that of the Western Sioux), which attempts to describe the entirety of an experience, even if parts of that experience are difficult to explain or contradict each other. Deloria's point here serves as a reminder that the modes of argumentation we'll learn in this class—which fall squarely within the Western analytic tradition—are not not "correct" or natural, but are the products of a specific historical development.

Storytelling continues to be an important part of contemporary American Indian life, whether passing along knowledge from one generation to the next, entertaining crowds with sketch comedy[19], or promoting wellness. [20]

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1.16: Public Speaking and Social Movements in the United States 1730–1900

Learning Objectives

Explain how social movements in the U.S. have used public speaking to advance their causes.

One of the most powerful uses of public speech is to bring people together around a common cause. Throughout the history of the United States, leaders, preachers, activists, and politicians have used the spoken word to inspire and motivate, challenging their listeners to imagine a better, holier, or more just world.

The following case studies represent only a small sample of the social movements we could consider. These were chosen largely to highlight the speaking traditions that have had the most influence on the way contemporary speakers approach their craft.

Great Awakenings: The Evangelical Movements in the 18th and 19th centuries

Within the development of an American public speaking tradition, the role of evangelical preaching, especially traveling revivalist preachers, cannot be overstated. The **Great Awakening** is the name given to a series of Christian revivals that began in England and the North American colonies in the 1730s and continued into the mid-1800s. Building on the foundations of older traditions—Puritanism, pietism, and Presbyterianism—major leaders of the revival such as **George Whitefield**, **John Wesley**, and **Jonathan Edwards** articulated a theology of revival and salvation that transcended denominational boundaries and helped forge a common evangelical identity.

Revivalist preachers were known for their fiery rhetoric and emotional delivery. Services became more emotional and some people had visions and mystical experiences. The passionate style of delivery favored by evangelical preachers had a strong influence on the American oratory tradition and has echoes to this day.

The worship style of the revivals appealed to many Africans, and African leaders started to emerge from the revivals soon after they converted in substantial numbers. These figures paved the way for the establishment of the first black congregations and churches in the American colonies.[1] Before the American Revolution, the first black Baptist churches were founded in the South in Virginia, South Carolina, and Georgia; two black Baptist churches were founded in Petersburg, Virginia.

Early black preachers combined the powerful rhetoric of revivalist preaching with a variety of traditions specific to the African diaspora—perhaps most influentially, a call-and-response pattern that was a continuation of earlier African oral traditions. In the call-and-response style, the preacher speaks and the congregation responds with support and affirmation.[2]



The Ordination of Bishop Francis Asbury by Bishop Thomas Coke (1784). Thomas Coke Ruckle, painter; A. Gilchrist Campbell, engraver, 1882. If you click to enlarge the image, you can see Harry Hosier in the upper left.

Harry Hosier, an illiterate freedman who drove the preacher Francis Asbury on his circuits, was able to memorize large passages of the Bible verbatim and became a crossover success, as popular among white audiences as the black ones Asbury had originally intended for him to minister to.[3] His sermon at Thomas Chapel in Chapeltown, Delaware, in 1784, was the first to be delivered by a black preacher directly to a white congregation.[4]

Despite being called the "greatest orator in America" by Benjamin Rush[5] and one of the best in the world by Bishop Thomas Coke,[6] Hosier was repeatedly passed over for ordination and permitted no vote during his attendance at the Christmas Conference that formally established American Methodism. Richard Allen, the other black attendee, was ordained by the Methodists in 1799, but his congregation of free African Americans in Philadelphia left the church there because of its discrimination. They founded the African Methodist Episcopal Church (AME) in Philadelphia. After first submitting to oversight by the established Methodist bishops, several AME congregations finally left to form the first independent African-American denomination in the United States in 1816.

Abolitionism

The historian James M. McPherson defines an abolitionist "as one who before the Civil War had agitated for the immediate, unconditional, and total abolition of slavery in the United States".[7] He does not include antislavery activists such as Abraham Lincoln or the Republican Party, which called for the gradual ending of slavery. Throughout the period leading up to the Civil War, the cause of abolition was advanced through pamphlets, books, and—especially—traveling speakers. One of the most powerful of these speakers was **Frederick Douglass** (1818–1895), who had escaped slavery in Maryland and became a leader of the abolitionist movement in the Northeast. On July 5, 1852, Douglass gave a speech to the ladies of the Rochester Anti-Slavery Sewing Society. This speech, which is often called "What to the Slave Is the Fourth of July?", is often cited as the "greatest anti-slavery oration ever given."[8] In the speech, Douglass calls out the hypocrisy of the nation's egalitarian rhetoric:

> What, to the American slave, is your 4th of July? I answer; a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciation of tyrants, brass fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are, to Him, mere bombast, fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation on the earth guilty of practices more shocking and bloody than are the people of the United States, at this very hour.

To watch

In this clip, Danny Glover reads Frederick Douglass's "What to the Slave Is the Fourth of July?" Glover is introduced by the historian Howard Zinn.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Danny Glover Reads Fredrick Douglass" here (opens in new window).

Text of the entire speech

What to watch for:

In his speech, Douglass walks a fine line between rational argument and emotional appeal. In one remarkable passage, he claims to describe what he is *not* doing, while actually availing himself of the dramatic rhetoric he insists is out of his reach.

> At a time like this, scorching irony, not convincing argument, is needed. O! had I the ability, and could reach the nation's ear, I would, to-day, pour out a fiery stream of biting ridicule, blasting reproach, withering sarcasm, and stern rebuke. For it is not light that is needed, but fire; it is not the gentle shower, but thunder. We need the storm, the whirlwind, and the earthquake. The feeling of the nation must be quickened; the conscience of the nation must be roused; the propriety of the nation must be startled; the hypocrisy of the nation must be exposed; and its crimes against God and man must be proclaimed and denounced.

Women's Suffrage: 1848–1920

In the United States and Europe, women organized and rallied for suffrage, or the right to vote.

At the 1851 Women's Rights Convention in Akron, Ohio, an older Black woman named **Sojourner Truth** asked, "May I say a few words?" The speech that followed was the most powerful at the convention and has become one of the most famous speeches of all time. Unfortunately, we do not have a verbatim account of the actual words that Truth spoke that day. You may have heard of this speech as the "Ain't I a Woman?" speech because these words appeared in the version written down by the abolitionist Frances Gage in the National Anti-Slavery Standard on May 2, 1863. However, the Southern dialect reported by Gage twelve years after hearing the speech—including the line "...and ain't I a woman?"—would probably not have been used by Truth, who grew up speaking Dutch and learned English as a child. (You can compare two reports of the speech here). Despite these uncertainties, the spirit of Sojourner Truth's speech continues to move and inspire audiences to this day.

To Watch

At a 2006 event with historian Howard Zinn, poet and novelist Alice Walker reads a version of Sojourner Truth's speech from the 1851 Women's Rights Convention.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Alice Walker reads Sojourner Truth" here (opens in new window).

What to watch for:

Walker's performance of the speech illuminates the wit, passion, and humor of Truth's words. By emphasizing or inflecting certain words, Walker brings out both the heartbreaking realities and biting (but humorous) sarcasm of Truth's contribution. Note how the crowd reacts to these two contrasting emotions.

Susan B. Anthony was an American social reformer and women's rights activist who played a pivotal role in the women's suffrage movement. On election day, 1872, Anthony and fourteen other women from her ward convinced the election inspectors to allow them to cast ballots. Anthony was arrested on November 18, 1872, by a U.S. Deputy Marshal and charged with illegally voting. Anthony's trial generated a national controversy and became a major step in the transition of the broader women's rights movement into the women's suffrage movement. Just before her trial, Anthony gave a speech entitled "Is it a Crime for a U.S. Citizen to Vote?" At one point in her speech, Anthony talked about taxation and representation. Note how she used specific, individual, relatable examples. This rhetorical strategy is still used widely by activists and politicians to connect abstract ideas to real human stories.

> I would that the women of this republic, at once, resolve, never again to submit of taxation, until their right to vote be recognized.
>
> Miss Sarah E. Wall, of Worcester, Mass., twenty years ago, took this position. For several years, the officers of the law distrained her property, and sold it to meet the necessary amount; still she persisted, and would not yield an iota, though every foot of her lands should be struck off under the hammer. And now, for several years, the assessor has left her name off the tax list, and the collector passed her by without a call.
>
> Mrs. J. S. Weeden, of Viroqua, Wis., for the past six years, has refused to pay her taxes, though the annual assessment is $75.
>
> Mrs. Ellen Van Valkenburg, of Santa Cruz, Cal., who sued the County Clerk for refusing to register her name, declares she will never pay another dollar of tax until allowed to vote; and all over the country, women property holders are waking up to the injustice of taxation without representation, and ere long will refuse, en masse, to submit to the imposition.
>
> There is no she, or her, or hers, in the tax laws. [9]

To Watch

Emmeline Pankhurst was a British political activist. She is best remembered for organizing the UK suffragette movement and helping women win the right to vote. In 1913, Pankhurst visited Hartford, Connecticut, to raise money for her cause. In the famous speech she gave there, she compared the women's suffrage movement to the American War of Independence. The following recreation of parts of the speech gives a sense of the way she frames the issue as a matter of life and death.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Emmeline Pankhurst Hartford Speech November 1913 | Suffragettes | 4 minute history" here (opens in new window).

What to watch for:

Note how Pankhurst tailors her speech to the audience, talking about the "men of Hartford" and the American revolution, instead of just speaking to the situation in England.

The struggle for women's rights did not end with the 1920 ratification of the Nineteenth Amendment, which ensured women the right to vote. The feminist movement was active throughout the 20th century, and continues to be an engine of social change.

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1.17: Public Speaking and Social Movements in the United States 1900–2020

Learning Objectives

Explain how social movements in the U.S. have used public speaking to advance their causes.

The Labor Movement: 1900–

Whether urging workers to join together in unions, arguing for legislation to protect workers' rights and safety, or persuading fellow citizens to support strikes, pickets, or boycotts, the U.S. labor movement has always relied on speeches to build and sustain its cause.



A photograph of Mother Jones, taken between 1910 and 1915.

Mary G. Harris Jones (1837–1930), known as **Mother Jones**, was an Irish-born American schoolteacher and dressmaker who became a prominent union organizer and activist. In 1902, she was called "the most dangerous woman in America" for her success in organizing mine workers and their families against the mine owners.[1] Jones was known for her salty language and fiery rhetoric. In 1912, she spoke on the steps of the Capitol in Charleston, West Virginia, in support of striking miners.

> I have been in jail more than once, and I expect to go again. If you are too cowardly to fight, I will fight. You ought to be ashamed of yourselves, actually to the Lord you ought, just to see one old woman who is not afraid of all the blood-hounds. How scared those villains are when one woman eighty years old, with her head gray, can come in and scare hell out of the whole bunch. (Laughter.) . . .
>
> Now, my boys, you are mine, we have fought together, we have hungered together, we have marched together, but I can see victory in the heavens for you. I can see the hand above you guiding and inspiring you to move onward and upward. No white flag–we cannot raise it, we must not raise it. We must redeem the world. [2]

To listen: Samuel Gompers

We can get a sense of the rhetoric used by early labor leaders in a 1918 speech by Samuel Gompers, president of the American Federation of Labor, which was recorded at the time on vinyl. In “Labor’s service to freedom,” Gompers compares the role of workers with that of soldiers, reminding listeners that the contribution of labor to the war effort should not be overlooked.

> In addition to the fundamental principles at issue, labour has a further interest in the war. This war is a people’s war, labor’s war. The final outcome will be determined in the factories, the mills, the shops, the mines, the farms, the industries and the transportation agencies of the various countries. The workers have a part in this war equal with the soldiers and sailors on the ships and in the trenches. America’s workers understand the gravity of the situation and the responsibility that devolves upon them. They are loyal to the republic. They have done and are doing their part.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this Audio online

[reveal-answer q=”954613″]Transcript of Gompers’s Speech[/reveal-answer]
[hidden-answer a=”954613″]

Fellow countrymen, our republic, our people, are at war. Whatever individuals may have thought upon the European situation before the Congress of the United States declared war against the Imperial German and Austrian governments, that must now be laid aside. War means victory for our cause or danger to the very existence of our nation.

The World War in which we are engaged in is on such a tremendous scale that we must readjust practically the whole nation’s social and economic structure from a peace to a war basis. It devolves upon liberty-loving citizens, and particularly the workers of this country, to see to it that the spirit and the methods of democracy are maintained within our own country while we are engaged in a war to establish them in international relations. The fighting and the concrete issues of the war are so removed from our country that not all of our citizens have a full understanding of the principles of autocratic force which the Central Powers desire to substitute for the real principles of freedom.

In addition to the fundamental principles at issue, labor has a further interest in the war. This war is a people’s war — labor’s war. The final outcome will be determined in the factories, the mills, the shops, the mines, the farms, the industries, and the transportation agencies of the various countries. That group of countries which can most successfully organize its agencies of production and transportation, and which can furnish the most adequate and effective agencies with which to conduct the war, will win.

The workers have a part in this war equal with the soldiers and sailors on the ships and in the trenches. America’s workers understand the gravity of the situation and the responsibility that devolves upon them. They are loyal to the republic. They have done and are doing their part.

There was struggle for freedom and for a better life — gives them a keen appreciation of the opportunities and privileges of free, the free government has given them. They are demonstrating their appreciation and loyalty by war work, by loaning their savings, and by the supreme sacrifice. Labor will do its part in every demand the war makes. Our republic, the freedom of the world, progress, and civilization hang in the balance. We dare not fail. We will win.

[/hidden-answer]

One of the most important leaders in American labor was **César Estrada Chávez**, who co-founded the National Farm Workers Association (NFWA), which later merged to become the United Farm Workers (UFW) labor union. Chávez was an active labor organizer for over 40 years, using his words to activate and unite Latino farmworkers—a crucial but disenfranchised sector of the labor force—as well as to organize several successful consumer boycotts of specific agricultural products—most famously, California grapes.

To Watch: The Words of César Chávez

In the following clip, actors read excerpts from Chávez's 1986 speech "The Wrath of Grapes," which drew attention to the way pesticides poisoned farm workers and urged U.S. consumers to boycott California grapes.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=164

You can view the transcript for "Speeches of Freedom: Cesar Chavez (1986)" here (opens in new window).

PDF of the speech

What to watch for:

Note how Chávez sets up the problem as if he were appealing to a jury:

> I am speaking to you about our Wrath of Grapes Boycott. Because I believe our greatest court, the court of last resort, is the American people. And I believe that once you have taken a few moments to hear this message you will concur in this verdict along with a million other North Americans who are already committed to the largest grape boycott in history.

By framing the issue as if it were a court trial, Chávez plants the idea that the grape companies are committing a crime. He then makes it clear that the victims of this crime are not just the farm workers, but all Americans—indeed, all humans:

> The worth of humans is involved here. I see us as one family. We cannot turn our backs on each other and our future. We farm workers are closest to food production. We were the first to recognize the serious health hazards of agriculture pesticides to both consumers and ourselves.

This speech is an excellent example of tailoring a speech to an audience. When speaking to the farmworkers, Chávez would talk more specifically about their conditions and challenges. Here, he creates a universal, principled argument by invoking the legal system, then anticipates the defensive reaction of an audience who may feel distant from migrant or immigrant farm workers. If the listener isn't convinced by the ethical argument that the worth of humans is involved, they should pay attention for self-serving reasons: the health hazards of pesticides are coming for them, too.

Civil Rights

The Civil Rights Movement (1955–1968) refers to the social movements led by African Americans in the United States aimed

at exposing rampant (and often legalized) racial discrimination and achieving equal rights and liberation for African Americans. The emergence of the Black Power Movement, which lasted roughly from 1966 to 1975, enlarged the aims of the Civil Rights Movement to include racial dignity, economic and political self-sufficiency, and freedom from oppression by white Americans.

To Watch: Fannie Lou Hamer

In 1964, members of the Mississippi Freedom Democratic Party (MFDP) traveled to the Democratic National Convention to unseat Mississippi's all-white official delegation (which had been elected through the exclusion of Black voters from the primaries). One of the most powerful testimonies was given by a field organizer of the Student Nonviolent Coordinating Committee (SNCC), Fannie Lou Hamer. As this clip explains, President Johnson was so nervous about Hamer's testimony that he staged an impromptu press conference to interrupt coverage of her speech on TV.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=164

You can view the transcript for "Fannie Lou Hamer's Powerful Testimony | Freedom Summer" here (opens in new window).

What to watch for:

Hamer's unvarnished account of her brutal mistreatment at the hands of the police is a remarkable example of speaking truth to power. As so often happens, those in power—President Johnson and the leadership of the Democratic National Committee—were not ready to hear this message.

Click here to listen to the full speech (audio) and read more of the backstory

The March on Washington



Martin Luther King, Jr. delivering his “I Have a Dream” speech during the March on Washington for Jobs and Freedom, 1963

Perhaps the most famous of the civil rights-era demonstrations was the March on Washington for Jobs and Freedom, held in August 1963, on the 100th anniversary of Abraham Lincoln’s Emancipation Proclamation. Its purpose was to pressure President Kennedy to act on his promises regarding civil rights. The date was also the eighth anniversary of the brutal racist murder of 14-year-old Emmett Till in Money, Mississippi. As the enormous crowd gathered outside the Lincoln Memorial and spilled across the National Mall, Martin Luther King, Jr. delivered his most famous speech.

In “I Have a Dream,” King called for an end to racial injustice in the United States and envisioned a harmonious, integrated society. The speech marked a high point of the civil rights movement and brought the message of the movement to a wider audience. However, it did not prevent white terrorism or dismantle white supremacy, nor did it permanently sustain the tactics of nonviolent civil disobedience.

#MeToo



Tarana Burke, civil rights activist and creator of the #MeToo movement

The Me Too (or #MeToo) movement is a movement against sexual abuse and sexual harassment where people publicize allegations of sex crimes committed by powerful and/or prominent men. The phrase “Me Too” was initially used in this context on

social media in 2006, on MySpace, by sexual harassment survivor and activist Tarana Burke.

Similar to other social justice and empowerment movements based upon breaking silence, the purpose of "Me Too," as initially voiced by Burke as well as those who later adopted the tactic, is to empower women through empathy and solidarity through strength in numbers, especially young and vulnerable women, by visibly demonstrating how many women have survived sexual assault and harassment, especially in the workplace.

To watch: Oprah Winfrey

Although it had its origins in grassroots activism, the message of the #MeToo movement was amplified by the voices of many celebrities and politicians. One of the most famous public statements of the movement was made by Oprah Winfrey in her acceptance speech for the Cecile B. DeMille Award at the 2018 Golden Globes.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Oprah Winfrey's Golden Globes speech, annotated" here (opens in new window).

What to watch for:

A great speaker choses the right message for the moment, and Winfrey certainly did so at the 2018 Golden Globes. The entertainment world had been roiled by the sexual assault charges filed against the powerful producer Harvey Weinstein, and issues of sexual misconduct and gender inequality were front of mind for the audience at the awards ceremony. In her speech, Winfrey does a remarkable job of connecting the historical significance of her award with the battle for justice being waged under the sign of #MeToo.

Black Lives Matter

Black Lives Matter (BLM) is a decentralized political and social movement advocating for non-violent civil disobedience in protest against incidents of police brutality and all racially motivated violence against black people.

In July 2013, the movement began with the use of the hashtag #BlackLivesMatter on social media after the acquittal of George Zimmerman in the shooting death of African-American teen Trayvon Martin 17 months earlier in February 2012. The movement became nationally recognized for street demonstrations following the 2014 deaths of two African Americans, that of Michael Brown—resulting in protests and unrest in Ferguson, Missouri, a city near St. Louis—and Eric Garner in New York City. Since the Ferguson protests, participants in the movement have demonstrated against the deaths of numerous other African Americans by police actions or while in police custody. The originators of the hashtag and call to action, Alicia Garza, Patrisse Cullors, and Opal Tometi, expanded their project into a national network of over 30 local chapters between 2014 and 2016.

To watch: Lebron James

In his comments during a press conference, basketball legend Lebron James talked about Black Lives Matter.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Lebron James: 'Black Lives Matter... when you're black it's not a movement, it's a lifestyle.'" here (opens in new window).

What to watch for:

James's statement in this video is a great example of effective impromptu speaking. His comments sound off-the-cuff, but his argument is skillful and precise. He begins by saying, "when you're black, [Black Lives Matter] isn't a movement, it's a lifestyle." He then lays out an account of the various ways racism and racial profiling impact the African American community,

but also talks about the strength and resilience of black Americans. At the end of his statement, he brings the argument full circle with the double meaning of the word *movement*: “It’s not a movement. I don’t like the word movement. Because unfortunately in American society, there ain’t been no damn movement for us.”

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1.18: Technologies of Public Communication

Learning Objectives

Identify how new technologies change the context of public communication.

The Medium Is the Message

In 1964, Canadian communication theorist Marshall McLuhan coined the phrase "the medium is the message." *Medium*, in this case, is the singular of a word we're used to seeing in the plural: *media*. What he meant was that we tend to focus on the content of the message (the words being said or the images shown), but we really need to look at the *medium*, or the channel through which the communication is taking place. According to this line of thinking, the television is more important for the way it makes us see the world than for any given program it might carry.

Media Ideologies

In the introduction to her book *The Breakup 2.0: Disconnecting over New Media*, Iliana Gershon discusses what she calls "media ideologies"—a concept which is essentially a more modern reframing of McLuhan's idea of the medium and the message:

> People's ideas about the medium shape the ways that medium will deliver a message. No matter what is actually said, the medium becomes part of what is being communicated. Sometimes the medium is in synch with the message, and sometimes it is so out of synch with the message that the message is undercut. . . . That is to say, what people think about the media they use will shape the way they use media.[1]

As Gershon discovered, one of the quickest ways to reveal our often invisible media ideologies is to ask the question, "is it acceptable to break up with someone via text message?"

As you think about the history of media since the 15th century, consider the ways in which media ideologies evolved alongside an ever-growing assortment of options for sending and receiving messages.



Recreated Gutenberg press at the International Printing Museum, Carson, California. Johannes Gutenberg invented (or perfected) the printing press around 1440.

c. 1440–now: The Printing Press

The **printing press** made written materials much easier to copy and reproduce rapidly. This made text readily available to the masses through newspapers, books, and pamphlets, which sparked a rise in literacy rates and forever changed the ways people learned and communicated.

Despite the increasing availability of print media, public oratory remained an important source of news, information, secular and religious teaching, and political persuasion in Europe and America.



The Fireside Chat, bronze sculpture by George Segal at the Franklin Delano Roosevelt Memorial, Washington, DC.

1900–1944: The Radio

This period brought many changes to the political landscape, with new technologies beginning to significantly alter the communication of political messages. On June 14, 1922, **Warren G. Harding** became the first president to be heard on the radio.[2] The medium of the radio was put to extremely effective use by President **Franklin D. Roosevelt**, whose **Fireside Chats** between 1933 and 1944 allowed the President to speak directly to Americans about topics of national interest, from economic recovery to the rise of fascism in Europe.

To Listen: FDR

In this Fireside Chat from April 14, 1938, Roosevelt spoke to the nation about unemployment and economic recovery. Listen to the first minute or two of the broadcast, and think about the way the medium of the radio allows the President to speak directly to the individual listener.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=166

You can view the transcript for the first two minutes of "1938, April 14 – FDR – Fireside Chat #12 – On Economic Conditions – open captioned" here (opens in new window).

What to watch for:

Notice how Roosevelt addresses the listener directly, starting with the first line: "My friends. . . ." He also acknowledges that the listener may be busy in the week leading up to Easter (note the tacit assumption there about the religion of the audience), but insists that "what I want to say to you, the people of the country, is of such immediate need and relates so closely to the lives of human beings and the prevention of human suffering that I have felt that there should be no delay."

When you think about our focus on politics, much of our assessment of political communication came from the work of scholars in the early 20th century. They focused on propaganda analysis, political themes in public communication (magazines, textbooks, etc.), and public opinion research that explored the opinions of society at large on major political and social issues. If you follow politics, you're obviously familiar with political polls that try to determine people's beliefs and political values. Political polling is influenced by the early works of **Walter Lippman** who is considered the father of public opinion analysis. Similarly, **Harold Lasswell**'s pioneering work on propaganda set the foundation for studying how mass communication influences the social conscious of large groups of people.

1945–2000: The Television



In 1960, John F. Kennedy and Richard Nixon faced off in the first televised presidential debate.

After World War II, an improved form of black-and-white TV broadcasting became popular in the United States and Britain, and television sets became commonplace in homes, businesses, and institutions. During the 1950s, television was the primary medium for influencing public opinion.[3] The 1960 debate between John F. Kennedy and Richard Nixon made it clear that television would transform persuasion politics in the U.S. Chris Matthews describes this debate, the first that had ever been televised:

> [More] than either contestant's words, it was their images, projected on millions of black-and-white Admiral and General Electric televisions, that affected the American judgment. Each time Kennedy spoke, Nixon's eyes darted toward him in an uncomfortable mix of fear and curiosity. . . . When Nixon was on, Kennedy sat, sometimes professorially raking notes, at other moments wearing a sardonic expression as he concentrated on his rival's answers. Sargent Shriver would note that it was his brother-in-law's facial language, more than anything he said, that decided the results of the Great Debate. By raising an eyebrow at Nixon, he had shown he had the confidence to lead the country.[4]

Tellingly, while radio listeners felt that Nixon won the debate, television viewers overwhelmingly thought Kennedy did.[5]

To Watch: Ronald Reagan

One of the masters of television was President Ronald Reagan. In the following excerpt from his famous 1987 speech in Berlin, he challenges Soviet premier Mikhail Gorbachev to "tear down this wall."

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Ronald Reagan's June 12, 1987 West Berlin Speech Excerpts | TIME" here (opens in new window).

What to watch:

The media-savvy Reagan knew that the Berlin Wall would be a powerful backdrop for his speech, and used this potent symbol to condense the history of the Cold War into a single demand. Despite the misgivings of his advisers, Reagan insisted on using the line "Mr. Gorbachev, tear down this wall."[6] It's a stretch to say that this speech "ended the Cold War," but it was certainly one of the most memorable lines in modern history.

2000–present: The Internet

Gatekeeping

One of the most important changes brought about by the growth of the internet is the removal of traditional "gatekeepers" in mass communication. Shoemaker and Vos define gatekeeping as the "process of culling and crafting countless bits of information into the limited number of messages that reach people every day, and it is the center of the media's role in modern public life. [. . .] This process determines not only which information is selected, but also what the content and nature of the messages, such as news, will be."[7] The information presented on network television news, for instance, has been filtered through a number of gatekeepers, from reporters and fact-checkers to producers and presenters. Because of this process, information shared via traditional mass media tends to be selected according to established criteria of the industry, for instance: factual accuracy, credibility, and general "newsworthiness." Market forces act as powerful gatekeepers for the traditional media, as information is often selected according what the audience "wants to hear" or what the advertisers want to be associated with. Likewise, the personal experience, partiality, and biases of the gatekeepers will influence what they allow into the public sphere. As many critics have pointed out, the world portrayed by mass communication often looks like the experience of the gatekeepers, and thus tends to skew white, male, and middle class.[8][9][10] The #OscarsSoWhite campaign was one example of a challenge to racially biased gatekeeping, in this case in film awards. [11]

In the case of the internet, however, many of the traditional gatekeepers have been removed. Anyone can publish a message to a worldwide audience with just a few clicks. This is not to say, however, that there are *no* gatekeepers on the internet. Some of the most consequential gatekeeping functions are now performed by algorithms (computer logic), such as the logic by which certain information does or doesn't appear in one's social media feeds. The Google search algorithm is likewise extremely influential in

determining which information is accessed most widely on the internet.[12]

Trolls

One of the unfortunate media ideologies that has developed in relation to the internet is that idea that, because it is possible to write or say things that can't be traced back to a particular individual (at least not easily), any and all speech is permissible. This has led to the phenomenon of **trolling**, or deliberately posting inflammatory, outrageous, offensive, or hurtful messages. As we'll see in the section on communication ethics, this kind of behavior is unethical and unacceptable, and often leads to unexpected negative consequences. It is always wise to treat the internet as what it is: a public forum, requiring the same standards of responsible speech that one would follow in a face-to-face setting.

Social Media

In *The Attention Merchants*, Tim Wu describes the rise of social media platforms such as Facebook and Twitter, and with them, the pursuit of followers, "likes," and a new avocation for the 21st century: *microfame*. "With Facebook and Twitter, everyone could now have a brand, and derive a little of the excitement and attention that went with traditional celebrity—perhaps even find a way to resell a bit of that attention. It portended a future a bit different than Andy Warhol had predicted [that everyone would have 15 minutes of fame], for in this future 'everyone will be famous to fifteen people,' as the technologist David Weinberger quipped."[13] Social media platforms such as Facebook, Twitter, and TikTok allow access to audiences both within one's immediate social circle and throughout the world. In terms of the communication model we outlined earlier, this leads on the one hand to numerous new channels for powerful and productive communication, and on the other hand to an enormous amount of noise in the system. As a society, we're still unpacking all the impacts, opportunities, and dangers of the ever-expanding online social network. For the time being, the most important thing to keep in mind is that social media—no matter how intimate or niche the forum seems—should always be considered **public speech**. Assume that everything you say or do on social media could become available to a wide audience.

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1.19: Putting It Together- Introduction to Public Speaking

We've covered a lot of ground in this module! Here are some of the key concepts we discussed:

- Practicing and improving your public speaking skills will lead to tangible benefits in your school, work, and personal life. Oral communication skill is consistently one of the top-rated competencies for the modern workplace.
- Although it may seem pretty straightforward, communication is actually a dynamic process involving a complex, simultaneous interaction of communicators and their environment.
- You may have more experience with academic writing than with formal speech. Don't be fooled into thinking that writing a speech is the same as writing a paper!
- Most public speaking scenarios will fulfill one of four goals: inform the audience; persuade the audience; entertain the audience; or commemorate a person, occasion, or event.
- Fear of public speaking is one of the most common fears out there. Many of the effects you feel when you're nervous about speaking are *physiological* effects based on the body's fight-or-flight response.
- Communication anxiety—and the physical effects that accompany it—can be reduced through various relaxation techniques. And, more importantly, by practice and preparation.
- Public speaking can be an important way to practice civic agency—using one's voice to create social change.
- Public speaking must be understood within its social and cultural context.

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1.20: Assignment- Assessing and Deflecting Communication Apprehension

Step 1: To view this assignment, click on Assignment: Assessing and Deflecting Communication Apprehension.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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1.21: Discussion- Speaking for Advocacy

Step 1: To view this discussion prompt, click on Discussion: Speaking for Advocacy.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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2: ETHICAL SPEECH

2.0: Why It Matters- Ethical Speech
2.1: Introduction to Ethical Dimensions of Public Speaking
2.2: Ethics, Morals, and Legality
2.3: Ethics in Public Speaking
2.4: Bias and Conflict of Interest
2.5: Introduction to Free Speech and the Ethical Use of Language
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2.7: Hate Speech
2.8: Free Speech
2.9: Introduction to Originality, Citation, and Plagiarism
2.10: What Is Plagiarism?
2.11: Citing Sources in a Speech
2.12: Quoting and Paraphrasing
2.13: Putting It Together- Ethical Speech
2.14: Discussion- Ethical Dilemmas in Public Speaking
2.15: Assignment- Ethical Dilemmas

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2.0: Why It Matters- Ethical Speech

 Ethics can be broadly thought of as aligning yourself with what is good and virtuous. Because of the explosive growth of the internet, we must consider additional small decencies as we share our ideas, and this consideration impacts our thinking on ethics. Computer-mediated communication, on phones and via the web, makes being a global community possible, but carries with it both freedoms and responsibilities. With these freedoms and responsibilities, ethics and morality have taken on a larger, more dimensional meaning, challenging our frame of reference and our character as leaders.

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2.1: Introduction to Ethical Dimensions of Public Speaking

Ethics is a branch of philosophical study that deals with issues of right and wrong, fairness, and justice. It is a moral code that individuals live by. Ethics can be thought of as a collective set of principles that are influenced by the culture of a region, a nation, or the global community.

Being ethical does not mean following a simple set of rules, may change over time, and depends on a variety of factors, so why is it important to carefully craft your speeches ethically? History offers us many examples of great speakers who rose to power through their inspirational messages and energized the public towards civic engagement and positive change. However, there are also numerous examples of speakers who used the power of public speech for unethical, immoral, and unjust ends. The danger of unethical public speech is so pronounced that we have a specific word for leaders who use public speech for immoral and unethical purposes: **demagogues**. A demagogue is a leader who "gains popularity in a democracy by exploiting emotions, prejudice, and ignorance to arouse some against others, whipping up the passions of the crowd and shutting down reasoned deliberation" (wikipedia). Infamous demagogues like Adolf Hitler, Benito Mussolini, Pol Pot, Joseph Stalin, and Joseph McCarthy stand as stark reminders of the catastrophic potential of unethical public speech.

When committing your voice to the public sphere, you are faced with a series of ethical considerations—from the language you use and the ideas you amplify to the way you build your argument and credit others' ideas. Ultimately, ethics in public speaking is about using the power of our language honestly, thoughtfully, and responsibly.

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2.2: Ethics, Morals, and Legality

Learning Objectives

- Define ethics.
- Differentiate between ethics, morality, and legality.

Ethics and morals are often regarded as synonyms, but there is some distinction in how they are used.

Ethical Behavior

Ethics are a set of standards that govern the conduct of a person, especially a member of a profession. While ethical beliefs are held by individuals, they can also be reflected in the values, practices, and policies that shape the choices made by decision makers on behalf of their organizations. Professions and organizations regularly establish a "Code of Ethics" that serves to guide the behavior of members of the profession or organization. In the medical profession, for instance, doctors take an ethical oath to "do no harm." The American Society of Mechanical Engineers' code states "Engineers shall hold paramount the safety, health, and welfare of the public in the performance of their professional duties."



Do you like my new hat?

We negotiate ethical dilemmas every day, though many can be resolved without a huge effort. When your friend shows up in a hideous hat and asks if you like it, you have to choose between telling the truth and hurting their feelings. Do you go for a response that avoids both lying and insulting your friend's taste, such as "well, it's very colorful"? Or is it more ethical to protect your friend from embarrassing themselves in public?

The most important thing is to be aware of the principles that inform your response, so that you can make the most ethical decision available. In this module, we'll be learning about some of the key ethical principles in public communication.

To Watch: Lauren Gutierrez, Social Work Scrapbook

In this video blog, Lauren Gutierrez, LCSW, board certified supervisor, discusses ethical dilemmas and the National Association of Social Workers (NASW) Code of Ethics. For our purposes, the first two minutes are the most important in that they show how a professional code of ethics can help to resolve ethical dilemmas specific to a given field of work. If you're interested in social work, however, you may want to watch the whole video!

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Ethical Dilemma / Steps for Social Workers" here (opens in new window).

What to watch for:

This YouTube video uses an editing technique that has become very common in recent advice, review, and opinion videos: all non-essential statements have been removed, including many transitions, and sentences are sometimes cut off before the speaker has reached an audible conclusion. This technique makes the video much shorter than it would be otherwise and focuses the viewer's attention on the important parts, but to some viewers it may feel choppy or disconnected. Depending on the context, it can be a good editing technique for your own videos on YouTube, but it may not be appropriate for a video presentation in this class.

An ethical dilemma

Let's say you were hired to gather and present data on the effectiveness of an after-school tutoring program. From what everyone says, the tutoring program seems to be doing great work and is very popular. The group organizing the program wants to have data to present to donors and foundations. After you gather and analyze your data, however, you find that the data doesn't make a very convincing case for the program. The test numbers immediately after students finished tutoring look good, but six months out, students' performance actually seems to go down. Also, the survey shows a small group of students who report a fairly negative experience with the program. It would be difficult to show the effectiveness of the program without "cherry picking" the data a bit—discarding some responses and ignoring the longer-term test data. It would really help this program if you could present a clear picture of strong positive results. Should you adjust the data a bit to showcase the success of the program?

Chances are, your response to this question was, "well, it depends." The answers to ethical questions are rarely obvious, and often involve competing interests. When confronted with an ethical dilemma, you need to analyze the problem and decide which principles are at play. In this case study, we can see a potential conflict between a professional commitment (the desire to perform responsible statistical analysis) and a social commitment (the desire to see a good program succeed). The solution to an ethical dilemma might require choosing one side or another, but it might also require approaching the problem from a different direction altogether. In this case, there may be ways to communicate with the various stakeholders to support the program without manipulating the statistics unethically. Or perhaps it is possible to gather new data, or demonstrate the program's value in a different way.

Ethics is also a branch of philosophy that asks the question, what is the right thing to do?[1] In this module, we're concerned primarily with this philosophical understanding of ethics, because we will be considering the right and wrong—ethical and unethical—use of public communication.

Behaving ethically is not the same as following the law, since certain laws may not be ethical. Consider racist laws in the U.S. before the Civil War, or in apartheid South Africa, for examples of unethical (and immoral) laws.[2] Nor is ethical behavior just based in the expectations of society. There are times when society's norms or expectations will contradict one's own ethical standards.

Moral Behavior

Morals are concerned with, or come from, an unwritten code of behavior concerning what's right or acceptable in a particular society. Traditionally, morals have been the special province of religion and cultural groups. Moral thinking often feels intuitive or "natural" because it has to do with the way we were raised or educated.

Legal Behavior

Legal behavior follows the dictates of laws, which are written down and interpreted by the courts. In decision-making, determining the legality of a course of action is facilitated by the existence of statutes, regulations, and codes. Unlike ethical considerations, there are established penalties for behaving in a way that conflicts with the law. However, as society evolves, what constitutes legal behavior also changes. For example, until recently, the possession or use of marijuana was illegal throughout the U.S. As a result of the legislation that legalized marijuana in several states, existing laws will need to be reinterpreted, and undoubtedly additional laws will be enacted to govern what was formerly illegal behavior. Whether or not an individual thinks it is ethical to use a potentially harmful substance, the fact is that the law now allows such behavior. Following the law is not the same as behaving ethically; many questions of ethics are not covered by the law and some laws may be unethical (or unjust).

REcap



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=180

You can view the transcript for “Ethics, Morality and the Law” here (opens in new window).

Try It

https://assess.lumenlearning.com/pra...0-116773f27598

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1. Note the switch there from the plural "ethics are" to the singular "ethics is." Ethics can be used both as singular and plural. When we're referring to the branch of philosophy, we use the singular. "Ethics **is** the philosophical study of principles relating to right and wrong conduct." (wiktionary). ↵
2. Manuel Velasquez, Claire Andre, Thomas Shanks, S.J., and Michael J. Meyer. Issues in Ethics IIE V1 N1 (Fall 1987). Revised in 2010. https://www.scu.edu/ethics/ethics-resources/ethical-decision-making/what-is-ethics/↵

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2.3: Ethics in Public Speaking

Learning Objectives

- Explain why ethics are important in public speaking.
- Identify key principles of ethical communication.



As with so many things, trust is crucial in public speaking. If you want to get your message across, your audience needs to trust you as the message giver. Trapeze. **Authored by**: Laura LaRose. **Located at**: https://www.flickr.com/photos/wolfsavard/4834361841. **License**: *CC BY: Attribution*

Why would you need to even consider ethics in public speaking? First and foremost, your audience not only needs to believe in your words and message, but they need to trust you as the message giver. To engage in unethical behavior when speaking only erodes that trust.

There are other reasons to engage in ethical behavior in public speaking:

- To maintain your credibility and reputation.
- To present a fair and accurate argument of your thesis.
- To provide honest facts with integrity and without deception or distortion.
- To abide by shared or common moral values and beliefs.

The study of ethics is incredibly important to any student of public speaking, as the most effective public speakers are those who practice ethical behavior in their speeches.

In 1999, the National Communication Association (NCA) released a "credo," or statement of beliefs, describing their standards for ethical communication. Below you will find the statement in its entirety. Below the statement, we will call attention to a few of the principles most relevant to students of public speaking.

National Communication Association Credo for Ethical Communication

(approved by the National Communication Association (NCA) Legislative Council, November 1999)

Questions of right and wrong arise whenever people communicate. Ethical communication is fundamental to responsible thinking, decision making, and the development of relationships and communities within and across contexts, cultures, channels, and media. Moreover, ethical communication enhances human worth and dignity by fostering truthfulness, fairness, responsibility, personal integrity, and respect for self and others. We believe that unethical communication threatens the quality of all communication and consequently the well-being of individuals and the society in which we live. Therefore we, the members of the National Communication Association, endorse and are committed to practicing the following principles of ethical communication:

- We advocate truthfulness, accuracy, honesty, and reason as essential to the integrity of communication.

- We endorse freedom of expression, diversity of perspective, and tolerance of dissent to achieve the informed and responsible decision making fundamental to a civil society.
- We strive to understand and respect other communicators before evaluating and responding to their messages.
- We promote access to communication resources and opportunities as necessary to fulfill human potential and contribute to the well-being of families, communities, and society.
- We promote communication climates of caring and mutual understanding that respect the unique needs and characteristics of individual communicators.
- We condemn communication that degrades individuals and humanity through distortion, intimidation, coercion, and violence, and through the expression of intolerance and hatred.
- We are committed to the courageous expression of personal convictions in pursuit of fairness and justice.
- We advocate sharing information, opinions, and feelings when facing significant choices while also respecting privacy and confidentiality.
- We accept responsibility for the short- and long-term consequences for our own communication and expect the same of others.

https://www.natcom.org/advocacy-public-engagement/public-policy/public-statements

https://www.natcom.org/sites/default/files/pages/1999_Public_Statements_NCA_Credo_for_Ethical_Communication_November.pdf

“We advocate truthfulness, accuracy, honesty, and reason as essential to the integrity of communication.”

“We accept responsibility for the short- and long-term consequences for our own communication and expect the same of others.”

- Ethical speakers do not deceive their audience. It can also be stated that ethical speakers do not distort or warp facts, or worse yet, disguise opinions as fact in order to argue their thesis or make their point.
- To speak ethically is to use your own original speech content. If you use any substantiating facts or passages from another source, you must give appropriate attribution or credit as necessary. Ethical speakers are ones who do not plagiarize their material or try to pass off words and ideas from others as their own. One of the main reasons we emphasize attribution of ideas is because of the question of responsibility and consequences, the final principle in the National Communication Association (NCA)’s Credo. When we speak, we assume responsibility for the ideas we are communicating. If someone else is responsible for these ideas, they need to be acknowledged and cited. We will discuss citation and attribution later in this module.
- Acknowledging and responding to conflicts of interest is also regarded as ethical public speaking behavior. We will cover conflict of interest in more detail on the next page.

“We endorse freedom of expression, diversity of perspective, and tolerance of dissent to achieve the informed and responsible decision making fundamental to a civil society.”

- The First Amendment of the U.S. Constitution guarantees the freedom of speech and of the press, as well as the right of the people to assemble and to “petition the Government for a redress of grievances.” In other words, the right to free speech is bound up with the right to disagree peacefully—not just with each other, but with the government. We’ll dive deeper into the legal context of freedom of expression elsewhere in this module. For now, we’ll just note that the right to free speech and the right to dissent are important *both* legally and ethically. In fact, the right to “petition the Government for a redress of grievances” is what connects ethics and the law. When a law or legislation is considered unethical, the people can speak out to change it.

“We strive to understand and respect other communicators before evaluating and responding to their messages.”

- Here we are reminded that ethical communication is not just about what you say. Listening actively and responding appropriately are key elements in communicating ethically.

“We promote communication climates of caring and mutual understanding that respect the unique needs and characteristics of individual communicators.”

- One element of creating a climate of “caring and mutual understanding” is an effort to use language that is inclusive and considerate toward all listeners. We cover the principle of inclusive language on the next page.

“We condemn communication that degrades individuals and humanity through distortion, intimidation, coercion, and violence,

and through the expression of intolerance and hatred."

- We will cover this statement in more detail when we discuss hate speech and the language of intolerance.

"We are committed to the courageous expression of personal convictions in pursuit of fairness and justice.

- Ultimately, this standard is the highest goal of public speaking: speaking out effectively against unfairness, injustice, and intolerance, and working to create a more just society.

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2.4: Bias and Conflict of Interest

Learning Objectives

- Define bias.
- Define conflict of interest.

Two concepts that are particularly significant to the ethics of public communication are **bias** and **conflict of interest**.

Bias

Suri's daughter hands her a picture and asks, "what do you think of my drawing?" "I love the colors!" Says Suri. "I think it's the best drawing of a squirrel ever . . . but I might be biased." **Bias** means a tendency toward or against someone or something. In this case, Suri is **biased** toward this picture because it was made by her daughter.

Although the word *bias* sometimes has a negative connotation, it is unavoidable in our everyday lives—we all have preferences and predispositions. Bias becomes an ethical problem when it prevents you from making a fair or reasoned choice about something, such as a hiring decision.

In this regard, **implicit bias** (also known as *unconscious bias* or *implicit stereotype*)[1] is particularly important. As the name suggests, unconscious or implicit bias refers to stereotypes about people that remain hidden to the person who holds them. Unconscious biases can be extremely harmful in many circumstances, for instance, in healthcare[2], law enforcement,[3][4], education,[5] human resources,[6] and public communication.[7]

One well-known model for confronting implicit bias is the **FLEX** model, created by the IBIS consulting group.

The FLEX Model[8]

FOCUS WITHIN	**L**EARN ABOUT OTHERS	**E**NGAGE IN INCLUSIVE DIALOGUE	"E**X**PAND" YOUR OPTIONS
• Tune into your emotions. • Recognize how your experience has shaped your perspective. • Stick to facts and don't make assumptions. • Turn frustration into curiosity.	• Recognize how their experiences have shaped their perspectives. • Consider how they might see the situation and what is important to them. • Think about how your actions may have impacted them.	• Ask open-ended questions. • Listen to understand, not debate. • Offer your views without defensiveness or combativeness. • Disentangle impact from intent. • Avoid blame, think contribution.	• Brainstorm possible options. • Be flexible about different ways to reach a common goal. • Experiment and evaluate. • Seek out diverse perspectives.

The more aware we become of our implicit biases, the more we are able to make decisions based on our conscious, intentional, and ethical principles.

To Watch

Dushaw Hockett, executive director of Safe Places for the Advancement of Community and Equity (SPACE), speaks on the TEDx stage about implicit bias:

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "We all have implicit biases. So what can we do about it? | Dushaw Hockett | TEDxMidAtlanticSalon" here (opens in new window).

What to watch for:

Note how Hockett states his thesis claim clearly and directly: "I want to make an argument to you, I want to make a case to you, and the argument that I want to make is that the way that we currently think about, talk about, and act on issues of racial bias and other lines of difference in this country is woefully inadequate and it's incomplete." He even says his thesis twice.

Another aspect of Hockett's speech to note is the way he cites and paraphrases other experts. At one point Hockett says, "Author and researcher Brené Brown draws an interesting distinction between guilt and shame. She says, 'Guilt says, I made a mistake, and I can do something about it.' Shame says, 'I AM a mistake.'" Note how Hockett gives Brown's credentials (author and researcher) and paraphrases her distinction between guilt and shame. We'll cover citation and paraphrasing in more depth later in this module.

Measuring Implicit bias

By definition, implicit or unconscious bias is very difficult to measure, and often seems to contradict what a person consciously says and does. One attempt to help people become more aware of their implicit biases is the Harvard Implicit Association Test (IAT). The Implicit Association Test (IAT) attempts to measure the strength of associations between concepts (e.g., gay people or white people) and evaluations (e.g., good, bad) or stereotypes (e.g., lazy, intelligent) by tapping into automatic or unconscious processes. Note: the Implicit Association Test (IAT) isn't a "bigotry test," and the results for a given individual taking the test are not necessarily an accurate representation of that person's unconscious biases.[9] Nonetheless, taking an IAT can be a good way of thinking through the concept and implications of implicit bias.

In the public speaking context, the greatest concern about biases—implicit or explicit—is that they can lead to a biased presentation of a topic. A biased presentation presents facts and arguments in a way that favors one side of an argument over another. If one is speaking to inform the audience about a particular topic, a biased presentation, or "hidden agenda," can be misleading and unethical.

If the purpose is to persuade, the question of bias is a bit trickier. After all, the point of a persuasive speech is to favor one side of an argument. Here, the ethical question is largely about how to handle evidence. If you intentionally distort the evidence, or leave out significant evidence that contradicts your point of view, the resulting argument may be unethically skewed. As a rule of thumb, consider the quote attributed to the politician Daniel Patrick Moynihan: "Everyone is entitled to their own opinions, but they are not entitled to their own facts."[10]

A **conflict of interest (COI)** is an ethical challenge that occurs when an individual or organization is involved in multiple interests that are at odds with one another. Typically, a conflict of interest (COI) arises when an individual finds himself or herself occupying two social roles simultaneously which generate opposing benefits or loyalties. Conflict of interest (COI) is especially problematic in situations involving someone in a position of trust—for instance a spokesperson, journalist, or politician—who has competing professional or personal interests. These competing interests make it hard to act on behalf of one interest without compromising the integrity of the other.

Any media organization has a COI when discussing anything that may impact its ability to communicate as it wants with its audience. Most media, when reporting a story that involves a parent company or a subsidiary, will explicitly report this fact as part of the story, in order to alert the audience that their reporting has the potential for bias due to the possibility of a conflict of interest.

There may be times where you may be asked to speak on behalf of a certain topic in which you have a professional interest or may benefit from financially. In those instances, the ethical speaker will either excuse him or herself from speaking. If unable to do so, he or she may simply disclose the nature of the COI so that everyone is on the same page.

To Watch

Aaron Carroll of Healthcare Triage gives a presentation on COI in the medical professions.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Doctors, Money, and Conflicts of Interest" here (opens in new window).

What to watch for:

Note how Carroll uses a lot of facts and statistics to make his case about the prevalence of COI amongst doctors and researchers. Since this topic is such a contentious topic, Carroll seems to anticipate that most people in the medical professions would claim not to be affected by COI. Carroll relies on the weight of the evidence—a variety of different facts and figures—to show how widespread the problem is.

Keep in mind, however, that using this many statistics can make an argument hard to follow. As one viewer said in the comments on YouTube, the argument might have been easier to follow with more (or simpler) graphics illustrating the numbers.

Also, one more thing to think about when presenting online: opinions will differ about this video's use of jump-cuts (the presenter jumps from one side of the desk to another). Are they annoying, or do they keep it visually interesting?

Try It

https://assess.lumenlearning.com/pra...9-7f77a6fef576

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2.5: Introduction to Free Speech and the Ethical Use of Language

Language is important. It can unite and divide, elevate and tear down. Using language, especially publicly, carries a tremendous responsibility. In the following section, we'll consider the ethical dimensions of the way we use language and how words shape our relationships and communities.

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2.6: Inclusive Language

Learning Objectives

Identify the importance of using inclusive language.

To communicate with someone is to connect with them. We speak publicly because we want to forge points of connection between our ideas and worldview and those of our audience. In order to foster this connection, is it crucial to use language that allows all audience members to see themselves reflected fairly and meaningfully in the content of the speech.

Whenever we speak about a group of people, we need to consider the ethical implications of the categories or criteria we use to construct the group. Put another way, we have an ethical obligation to be mindful, attentive, and informed about the way we conceptualize and speak about categories of identity or affiliation. Speaking ethically involves striving to use inclusive language, which aims to make all listeners feel fairly represented in the language of the speech. At a minimum, inclusive language avoids the use of words that can be considered to exclude particular groups of people, for instance, gender-specific terms like "man" or "mankind." Inclusive language also avoids statements that express or imply ideas that are sexist, racist, or otherwise biased, prejudiced, or denigrating to any particular group of people. Even if the speaker means well, certain terms, especially around attributes of identity, can be interpreted as offensive, hurtful, outdated, or inappropriate.

Using inclusive language means taking the time to consider not only the terms we use to represent individuals and groups, but also how we frame statements of "general" or "universal" identity. If a speaker says, "growing up in a Christian culture, we are used to thinking about morality in terms of sin and virtue," they are using a *we* that might exclude an audience member who grew up in a different religious context. Or to give an example from the world of politics, in a speech on July 4, 2020, Donald Trump made reference to activists' efforts to remove Confederate monuments: "Our nation is witnessing a merciless campaign to wipe out our history, defame our heroes, erase our values, and indoctrinate our children." [1] As many commentators pointed out, President Trump's use of "our" here seems designed to include some listeners and exclude others.

Speakers should take care that they are not using language about identity in unequal ways: for instance, " unsuccessful vice presidential candidates such as Kaine, Ryan, and Sarah Palin..." (unequal because it uses Palin's first name but not Kaine's or Ryan's) or "Contemporary female artists like the photographer Cindy Sherman or the Venezuelan-American painter Luchita Hurtado" (why is Hurtado's background specified but not Sherman's?). If it is important to call attention to a person's background or identity, make sure to do so equally across all the people discussed so that some identities aren't being treated as an unspoken standard or default.

Inclusive Language and Race

Ethical speaking means paying attention to language, especially language around identity and personal characteristics. This is not to say, however, that a speaker should avoid discussing race, gender, religion, or disabilities—public conversations around these topics are more pressing and urgent than ever. In its "Race Reporting Guide," the media advocacy organization Race Forward urges journalists and public communicators to approach key social issues "with a racial lens," which means being "explicit about race" while taking care to "avoid stereotypes." The Race Reporting Guide offers some very useful recommendations for addressing the language around racial identity, including the following principles:

- Use racial and ethnic identification when it is pertinent to a story fairly (across all racial categories, including identifying persons as "white") and appropriately (without relying on stereotypes).
- Familiarize yourself with the key terms and concepts of race and ethnicity, and how categories that describe these can intersect ("White Argentine," "a person of mixed Choctaw and African American descent," Latinos who identify as "some other race").
- Specify, whenever possible, use a person's tribe or ethnic group (Cherokee, O'odham, Mayan, Xhosa), and their region of origin (people from India, Pakistan, Bangladesh, and Sri Lanka are South Asian; people from Honduras, Panama, El Salvador, and Guatemala are Central American).
- Don't use geographic descriptors interchangeably with religious or other terms to describe specific groups of people. For example, "Muslim" is not synonymous with Arab; African Americans are the largest Muslim population in the United States. [2]

Above all, the guide stresses the importance of paying attention to how people and groups self-identify, observing in particular the way multiple categories intersect and interact. It is important to remember that terms and categories related to race, ethnicity, gender, and other identities change and evolve with time, so the learning process is collective and ongoing.

Often, the context will determine which terms of identity are most appropriate. For example, the same person might be defined as Hispanic in a demographic survey, be grouped as Latino in a political poll, described as Latina by a friend, advocate for LatinX representation in the student senate, belong to the Chicano/a Student Association, and describe herself on her website as Mexican-American.

When discussing any categories of identity with which you are not very familiar, it can be wise to search out recent, relevant, reliable sources on the internet (for more about sources, see the section on "Researching and Supporting Your Speech" in this course) and model your language on these sources.

Inclusive Language and Gender

In English, many words and phrases have historically contained inherent assumptions about sex and gender. When speaking inclusively, one should avoid using gendered terms. For instance:

instead of:	use:
businessman	businessperson, executive
cleaning woman	cleaner
congressman	congressperson
mailman	letter carrier
Workman's Compensation	Workers' Compensation
manmade	artificial, synthetic
manpower	workers, workforce, staff
mankind	humankind, humanity
middleman	intermediary, go-between

The exception, of course, is if you are specifically calling attention to one gender or another.

Inclusive Pronouns

Pronouns are also an important consideration in using inclusive language.

- If a speaker fails to use inclusive pronouns, he risks excluding many members of his audience.

Think about that previous sentence. It's grammatically correct, in that English has traditionally used the masculine pronoun as a generic, third-person singular pronoun. But in reading it, can you imagine this speaker as anything but a male? Instead, we could try:

- If a speaker fails to use inclusive pronouns, he or she risks excluding many members of his or her audience.

This version is a bit more inclusive, but it leaves out those who don't identify as male or female (and it sounds clunky). Grammatically, the best solution may be to use the plural here:

- If speakers fail to use inclusive pronouns, they risk excluding many members of their audience.

With the trend toward more gender-inclusive language, you are probably more likely to hear the plural pronoun *they* used as a singular pronoun—especially in everyday spoken English. For example:

- If a speaker fails to use inclusive pronouns, they risk excluding many members of their audience.

While the singular *they* offers the advantage of being gender-neutral—and it may soon become the accepted norm, as it was officially accepted by the APA in 2019—for now there are mixed opinions about it, and you may want to avoid it in your academic writing. When in doubt, consult your instructor's preferred style guide.

In the case of individuals who use *they* as a singular pronoun to refer to themselves, it is grammatically correct to use *they* as a singular pronoun (per the Chicago Manual of Style, one of the predominant authorities on grammar and style). (The University of Chicago Press. "Grammar & Usage: Singular 'they.'" *Chicago Manual of Style*, 2017, p. 241.)

People-First Language

Many advocates and activists, especially in the disabilities-rights community, have recommended using People-First Language to avoid defining someone according to a characteristic, state, or disability. For instance, one might refer to a "person with mental illness" rather than a "mentally-ill person" or "people experiencing homelessness" rather than "the homeless." Other advocates, however, have rejected PFL as awkward or apologetic[3]. Like many linguistic interventions, PFL is part of an ongoing conversation about representation, rather than a prescription. When in doubt, it's usually best to take your cue from the most recent and reputable sources you have available.

Language can be very tricky, and it can take work and practice to find inclusive formulations for many common words and phrases. It's worth the effort, though, because it allows all your audience members to hear themselves represented in your speech.

To watch: Sinéad Burke

In this talk, educator and designer Sinéad Burke discusses the importance of inclusive design. Her comments about design are relevant to the way we should think about language as well: like design, language that starts from the principle of inclusivity will not only be fairer and more effective, but will also unlock new possibilities and connections.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Designing for Everyone | Sinead Burke" here (opens in new window).

What to watch for:

In her speech, Burke invites her audience to imagine navigating two very different contexts—elementary school teaching and high fashion—from her perspective. This exercise not only illustrates her struggles in a world that wasn't designed with her in mind, but also ends up demonstrating how inclusive design can create new ideas and approaches. These innovations not only benefit those who are often overlooked by the status quo, but also create better results for everyone else—in this case, students, fashion designers, and clothing consumers.

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2.7: Hate Speech

Learning Objectives

Identify the importance of avoiding hate speech.

Hate speech of any kind is never acceptable in public communications. *Hate speech* is defined by the U.N. as "any kind of communication in speech, writing or behaviour, that attacks or uses pejorative or discriminatory language with reference to a person or a group on the basis of who they are, in other words, based on their religion, ethnicity, nationality, race, colour, descent, gender or other identity factor." [1]

Although we can all imagine examples of what we would consider hate speech, the term is notoriously difficult to define. Nonetheless, such definitions are extremely important—especially in a world where globally public speech is available to anyone with an internet connection. For social media platforms, for instance, the problem of differentiating hate speech from other forms of expression is a constant, high-stakes ethical and political dilemma. After all, these companies have pledged to quickly remove instances of hate speech from their platforms—but what should they remove? Here's how three major social media companies define hate speech:

- Facebook: "We define hate speech as a direct attack on people based on what we call protected characteristics — race, ethnicity, national origin, religious affiliation, sexual orientation, caste, sex, gender, gender identity, and serious disease or disability."
- Twitter: "You may not promote violence against or directly attack or threaten other people on the basis of race, ethnicity, national origin, caste, sexual orientation, gender, gender identity, religious affiliation, age, disability, or serious disease. We also do not allow accounts whose primary purpose is inciting harm towards others on the basis of these categories."
- YouTube: "Hate speech is not allowed on YouTube. We remove content promoting violence or hatred against individuals or groups based on any of the following attributes: Age, Caste, Disability, Ethnicity, Gender Identity and Expression, Nationality, Race, Immigration Status, Religion, Sex/Gender, Sexual Orientation, Victims of a major violent event and their kin, Veteran Status."

In short, definitions of hate speech vary, but all share a particular focus on attacks against **protected characteristics**, which is a legal term in U.S. law. *Protected characteristics* are attributes protected by U.S. Federal Anti-Discrimination Law, including race, religion, national origin, age (40 and over), sex, sexual orientation and gender identity, pregnancy, familial status, disability status, and veteran status.

Unfortunately, it's all too easy to imagine a list of racial epithets, ethnic slurs, sexist or homophobic language, and denigrating descriptions of people's bodies and abilities; we don't need to include a list of hateful terms here.

One important distinction to note is the difference—in definition, at least—between hate speech and expressions of hostility toward groups that are not protected classes by law, such as members of certain professions or affiliation groups. Blanket pejorative statements like "all politicians are liars" or "Democrats/Republicans are fools" are probably unfair and unethical in a public speaking situation, but negativity is not the same as hate speech. The previous example of social media illustrates why this is an important concept: one might see all kinds of vitriolic screeds on social media against protesters or police, conservatives or liberals, meat-eaters or vegans, "anti-vaxxers" or "treehuggers," or "flat-earthers." Even if the language is malicious and cruel, it probably does not meet the definition of hate speech, and may be allowed on the platform. Where is the line? It's a very tough call. In general, blanket statements condemning an entire group of people—even an affiliation by choice, such as "activists," "gamers," or "preppers"—should be avoided in public speaking. Hate speech, however, is *never* acceptable, and can carry severe consequences. Remember, free speech is not speech without consequences.

To watch

In this short video, Adama Dieng, the United Nations special adviser on the Prevention of Genocide, shows the high stakes of hate speech with the stark argument that words can kill.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=190

You can view the transcript for “Stopping Hate Speech” here (opens in new window).

Try It

https://assess.lumenlearning.com/pra...9-127f71dcc341

1. United Nations Strategy and Plan of Action on Hate Speech. 2019. https://www.un.org/en/genocideprevention/documents/UN%20Strategy%20and%20Plan%20of%20Action%20on%20Hate%20Speech%2018%20June%20SYNOPSIS.pdf↵

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2.8: Free Speech

Learning Objectives

- Reflect on the scope of free speech in the context of public speaking.

With ALL freedom comes responsibility, and the right to free speech is no exception. The First Amendment of the U.S. Constitution defines free speech this way:

“Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”



Free speech isn’t limitless. The constitution doesn’t protect speech that is “directed to inciting or producing imminent lawless action and is likely to incite or produce such action,” as per Brandenburg v. Ohio, 395 U.S. 444 (1969).[1] It is also a felony under Title 18, Section 871 of the United States Legal Code to threaten the U.S. President.[2]

Our freedom to speak bears with it the responsibility to allow others the same right. It is not absolute in that we can say anything we choose, any time and any place. Our personal morals and the ethical boundaries should help make that clear.

To Watch

In this video, UC Berkeley Chancellor Carol Christ and Goldman School of Public Policy Dean Henry E. Brady talk about free speech and hate speech in the context of a controversial decision to allow far-right political commentator Milo Yiannopoulos to speak at Berkeley (the speech was later canceled by the UC police because of protests they deemed violent).

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Hate Speech is Free Speech” here (opens in new window).

What to watch for:

Chancellor Christ is speaking extemporaneously here, so her style is more informal that it would be in a scripted speech, but she still constructs a highly structured argument for the importance of preserving the principle of free speech, even when we abhor what is being said.

> Note also how Dean Brady uses his role as an interviewer or interlocutor (the other person in a dialogue) to explore her argument: "I want to push you a little harder though on this because the question is, how does protecting Milo Yiannopoulos's right to engage in what I personally actually do think is fairly hateful speech—how does that protect my rights to free speech?"

Because free speech offers such broad legal protection, responsible speech is generally an ethical question rather than a legal one. Understanding the appropriate ethical boundaries shows thoughtfulness and intelligence as well as personal integrity. As we have seen, racial slurs, name calling, bashing a person or group, and other degrading language is unethical and often stops all sides from being heard in public discourse. Speech should not be weaponized by using this type of language. The freedom to express your opinion while not limiting or infringing on the rights of another person to express their opinion is an important aspect of public speaking. Meaningful conversations between individuals and civil discourse between nations all stem from the same moral and ethical considerations we have discussed and more detailed considerations we have not mentioned.

In the context of public speaking, we have a responsibility to be clear, honest, consistent, and meaningful as well as ethical in our communication. Not all misuses of free speech are illegal, but the vast majority are unethical. The challenge is to treat ethical considerations the same as breathing: something you do all the time so it becomes second nature.

Try It

https://assess.lumenlearning.com/pra...8-ca646db90ef1

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1. "Brandenburg v. Ohio." *Wikipedia*, Wikimedia Foundation, 23 Sept. 2020, en.wikipedia.org/wiki/Brandenburg_v._Ohio. ↵
2. "Threatening the President of the United States." *Wikipedia*, Wikimedia Foundation, 26 Sept. 2020, en.wikipedia.org/wiki/Threatening_the_President_of_the_United_States. ↵

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2.9: Introduction to Originality, Citation, and Plagiarism

Plagiarism is the act of presenting someone else's work as your own or not giving them credit for their ideas, words, images, video, or other contributions. There are many search engines dedicated to finding plagiarism and reporting it. The consequences for plagiarizing can range from failing the paper to failing the course to being expelled from school. Worst of all is being forever marked as a person of questionable integrity.

Plagiarism is a serious ethical matter not only in academic settings but also in the world today. With the worldwide connection brought about by the internet, the definitions and boundaries of plagiarism have evolved and expanded.

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2.10: What Is Plagiarism?

Learning Objectives

Identify types of plagiarism and understand how to avoid them.

What Is Plagiarism?

The Definition

Generally, plagiarism is using someone else's work or ideas and passing them off as your own. There are different types of plagiarism—unintentional and intentional. There may be cultural differences in the definition of plagiarism. We are using the standard definition of plagiarism in use in academic institutions in the United States.

Sometimes students commit plagiarism intentionally, such as when they cut and paste sections from sources and drop them into the text of their paper. Other times, plagiarism happens by accident. Whether plagiarism occurs intentionally or unintentionally, it carries academic sanctions, which could range from losing points or failing an assignment to failing a class or expulsion from school.

Plagiarism is stealing. And stealing is wrong, whether you steal someone's laptop or their words and ideas.

Ethics

Academic integrity is essential to your student career and is something that will follow you throughout your life. Adopting good research ethics and practices (note taking, citing correctly, etc.) can help you avoid plagiarism and become a better student. When someone publishes their ideas, they become the intellectual property of that person. In academic writing, you may refer to and build upon the ideas of others, but you must give proper credit to them in your paper. By neglecting to give credit to the source of an idea, you are leading the reader of your paper to believe that the idea is your own.

What is unintentional plagiarism?

Plagiarism is often unintentional and there are some easy ways to avoid it. These are some of the most common mistakes people make that result in plagiarism:

- Using the same paper for two different classes
- Quoting a source incorrectly: for example, forgetting quotation marks or not properly introducing the source
- Failing to properly introduce an idea you've drawn from someone else

Most unintentional plagiarism can be prevented by better time management and by managing your sources correctly. If you aren't rushing to finish a paper, you'll be able to avoid plagiarism.

What is intentional plagiarism?

Fabrication. Fabricating a source and quotes.

Mosaic plagiarism. Changing a few words from the original source and not citing it. (Proper paraphrasing requires more than just changing a few words from the original source).

Beefing up the bibliography. Adding references to your works cited page that you didn't actually use.

Using a pre-written paper. Purchasing pre-written papers or getting someone else to write your paper.

Why should I care?

- Respect for others' work
- Respect for your own work
- Being a good citizen of the academic community

How do I benefit from avoiding plagiarism?

Finding your own voice. One of the goals of a college education is contributing to the body of knowledge. You can only do that by doing your own work.

Learning to Synthesize and Build upon the Knowledge of Others. The process of synthesis in academic writing—interacting with ideas from sources and adding your own ideas and conclusions—is part of becoming a scholar. You are reading and learning from the scholars who have shaped your chosen discipline. By properly citing the words and ideas of experts in your paper, you are bolstering and supporting your own arguments and developing the skills of a scholar.

Developing Time Management Skills. You need to allocate enough time to do proper research. You must find, evaluate, and acquire sources. You must read, digest, and synthesize information. You must keep track of your sources and cite them properly. Time and project management skills will be useful in your career and your life. It is far better to overestimate the time needed to complete an assignment rather than to underestimate it. A good tool to use is University of Minnesota Libraries' Assignment Calculator.

What are the consequences of plagiarism?

Possible consequences include:

- Cheating others
- Cheating yourself
- Failing an assignment and/or a course
- Academic probation
- Expulsion from school
- Notation on your transcript

Bad habits are hard to break, and they have consequences. The specific consequences depend on your school's policies. For a discussion/debate on a noted historian's encounter with plagiarism, see this Slate.com article.

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2.11: Citing Sources in a Speech

Learning Objectives

Explain how to cite sources in written and oral speech materials.

Tips on citing sources when speaking publicly by Sarah Stone Watt, Pepperdine University

Even if you have handed your professor a written outline of your speech with source citations, you must also offer oral attribution for ideas that are not your own (see Table below for examples of ways to cite sources while you are speaking). Omitting the oral attribution from the speech leads the audience, who is not holding a written version, to believe that the words are your own. Be sure to offer citations and oral attributions for all material that you have taken from someone else, including paraphrases or summaries of their ideas. When in doubt, remember to "always provide oral citations for direct quotations, paraphrased material, or especially striking language, letting listeners know who said the words, where, and when."[1] Whether plagiarism is intentional or not, it is unethical, and someone committing plagiarism will often be sanctioned based on their institution's code of conduct.

Verbal Source Citations

Proper Written Source Citation	**Proper Oral Attribution**
"Your time is limited, so don't waste it living someone else's life" (Jobs, 2005).[2]	In his 2005 commencement address at Stanford University Steve Jobs said, "Your time is limited, so don't waste it living someone else's life."
"Eat food. Not too much. Mostly plants" (Pollan, 2009, p.1).	Michael Pollan offers three basics guidelines for healthy eating in his book, *In Defense of Food*. He advises readers to "Eat food. Not too much. Mostly plants."
"The Assad regime's escalating violence in Syria is an affront to the international community, a threat to regional security, and a grave violation of human rights. . . . [T]his group should take concrete action along three lines: provide emergency humanitarian relief, ratchet up pressure on the regime, and prepare for a democratic transition" (Clinton, 2012).	In her February 24 speech to the Friends of Syria People meeting, U.S. Secretary of State Hillary Clinton warned that Assad was increasing violence against the Syrian people and violating human rights. She called for international action to help the Syrian people through humanitarian assistance, political pressure, and support for a future democratic government.
"Maybe you could be a mayor or a Senator or a Supreme Court Justice, but you might not know that until you join student government or the debate team" (Obama, 2009).	In his 2009 "Back to School" speech, President Obama encouraged students to participate in school activities like student government and debate in order to try out the skills necessary for a leadership position in the government.

In your speech, make reference to the quality and credibility of your sources. Identifying the qualifications for a source, or explaining that their ideas have been used by many other credible sources, will enhance the strength of your speech. For example, if you are giving a speech about the benefits of sleep, citing a renowned sleep expert will strengthen your argument. If you can then explain that this person's work has been repeatedly tested and affirmed by later studies, your argument will appear even stronger. On the other hand, if you simply offer the name of your source without any explanation of who that person is or why they ought to be believed, your argument is suspect. To offer this kind of information without disrupting the flow of your speech, you

might say something like:

Mary Carskadon, director of the Chronobiology/Sleep Research Laboratory at Bradley Hospital in Rhode Island and professor at the Brown University School of Medicine, explains that there are several advantages to increased amounts of sleep. Her work is supported by other researchers, like Dr. Kyla Wahlstrom at the University of Minnesota, whose study demonstrated that delaying school start times increased student sleep and their performance (National Sleep Foundation, 2011).

This sample citation bolsters credibility by offering qualifications and identifying multiple experts who agree on this issue.

---

1. Turner, Kathleen J., et al. *Public Speaking*. Pearson, 2017. ↩
2. Jobs, S. (2005, June 14). "You've got to find what you love," Jobs says. Retrieved September 30, 2020, from http://news.stanford.edu/news/2005/june15/jobs-061505.html↩

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2.12: Quoting and Paraphrasing

Learning Objectives

Explain how to paraphrase and summarize effectively in public speaking.

Quoting



Whereas in written language, quotations are marked off with quotation marks or indented blocks, spoken delivery generally doesn't specify where a quote begins and ends. The written version of the speech, though, whether in outline, note, or manuscript form, should mark the beginning and end of the quote (and cite it properly).

For instance, when President Ronald Reagan gave his famous 1987 speech at the Berlin Wall, he said, "in 1947 Secretary of State George Marshall announced the creation of what would become known as the Marshall Plan. Speaking precisely forty years ago this month, he said: 'Our policy is directed not against any country or doctrine, but against hunger, poverty, desperation, and chaos.'" The quotation marks aren't acknowledged out loud, but they are in the manuscript. [1]

Ethically, it is important not to use quotations out of context. If a politician says, "My critics say I'm a liar and a crook," it would be misleading and unethical to quote the politician as saying, "I'm a liar and a crook."

Paraphrasing and Summarizing

Unless a quote is short, simple, and memorable, or unless the exact wording of the quote is important, you might want to use a **paraphrase** or a **summary**. Paraphrasing and summarizing are similar. When we paraphrase, we process information or ideas from another person's text and put it in our own words.

Paraphrasing is often a better choice than using a direct quote in spoken presentations because it allows you to simplify written language and quickly explain specific terms. If the original text refers to an idea or term discussed earlier in the text, your paraphrase may also need to explain or define that idea. You may also need to interpret specific terms made by the writer in the original text.

As with quotations, your paraphrase should be true to the original intention of the passage you're paraphrasing. Be careful not to add information or commentary that isn't part of the original passage in the midst of your paraphrase. You don't want to add to or take away from the meaning of the passage you are paraphrasing. Save your comments and analysis until after you have finished your paraphrase.

The main difference between paraphrase and summary is scope: if summarizing means rewording and condensing, then paraphrasing means rewording without drastically altering length. However, paraphrasing is also generally more faithful to the spirit of the original; whereas a summary requires you to process and invites you to form your own perspective, a paraphrase ought to mirror back the original idea using your own language.

Remember that both paraphrase and summary require citations. Even when you use someone else's ideas but put those ideas into your own words, you still need to acknowledge the source!

To Watch

In this speech, public radio host Celeste Headlee explains what she's learned about being a good conversationalist.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=200

You can view the transcript for "How to Have a Good Conversation | Celeste Headlee | TEDxCreativeCoast" here (opens in new window).

What to watch for:

In this speech, Headlee uses a number of quotations, citations, and paraphrases. Note how she uses these different forms and how she cites the sources verbally. When she quotes directly from an article by Paul Barnwell, she conspicuously reads from her notecard, to show that the sentence should be understood as a word-for-word quotation. In other places, though, she summarizes large research reports or paraphrases ideas from other experts.

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1. https://www.reaganfoundation.org/media/51328/berlin.pdf ↩

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- The Plagiarism. **Authored by**: Alexey Druzhinin. **Located at**: https://flic.kr/p/zPsEUB. **License**: *CC BY: Attribution*

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- How to Have a Good Conversation | Celeste Headlee | TEDxCreativeCoast. **Provided by**: TEDx Talks. **Located at**: https://youtu.be/H6n3iNh4XLI. **License**: *Other*. **License Terms**: Standard YouTube License

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2.13: Putting It Together- Ethical Speech

As you've just seen, the subject of ethics in public speaking covers a lot of ground! That's because ethics are rarely obvious or self-evident. Instead, they require a lot of thought and a system of principles against which to judge a person's words, behaviors, and actions. Here are some of the key concepts we discussed:

- Ethics are a set of standards that govern the conduct of a person. Ethical behavior should not be confused with moral or legal behavior.
- Within any public speaking scenario, ethical speech is of paramount importance.
- Unconscious or implicit bias can interfere with fair and ethical communication. Conflicts of interest are an important ethical consideration in public speaking.
- One of the most important parts of ethical communication is to avoid inadvertently excluding parts of the audience. Using inclusive language is a good way to make sure all listeners feel included in our message.
- Hate speech of any kind is never acceptable in public communications.
- Although free speech is Constitutionally protected in the U.S., free speech should not be confused with speech without consequences.
- An important aspect of ethical communication is to give proper credit for other people's words, ideas, and other intellectual work.

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2.14: Discussion- Ethical Dilemmas in Public Speaking

Step 1: To view this discussion prompt, click on Discussion: Ethical Dilemmas in Public Speaking.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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2.15: Assignment- Ethical Dilemmas

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Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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3: LISTENING AND RESPONDING

3.0: Why It Matters- Listening and Responding

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3.2: Hearing versus Listening

3.3: Types of Listening

3.4: The Three A's of Active Listening

3.5: Benefits of Listening

3.6: Introduction to Strategies to Enhance Listening

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3.8: Identify and Reduce Distractions

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3.10: Come Prepared

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3.14: Feedback While Speaking

3.15: Elements of Effective Feedback

3.16: Providing Feedback

3.17: Putting It Together- Listening and Responding

3.18: Assignment- Listening and Obstacles to Listening

3.19: Discussion- Listening

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3.0: Why It Matters- Listening and Responding

“You’re not listening!” is something that you may say when you are frustrated with your teenager. A frustrated parent might yell this phrase as a toddler runs through a parking lot. A teacher could say it while flicking the overhead lights on and off, trying to get her unruly students to listen to her. A woman may offer these three words as a parting shot before hanging up on her significant other. A man might make this complaint to his spouse during a couple’s counseling session. In all of these instances, the person speaking wonders if their message is truly being heard.

Public speaking requires an audience to hear. Otherwise, you are speaking to yourself and, maybe, your couch. An essential element that makes public speaking truly effective is when the audience hears and listens. You might think that “hearing” and “listening” are synonymous. But they aren’t, as you will soon understand. In a classic listening text, Adler notes, “How utterly amazing is the general assumption that the ability to listen well is a natural gift for which no training is required” (p. 5). Listening requires great effort. This module will prepare you by offering the skills needed to listen effectively.

Listening skills apply to every aspect of your life—educational, personal, and professional. In this section, we will examine the difference between hearing and listening and what your role as a listener is in both this public speaking class and in the world. You will learn about the attributes of an active listener, barriers to listening, and strategies to listen better. Finally, building on valuable lessons regarding listening, this module concludes with suggestions that public speakers can use to encourage audiences to listen more attentively.

We have two ears and one tongue so that we would listen more and talk less. —Diogenes

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3.1: Introduction To Active Listening

 If listening is done well, communication is effective between a speaker and a receiver. The speaker shares a message with the receiver, using a particular method to communicate their message. The receiver aims to interpret the message and share an understanding of the message with the speaker. The effectiveness of a communication is determined by how well the shared interpretation of the message is between the speaker and receiver. This effectiveness is achieved through listener response and feedback as well as through speaker response and feedback, thus creating a communication loop. When done successfully, the communication is complete, shared meaning is achieved, and both sender and receiver feel connected.

Therefore, listening is a critical skill in the communication loop. It holds value in all aspects of our human interactions. In this section, you will learn what benefits listening holds for you academically, professionally, and personally.

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3.2: Hearing versus Listening

Learning Objectives

Explain the difference between hearing and listening.



An ear exam can help diagnose hearing problems, but doesn't tell us much about listening.

A mother takes her four-year-old to the pediatrician, reporting that she's worried about the girl's hearing. The doctor runs through a battery of tests, checks in the girl's ears to be sure everything looks good, and makes notes in the child's folder. Then, the doctor takes the mother by the arm. They move together to the far end of the room, behind the girl. The doctor whispers in a low voice to the concerned parent, "Everything looks fine. But, she's been through a lot of tests today. You might want to take her for ice cream after this as a reward." The daughter jerks her head around, a huge grin on her face, "Oh, please, Mommy! I love ice cream!" The doctor, speaking now at a regular volume, reports, "As I said, I don't think there's any problem with her hearing, but she may not always be choosing to listen."

This mother-daughter interaction is not uncommon. People choose when they want to listen, but hearing is biological. It is something many do without even trying. It is a physiological response to sound waves moving through the air at up to 760 miles per hour. First, we receive the sound in our ears. The wave of sound causes our eardrums to vibrate, which engages our brain to begin processing. The sound is then transformed into nerve impulses so that we can perceive the sound in our brains. Our auditory cortex recognizes a sound has been heard and begins to process the sound by matching it to previously encountered sounds in a process known as auditory association.[1] Hearing has kept our species alive for centuries. When you are asleep but wake in a panic having heard a noise downstairs, an age-old, self-preservation response engages. You were asleep. You weren't listening for the noise—unless perhaps you are a parent of a teenager out past curfew—but you hear it. Hearing is unintentional, whereas listening (by contrast) requires you to pay conscious attention. Our bodies hear, but we need to employ intentional effort to truly listen.

Try It

https://assess.lumenlearning.com/pra...a-e29853c88373

1. Brownell, J. (1996). Listening: Attitudes, Principles, and Skills. United Kingdom: Allyn and Bacon. ↵

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3.3: Types of Listening

Learning Objectives

Describe the different types of listening.

We regularly engage in several different types of listening. Each type of listening requires the listener to have an intent.

Appreciative Listening

Appreciative listening means we are listening for pleasure. Examples include when we are tuning our attention in to a song we like, a poetry reading, actors in a play, or sitcom antics on television.

Relational Listening

Relational listening happens when we are listening to a friend or family member, building our relationship with another by offering support and showing empathy for their feelings in the situation they are discussing. We are engaged with them in the moment and listening.

Empathetic or Therapeutic Listening

Therapists, counselors, and conflict mediators are trained in different listening levels. One important aspect of their job is to listen closely for the purpose of helping the client.

Critical Listening

We engage in this type of listening when we are at a political event, attending a debate, or enduring a salesperson touting the benefits of various brands of a product. We are required to be attentive to key points that influence or confirm our judgments.

Informational Listening

The focus is to gain and remember information during informational listening. We do this kind of listening often when we are in a classroom setting, a doctor's office, or a workplace meeting.

Yet, despite all the ways we practice listening every day, Nichols called listening a "lost art."[1] The ease of sitting passively without really listening is well known to anyone who has sat in a boring class with a professor droning on about one topic or another. You hear the words the professor is saying while you check Facebook or Instagram under the desk on your phone. Yet, when the professor structures the exam questions on a topic covered in class, you realize you didn't actually listen. Trying to recall what you heard is a challenge because you did not focus your attention and intend to remember what was said. Thus, the information is lost.

Have you ever spent time with an infant or toddler? If so, you know that they are amazing at listening. In fact, listening is one of the first skills infants gain. They use it to acquire language and learn to communicate with their parents. As we get older, how we listen changes, yet the necessity for listening does not. Communication theorists have consistently agreed that we listen far more than we engage in any other communication practice, whether speaking, reading, or writing.[2][3] [4] [5]

Try It

https://assess.lumenlearning.com/pra...f-410118639d3b

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2. Rankin, Paul T. "The importance of listening," English Journal, 19, October, 1928, pp. 623–30. ↵
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3.4: The Three A's of Active Listening

Learning Objectives

Define attention, attitude, and adjustment as components of active listening.

Effective listening is about self-awareness. You must pay attention to whether or not you are only hearing, passively listening, or actively engaging. Effective listening requires concentration and a focused effort that is known as active listening. Active listening can be broken down into three main elements.

Attention



You know that attention is the fundamental difference between hearing and listening. Paying attention to what a speaker is saying requires intentional effort on your part. Nichols, credited with first researching the field of listening, observed, "listening is hard work. It is characterized by faster heart action, quicker circulation of the blood, a small rise in bodily temperature."[1]) Consider that you can process information four times faster than the rate at which a person speaks. Yet, tests of listening comprehension show the average person listening at only 25% efficiency. A typical person can speak 125 words-per-minute, yet we can process up to three times faster, reaching as much as 500 words-per-minute. The poor listener grows impatient, while the effective listener uses the extra processing time to process the speaker's words, distinguish key points, and mentally summarize them (Nichols, 1957).

While reading a book, or having a discussion with an individual, you can go back and reread or ask a question to clarify a point. This is not always true when listening. Listening is of the moment, and we often only get to hear the speaker's words once. The key then is for the listener to ascertain the speaker's central premise or controlling idea quickly. Once the listener has, it becomes easier for the listener to discern what is most important.

Hoppe tells us that active listening is really a state of mind requiring us to choose to focus on the moment, being present and attentive while disregarding any of our anxieties of the day. He suggests listeners prepare themselves for active attention by creating a listening reminder. The reminder might be to write "Listen" at the top of a page in front of you in a meeting.[2]

Here's an example: John knows that he has trouble staying focused during long business meetings. He has run into issues in the past where he has missed information he needed. So, John decided that he needs to improve his listening skills. At meetings, he started to volunteer to keep the minutes. He found that by keeping the minutes, he had to focus on specific details. The first time he took the minutes, John received feedback that he was missing details. So, John decided to keep doing recording the minutes and, eventually, did a great job. He learned how to identify the key points and main premise. He also found that he was better able to remember various details, which, ultimately, supported his work and bolstered his self-esteem.

Such memory devices can assist with your listening skills. You might think that you do not have a problem with actively listening. You will find that listening is one area that can always be improved and strengthened. Challenge yourself to take minutes, class notes that are shared, or journal a relationship interaction. Write out the details and share them for confirmation on how you are

doing. You can track how you improve over time. Some of the main areas to pay attention to are distinguishing the speaker's primary goal, the main points, and the structure of the communication. These are all easier to discern when the listener is able to listen with an open mind.

Attitude



It's hard to tell much about attitude from the outside, but each listener is responsible for listening with a positive attitude and an open mind.

Even if you are paying attention, you could be doing so with the wrong attitude. Attitude is just as important as the attention given to the speaker. Telling yourself the lecture is a waste of time is not going to help you to listen effectively. You'll be better off deciding on an internal motivation to be attentive to the person speaking. Approaching the task of listening with a positive attitude and an open-mind will make the act of listening much easier. Bad listeners make snap judgments that justify the decision to be inattentive. Yet, since you're already there, why not listen to see what you can learn? Kaponya warns against psychological deaf spots that impair our ability to perceive and understand things counter to our convictions. These moments can be as little as a word or phrase that might cause "an emotional eruption" causing communication efficiency to drop rapidly.[3] For instance, someone who resolutely supports military action as the best response to a terrorist action may be unable to listen objectively to a speaker endorsing negotiation as a better tool. Even if the speaker is effectively employing logic, drawing on credible sources, and appealing to emotion with a heartrending tale of the civilian casualties caused by bombings, this listener would be unable to keep an open mind. Failing to acknowledge your deaf spots will leave you at a deficit when listening.

You will always need to make up your own mind about where you stand—whether you agree or disagree with the speaker—but it is critical to do so after listening. Adler proposes having four questions in mind while listening: "What is the whole speech about?" "What are the main or pivotal ideas, conclusions, and arguments?" "Are the speaker's conclusions sound or mistaken?" and "What of it?" Once you have an overall idea of the speech, determine the key points, and gauge your agreement, you can decide why it matters, how it affects you, or what you might do as a result of what you have heard. Yet, he notes it is "impossible" to answer all these questions at the same time as you are listening.[4] Instead, you have to be ready and willing to pay attention to the speaker's point of view and changes in direction, patiently waiting to see where the speaker is leading you.

Adjustment

Adjustment in listening is important. Adjustment means that the listener is willing to change, adapt, and adjust mannerisms in order to follow the speaker's train of thought until the conclusion. Speakers could engage in storytelling with twists and turns with no end in sight. Speakers could also deliver the message very directly and fast. Of course, there are a myriad of ways that a speech could be delivered. No matter the speaker style, you, the listener, must adjust your listening to create meaning. You need to listen to the words, utterances, and pauses to know when to give nonverbal feedback, such as "I'm bored" or "wow, I didn't know that." You should adjust to the speaker and listen without drifting off.



Conversation requires that each person have the presence of mind to focus upon the words to ensure shared meaning. Likewise, in a speech, the audience needs to adjust and focus so as to demonstrate that there is a shared meaning. The speaker's role is to capture your attention and deliver a stimulating speech. The listener's role is to pay attention, have a positive attitude and adjust to what is said. The speaker relies on the audience to provide visual cues to know that the audience is listening and that there is a shared understanding of what is being presented.

For example, imagine you are at work. Your boss called a meeting where the human resources (HR) director is giving a presentation on changes to HR policy. This presentation might not seem like exciting information on the surface; however, this is where you recognize how you feel and start to work upon your attitude. You have choices on how you plan to listen to the director. You could plan to be bored or inconvenienced. You could also plan to be interested and educated.

Once you have chosen how you plan to listen to the director, you then have to choose how you plan to pay attention to the speaker. You may decide to listen partially and get the PowerPoint later. You could decide to listen fully and not wait for the slide deck. Finally, once you are in the meeting, you can adjust your attitude and attention based upon the speaker's style and personal interest in their subject. If the speaker does not present well, you could use one of the active listening strategies discussed later in this section to make sure that you do listen. You could also frame the experience as practice that will help increase your active listening skills. The act of reframing how to listen is foundational to improving your attention, attitude, and adjustment.

Try It

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3.5: Benefits of Listening

Learning Objectives

- Explain the benefits of active listening to your education, your personal life, and your career.

Academic Benefits of Listening



As you are reading this section as part of your college class, it seems appropriate to start with how listening is beneficial in academics. It is easy to surmise that to learn in a traditional classroom, listening is required. Bommelje, Houston, and Smither studied effective listening among 125 college students and found a strong link between effective listening and school success, supporting previous research in the field linking listening skills to grade point average.[1] This finding is unsurprising as the better you listen while in class, the better prepared you will be for your assignments and exams. It is quite simple really. When students listen, they catch the instructions, pointers, feedback, and hints they can use to make the assignment better or get a better score on the test.

In today's world, the uses of academic listening are changing. Online classes may require listening to pre-recorded lectures. You may be learning at a distance through a video-conferencing application. This educational format brings advantages and challenges for listening. One great advantage is the capability of recording synchronous lectures. Some professors like to record their sessions, and those that do make it easier for students to revisit the lecture content at their convenience. You can replay sections and listen to the information until you feel you retained it. For pre-recorded lectures, it is nice to be able to fast forward and go back to sections. You can review the material until you are confident in your knowledge. It is also easy to be distracted if you don't have to be physically present in a location. You may know how hard it can be to pay attention to a video conference when your child is crying. If the professor is not engaging, it is really easy to surf to a website, finish some work, or play a game on your phone. To listen actively takes work and discipline. Active listening will assist you with retaining course information better, which results in doing better in your education. As discussed in the prior section, so much can be missed by passively listening. It is better to be focused solely on the task at hand. Just as active listening is essential to your academics, it is equally important at your job.

Professional Benefits of Listening



Developing strong listening skills will invariably improve your work performance. There are many professional advantages of active listening. It helps you to understand what was said better. It improves your ability to make connections between ideas and information. It changes your perspective and challenges your assumptions. It engages you in empathizing and showing respect or appreciation to others, which may lead to enhancing your work relationships. Honing your listening skills also assists you in building and improving your self-esteem.[2] If it is clear that people aren't listening at work, it becomes more problematic to get things done effectively and trust can be broken, which could lead to employees fostering resentments, which can result in very serious communication issues. Bell and Mejer, identified poor listening as a "silent killer of productivity and profit."[3] Thus, changing a work environment can become extremely difficult to implement when people are not listening.

Effective listening can also help you to make a better impression on employers. This impression begins at the interview. Here is an example. You really want a particular job, but during the interview you are really nervous, which results in having trouble paying attention to what the CEO of the company is saying. As the interview comes to a close, the CEO asks you if you have any questions, and you ask something you were wondering about in the elevator on the way up to her office. If you ask something that she has already covered in the interview, you're unlikely to get the job. Even if you, somehow, convince her to hire you, that first impression might stick. You will be required to work hard to change her first impression. If you are unable to listen actively even as you work at this job, you will make little progress at the firm. Your supervisors should not have to tell you things repeatedly. Not listening could also contribute to you making decisions that cost the company a loss in profits because you weren't paying attention effectively in a team meeting. This lack of listening could lead to losing your job.

Ferrari states the importance of actively listening in your profession well. He identifies listening as the "most critical business skill of all." He notes, "listening can well be the difference between profit and loss, between success and failure, between a long career and a short one."[4] Therefore, it cannot be stressed strongly enough how important it is to work on your listening skills not only at work but in all areas of your life. The benefits to listening do not stop with your education and profession. Here is how these benefits apply personally.

Personal Benefits of Listening



The active listener who employs the skills detailed in this section is more likely to be better received by others, which, in turn, can increase their self-esteem. People like to be heard when they speak. So,

those who listen actively are also more likely to reduce tension in situations and resolve conflict.[5] There are times when having someone just listen to another's grievances and attempt to understand can dissolve a situation.

The process of actively listening assists people with strengthening intimate relationships. A spouse wants their partner to hear them when they speak. Remembering small details shows that you are really listening and care about the other person. Following through on requests demonstrates that you paid attention to the request and didn't forget. It is the small actions within listening that show the loved one that you take the time to be focused on them. You are showing them that they are important and worthy of attention. This goes a long way toward sustaining a positive relationship.

The same holds true for familial relationships. A child wants their parents to stop what they are doing and listen to their issue. Children are more secure and have better self-esteem if parents listen actively to them. For you, the issues a child has may be small, but to them these issues are paramount and the center of their life. Taking the time to listen and show you are listening can help to reduce conflict within the household. Active listening gives you the skills to demonstrate that the child's problem is important to you too, no matter how small. This, in turn, instills trust and security in the parent-child relationship.

Truly listening to the words of another is sure to make a positive difference in your interactions whether they are academic, professional, or personal.

To Watch: William Ury

In this video, negotiator and mediator William Ury talks about the power of listening.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=220

You can view the transcript for "The power of listening | William Ury | TEDxSanDiego" here (opens in new window).

What to watch for:

Note how Ury uses anecdotes—one about a high-stakes political negotiation, the other about a high-stakes business negotiation. These stories do a lot of work in his speech: they establish the importance of what he has to say about listening, they offer examples of what listening looks like in everyday life, and they establish Ury's credibility as a negotiator on the global stage. You can use this technique in your own public speaking. If you can think of a story or example from your own experience that dramatizes the importance of the point you're trying to make, it can be a very effective way to persuade, inform, and entertain your audience.

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3.6: Introduction to Strategies to Enhance Listening

As you have determined by now, there is much that goes into being an active listener. It starts with recognizing what it means to identify obstacles that prevent you from being an effective listener. It should be clear that active listening takes work. That if you want to be effective, you need to apply yourself to practicing and improving your listening skills. As you begin enhancing these skills, it helps to have strategies that assist you in your endeavor.

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3.7: Barriers to Effective Listening

Learning Objectives

- Explain how anticipating can be a barrier to listening effectively.
- Explain how judging can be a barrier to effective listening.
- Explain how emotional reactions can be a barrier to effective listening.

To become good at active listening takes work. It almost requires going back to a baby to remember how to focus all attention on what another person says. Babies are great role models: they listen and observe everything around them. This is how they learn to become a person in a social setting. That intent observation and listening is what one should strive to do.

Listening is a tool that is not formally taught in most classes. It is very common for a person to believe that all one has to do is sit, hear, and appear attentive. That does not mean that one is listening actively and engaging in the communication event. Our minds are very busy. We are often thinking about home, work, school, and personal communities no matter what we are doing. We have places to go, people to visit, things to do—all of those thoughts seem to pop up when it is necessary to listen actively. It is the noise of the mind that can be tamed by listening actively.

So, what kinds of barriers hinder and obstruct active listening? Knowing what these barriers are helps with overcoming them when needed.

Anticipating

We have all had this barrier at some point. This is when you start formulating what you want to say before the speaker finishes what they are stating. This barrier pops in when someone seems to be taking too long to make a point. In this case, you might assume what their conclusion is and start thinking of how to respond to it. Other times, someone seems to speak slower than is your style, seems unknowledgeable, or seems to take up too much of your time. In every case, it is common for the mind to drift into thinking about how you want to respond and what words you want to convey.



Anticipation can be a big barrier for active listening. It is something that most people have to work on eliminating from their listening practice. Think of this: your teenager comes home angry about an altercation at school. She comes to you and explains what happened to her. Before she has finished telling the story, you may already be thinking about contacting the other parent, friend, spouse, or principal. You may think what a stupid thing to get so upset about and how to say that nicely. You may think about what advice would be best to provide in this situation, or how you can help to solve the problem. It is amazing how quickly any one, or all, of these responses can overtake the mind and leave you only half listening. It is by half listening that you might miss a critical piece to your teen's story. You might even find yourself cutting

her off and starting your formulated response. There is no better way for a teen to feel hurt and unheard than to not listen to them actively. This is the point where many teens stomp off to their room and leave the parent wondering, what just happened?

A parent who is an active listener will stop and focus on the teen's words. They will notice their daughter's nonverbal communication. They will wait until the story's end before thinking about what to say or do next. Active listening will most likely end in positive problem-solving and providing what the teen needs while creating a greater trust between the parent and their child. The teen will know that their parent is really listening to them.

Judging



Just like anticipating what another is going to say before they finish speaking, judging is a common occurrence for a listener. When this barrier arises, the listener is sizing up the speaker while the person is talking. For example, a presenter may have forgotten one component of an important process, which could be an honest mistake. However, the listeners might judge that this person does not understand this process and is therefore not credible. Judging someone based on a small error interferes with listening.

Once a judgement has been made, listening is lessened. You might find yourself noticing every small detail about the person that is wrong—their hair, dress, speaking style, and so on. You may find that you stop listening actively because the speaker lost credibility by making a mistake. You are making a choice to stop listening and rate the speaker poorly.

An active listener will acknowledge the mistake and let it go. They will accept the fact that people are fallible but that does not make them incompetent. They will look past the mistake and give the person a chance to complete what they have to say. Most of the time, this person will show their competence and repair their credibility.

Emotional Reactions



There are times when a speaker may hit an emotional trigger that results in creating a listening barrier. It has happened to everyone. A speaker may talk about a topic that is extremely emotional to you. This person might talk about the death of a loved one, which floods you with memories and emotions about a person who died in your life. Once those emotions hit, you won't hear the rest of the speech.

The same is true for contentious subjects such as immigration, abortion, health care, vaccinations, and so on. When a topic that you feel very strongly about is posed, you are more likely to stop listening and start formulating a response and judge the person speaking. At this point, you are not actively listening. This emotional barrier interferes with your ability to effectively hear the other person's viewpoint and effectively respond based upon your attentive listening. This could mean that the argument on this topic is lost due to an inability to have thoughtful communication.

Someone who is an active listener also has emotional triggers. The difference is that this person will acknowledge the emotions that are there and set them aside to hear what the other person has to say. They will wait to hear everything before constructing a response and will try to withhold judgement. This is not easy. It is a skill that takes time and patience to employ. Emotional barriers are difficult to overcome as emotional triggers mean that we have deep seeded thoughts about the subject. To see great examples of this barrier in action, you need look no further than the news. News talk shows often have high emotional tensions that could block listening between the speakers.

Active listening takes into account the various barriers that could occur—anticipation, judgement, and emotion. The first step to being a good listener is to acknowledge that these barriers happen. Then, you can incorporate strategies into your listening practice that will make you a better and more effective listener.

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3.8: Identify and Reduce Distractions

Learning Objectives

Describe strategies to identify distractions while listening.

It goes almost without saying that technology plays a large role in many people's lives. There are those who rely on spending time on their phones to surf the web, connect with friends, read news, or interact on social media. Not everyone does this, nor does everyone have this kind of technology. For those who do, technology can be a large distractor.

Distractions are those experiences, events, or items that pull one's attention away from what they are doing or to whom they are listening or speaking. Distractions can be a huge barrier to listening, but don't have to be. One strategy is to identify distractors. Just knowing what distracts you can assist you with designing your communication around lessening these distractions. Without distractors, you can be an active listener.



If you love sports, a sports bar can be a distracting place to have a conversation.

As an example, Sue loves sports. She wants to meet with a friend to have a serious conversation. Now, since Sue is a big sports fan, it is not the best idea to ask her friend to meet her at a sports bar with many televisions playing various games. Sue will find herself very distracted as she might want to watch her favorite team play. It will not be possible for Sue and her friend to have a personal conversation. Sue made arrangements to meet her friend at a local coffee shop where televisions are not present and she is able to communicate effectively—both while speaking and listening.

To illustrate further, there are many people who go out to dinner together and have everyone place their phone to the side. This happens because people have identified their phones as a distraction and have created a way to eliminate this distraction. Parents might tell their kids that there are no phones at the table during meals, or teachers might have students place their phones in a bucket at the classroom door before sitting.

In each case, these distractions were identified and a strategy was adopted to reduce being sidetracked from the communicative event. This identification and thus action is important if you want to speak and listen well.

To watch: Julian Treasure

In this video, sound expert Julian Treasure suggests ways to listen more effectively.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=226

You can view the transcript for “5 ways to listen better | Julian Treasure” here (opens in new window).

What to watch for:

As one might expect, Treasure uses audio effects very effectively in his speech, especially to suggest the ways in which distractions can interfere with our ability to listen to each other. Audio effects can be tricky to use technically (sound systems are notoriously unpredictable), but when they’re used well, they can make your audience sit up and take notice.

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3.9: Keeping an Open Mind

Learning Objectives

Describe strategies to keep an open mind while listening.

It is critical to keep an open mind when listening. Keeping an open mind refers to the ability to listen to what is said as it is said. This act allows the person to shed any barriers because you are willing to listen to the other person unencumbered.

Listening to a point of view does not mean that you are adopting that point of view. It means that you are listening to what is said and learning about a new perspective even if you don't agree. Sometimes, this results in causing emotions to surface. If this is the case, you can recognize that emotion, ask to pause the conversation, step away, or write down the point that upsets you and return to the conversation. You do not have to deny your emotions; you can explore these at a later time. You will find that having an open mind helps with reducing these feelings.

Yuki attended a lecture at a nearby library. The topic was of interest to her so she arranged for a babysitter and made time to attend. Yuki knew before she went that the topic had two ways of going. One direction would be to challenge her own belief system and the other would reinforce her belief system. Even so, Yuki decided to go to learn about other perspectives. Thus, she arrived at the event with an open mind that allowed her to listen attentively to what was said even though the topic did not resonate with her belief system. In fact, the speaker challenged her as Yuki thought it might.

As can be seen, having an open mind assisted with creating an attitude that allowed Yuki to listen actively to the speaker. It did not mean that she had to change her beliefs or behave differently. It did give her a better idea as to what someone who believes differently than her thinks, which is a positive outcome.

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3.10: Come Prepared

Learning Objectives

Describe strategies to come prepared to a listening situation.

It is a good habit to come prepared for most things, including listening. We can plan to listen. For example, if you know that you are attending a music concert with a musician you do not know, it helps to learn about this person by reading a biography and listening to their music. If you are attending a workshop by a known speaker at work, it helps to research this person. Who are they, what is their specialty, why are they here?

By coming prepared, you help your mind to not wander while you listen. You are less likely to wonder about the person who needs your attention. Preparation helps you put any distracting thoughts aside and be present when listening.

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3.11: Take Notes

Learning Objectives

Describe strategies for note-taking.

Taking notes can also advance your ability to be actively engaged in the speaker's words. You need not write down everything the speaker is saying. First, this is quite likely to be impossible. Second, once you are caught up in recording a speaker's every word, you are no longer listening. Use a tape recorder instead—having asked the speaker's permission first—if you feel you really must capture every word the speaker utters. You want to focus your efforts on really listening with an active mind. Learning to focus your attention on main points and key concepts, and gaining the overall gist of the speaker's talk are other skills to develop. You might endeavor to develop these skills by jotting down a few notes or even drawing visuals that help you to recall the main ideas. The manner in which you take the notes is up to you; what is important is the fact that you are listening and working to process what is being said. Writing down questions that come to mind and asking questions of the speaker when possible are two more ways to guarantee effective listening as you have found an internal motivation to listen attentively.

Note-Taking Systems

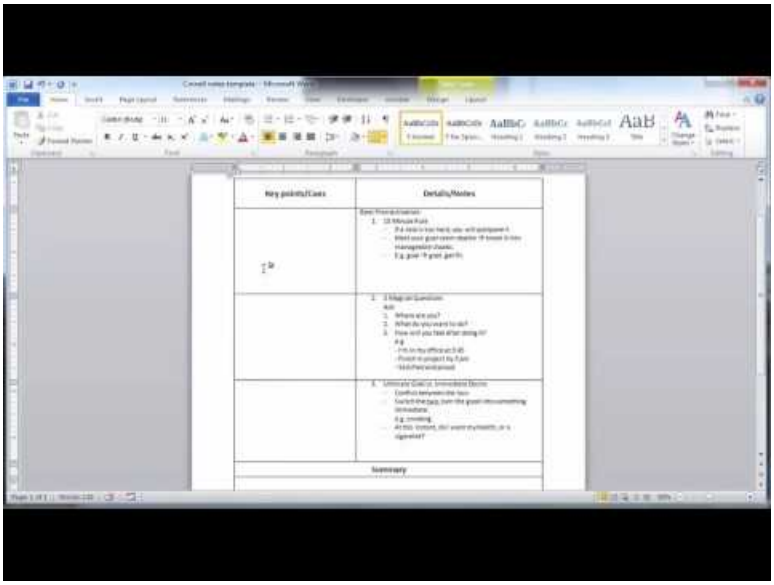
The following is a chart with a brief explanation of the main note-taking systems.

Method	Description	When to Use
Lists	A sequential listing of ideas as they are presented. Lists may be short phrases or complete paragraphs describing ideas in more detail.	This method is what most listeners use as a fallback if they haven't learned other methods. This method typically requires a lot of writing, and you may find that you are not keeping up with the speaker. It is not easy for students to prioritize ideas in this method.
Outlines	The outline method places the most important ideas along the left margin, which are numbered with roman numerals. Supporting ideas to these main concepts are indented and are noted with capital letters. Under each of these ideas, further detail can be added, designated with an Arabic number, a lowercase letter, and so forth.	A good method to use when material presented by the speaker is well organized. Easy to use when taking notes on your computer.
Concept Maps	When designing a concept map, place a central idea in the center of the page and then add lines and new circles in the page for new ideas. Use arrows and lines to connect the various ideas.	Great method to show relationships among ideas. Also good if the speaker tends to hop from one idea to another and back.
Cornell Method	The Cornell method uses a two-column approach. The left column takes up no more than a third of the page and is often referred to as the "cue" or "recall" column. The right column (about two-thirds of the page) is used for taking notes using any of the methods described above or a combination of them.	The Cornell method can include any of the methods above and provides a useful format for calling out key concepts, prioritizing ideas, and organizing review work. Most colleges recommend using some form of the Cornell method.

Cornell Notes

Cornell notes are often used to keep track of the structure and main points of a speech or lecture. You begin by creating two columns on your paper—draw a vertical line about 1/3 of the way across the paper. On the right-hand side, you write down notes as you listen or read. In the left-side column, you add in questions and elaborate on the things you wrote on the other side. It follows this general structure:

- **Record**: write down notes from the reading or lecture on the right side of the paper.
- **Question**: write down questions or keywords on the left side of the paper that connect to the notes on the other side.
- **Recite**: Cover the detailed notes on the right side of the paper and ask yourself the questions from the left side, or use the keywords to see how much you can recite from the reading or notes.
- **Reflect**: Think deeply about the notes and try to make connections between what you already know and what you learned.
- **Review**: Review your notes frequently—before class, after class, before an exam, etc.[1]



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=232

You can view the transcript for "How to use the Cornell note-taking method" here (opens in new window).

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1. The Cornell Note-taking System. The Learning Strategies Center. Cornell University. http://lsc.cornell.edu/study-skills/...taking-system/ ↩

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3.12: Introduction to Feedback

Feedback is a two-way street. Both parties involved in the communication event are constantly providing cues, both verbal and nonverbal to one another. When actively listening, the speaker and listener enter a partnership where both are paying special attention to nonverbal and verbal cues as part of actively listening and speaking. Those engaged in a conversation often don't know what they are doing, but they know how it feels when it goes well. They will often leave the communication event thinking, "wow, that was a great conversation. I really enjoyed talking to that person."

How does this two-way communication work? In this section, we will discuss types of feedback and how a speaker entices an audience to listen as well as the elements of feedback and ideas for giving feedback in various situations. Let's start with considering nonverbal feedback.

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3.13: Three Kinds of Feedback

Learning Objectives

Describe the three kinds of feedback.

In their book *Thanks for the Feedback,* Douglas Stone and Sheila Heen identify three primary kinds of feedback: **appreciation**, **coaching**, and **evaluation**. According to Stone and Heen, knowing which kind of feedback will be most helpful in a given situation is a key element in giving feedback well. Likewise, understanding which kind of feedback is being given can help you make the most of a feedback opportunity.

Appreciation feedback is mostly about relationships and connections. When your boss says, "I'm so glad you're on the team!" That's appreciation feedback.[1]

To Watch: steve kerr

In this video, we overhear Steve Kerr, the coach of the Golden State Warriors, give a master class in appreciation feedback as he talks to Warriors star Stephen Curry.



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You can view the transcript for "Beautiful coaching moments between Steve Kerr and Stephen Curry!" here (opens in new window).

You use **coaching feedback** when you want to help someone improve, learn, or change.[2] Coaching feedback can come from all kinds of people in our lives, whether a trainer at the gym encouraging us to do one more pull-up or a partner in a relationship reminding us to put down the phone at the dinner table.

Evaluation feedback is a ranking, rating, or judgement of a person's performance.[3] The grade you'll get in this class is evaluation feedback. So is your performance review at work. Evaluation lets you know where you stand against a given set of standards or expectations. Sometimes, as in the case of a final grade, the evaluation is given after the fact, and it's not possible

to make adjustments to change the outcome. Other times, evaluation is given along with coaching feedback. When you turn in a midterm paper, for instance, the grade and comments you receive apply to your performance on that paper, but hopefully you can take what you learn from that feedback to do an even better job on the final.

---

1. Heen, Sheila, and Stone, Douglas. *Thanks for the Feedback: The Science and Art of Receiving Feedback Well (Even When It Is Off Base, Unfair, Poorly Delivered, and Frankly, You're Not in the Mood)*. United States, Penguin Books, 2015. 31. ↵
2. Heen and Stone, 32. ↵
3. Heen and Stone, 33. ↵

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3.14: Feedback While Speaking

Learning Objectives

Describe types of nonverbal and verbal feedback.

Nonverbal feedback

Imagine yourself speaking to a group of people who have their eyes closed, arms crossed across their chest, and legs crossed. What would this communicate to you, the speaker? You might interpret this behavior to mean the audience is not interested in your presentation. You might interpret this as a form of listening for that group. The important point is that you, the speaker, will interpret these behaviors to mean something.

Let's take the same scenario with an audience who is looking at you, sitting up straight, and has their arms open on the table or in front of them. What does that mean to you? Some would think that the audience is very interested in what you have to say. These behaviors might even encourage the speaker while some might think that the audience is aggressive and too forward, which makes the speaker feel uncomfortable. Again, the person presenting will think that these behaviors mean something.

Nonverbal communication is meaning making without using words. It is a part of a communication event that often goes unnoticed on the conscious level, yet is integral to the event. Every person will scan the other person for cues while listening. These cues are helpful in knowing if a person is really listening to you. In fact, nonverbal behaviors are tied to speaking in every culture. For example, in a business meeting in the United States, a speaker might know that people who engage in eye contact, sit forward, or take notes are actively listening. In the same business meeting in Japan, the speaker has different cues that let them know the attendees are listening. The listeners may look at the table and lean back or sit back with their eyes closed; this indicates they are listening using their cultural, nonverbal feedback.

As a speaker, it is important to pay attention to what nonverbal behaviors the audience is exhibiting. As a listener, it is really important to consider what type of nonverbal feedback you are giving to the communicator.

To show you are actively listening, you want to consider what behaviors in your culture are considered affirming. For many in the United States, sitting forward, nodding one's head, and looking directly at the speaker are cues that tell the speaker the person is listening. So, you as an active listener will want to employ these affirmative cues to signal you are paying attention. A word of warning—it is important to not give off too many cues as this could be confusing. It is best to keep it simple and provide signals that are clearly positive.

Since the world is getting smaller through the use of technology, it is also important for a listener to research what types of nonverbal communication are used by a group different from their own. When listening, you want to make sure that you are providing appropriate and affirming nonverbal signals to the speaker. This behavior will go a long way toward building positive relationships with the communicator.

Verbal Feedback

Verbal feedback means just what you would think—to provide feedback to another using words. Verbal feedback also refers to verbal utterances, such as "uh-huh," sighing, and so on.

Utterances like nonverbal feedback are often not thought of consciously. All of us have attended a speech where people verbalize to the speaker. You may hear "aw" when someone understands something or thinks it's cute. You may hear "huh?" when a point is not clear. These verbalizations are sometimes loud and the presenters hears these and sometimes they are very quiet where only the people sitting around them hear the sound.

This verbal feedback tells the speaker a lot about what is happening in the audience. It helps to gauge the level of engagement. A loud sigh might mean someone is bored. A laugh may mean that the joke told was truly funny and worked. A clicking sound may mean that the person finds the subject upsetting. Whatever the sound may be, a presenter is sensitive to the utterances and monitors the sounds to note how well, or poorly, the speech is going.

As with all communication, utterances are also culturally specific. There are some cultures where a “call and response” is expected when speaking. This means that the audience will verbally respond to what is said either using utterances or words. For example, if a speaker says to the audience, “good morning,” some audiences will not respond and sit quietly while other audiences will return a “good morning” in chorus. There are other moments in the speech where those who engage in “call and response” will state agreement or disagreement to a point. The speaker might hear “yes” or “uh-huh” loudly or they might hear “nope” or a negative utterance. The presenter is not expected to address that specific call. They are to continue to deliver their speech with appropriate pauses that allow for the audience to interact verbally.

Thus, just like nonverbal feedback, verbal feedback allows the presenter to know what is happening with the audience. The speaker can then adjust to what they are learning from their audience.

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3.15: Elements of Effective Feedback

Learning Objectives

Explain the elements of effective feedback.

So far, feedback that is nonverbal and verbal while in a communicative event was discussed. How about giving feedback to improve? Providing feedback whether written or verbal can be tricky. It seems simple as many think one should just say or write what they think about a performance, but it really isn't. Providing feedback in a way that will be received by another person takes practice.

There is much written about what constitutes effective feedback. Even with all these recommendations, it boils down to five areas: be timely, behavior-focused, observation-based, specific, and reasonable.

Timely



You have probably heard that "timing is everything." Though it's not exactly "everything," timing does play a role in giving and receiving feedback.

> Imagine that Imar completed a small project at the beginning of the performance period at work. As Imar didn't receive any feedback, he made the assumption that the project was completed well and it was okay. Nine months later when Imar's performance evaluation is conducted, he learns that there were significant problems with the project. The supervisor was not satisfied with the end product and wrote this into the evaluation. How do you think that Imar feels? Most likely, he is very upset and does not understand what went wrong. Since Imar had not received any feedback, he assumed it all went well. It is a big blow for him to learn that the project had significant issues. This lack of timely feedback could make Imar start to dislike his job.

This example teaches that feedback must be given close to the event. For presentations, this feedback should be given within a day or two after the event. If you receive an evaluation form, you should fill it out right away and return it. This evaluation allows for the speaker to learn what went well and where improvement can be made for the next presentation. For employees, once a project is completed, it is essential to learn what was done well and what could be fixed or improved. Waiting too long to give feedback leads the person (like in Imar's example) to believe that everything went well or to wonder what others thought.

Therefore, when you give feedback, consider the timeframe for providing constructive comments. Make sure it is done within a short period after something is completed. The recipient will be glad that you took the time to provide feedback.

Behavioral

Providing good feedback should not focus on the person, but on the behavior. This means that when you tell people what they need to improve, it is better to talk about what they did and not who they are.

To illustrate, when Mia was giving her introductory speech, Mia was not looking at the audience. It is better to tell Mia that she could improve her eye contact rather than saying that she didn't connect with the audience. To say that she didn't connect with the audience makes it seem like Mia as a person did something wrong. The behavior here is what Mia did with her eyes. Not using eye contact could lead to not connecting with the audience but not necessarily. In truth, Mia just needs to look more at the audience.

When you are in a communicative event, you will notice that you feel like you aren't engaged with the speaker. Ask yourself, "why?" What is the person doing (behaving) that made you feel this way. Answering why and observing the behavior will allow you to pinpoint what made you feel unengaged. Was it a word that you found offensive? Was it the speaker's posture? Was it a nonverbal cue? Those answers will help you identify behaviors that got in the way of your engagement. Pointing out these behaviors help communicators improve and help them not take the feedback personally.

Observational



Throughout this section, we have discussed nonverbal communication, verbal utterances, active listening, and feedback. Each one of these areas require observation. Much of the observation is subconscious. However, to be an engaged communicator, conscious observation is necessary.

Active listening helps with fine tuning your own observational skills. Observing behaviors helps with deriving meaning, noting nonverbal actions, defining utterances, and providing appropriate feedback. Therefore, one way to improve your active listening is to pay close attention to everything that the speaker is doing. How are they moving, what do their words mean, how do you interpret their nonverbal behaviors, and so on?

You can use these observations to identify behaviors that the communicator can improve. These observations are how you can provide feedback that is meaningful. Once you observe the behavior and note that it needs improvement, you can specify to the presenter what it is that would help your experience as an audience member.

Specific

Behavior and observation dovetail into being specific. By giving specific feedback, the presenter is able to improve. They will know exactly what it is that didn't work for you in their performance. Being too broad and unclear only confuses the person and they are more likely to disregard this feedback instead of exploring how to become better.

For example, let's go back to Imar. Imar did receive feedback, albeit too late, on the project. He learned that the project didn't run well. Reading this negative feedback in the evaluation had Imar scratching his head and wondering, "what does that mean? Didn't run well." How does this feedback help Imar improve? If Imar is comfortable, he can meet with his supervisor and ask what the feedback means and how he can improve the project. If Imar is not comfortable, he is not going to ask for clarification and thus improve his performance, which might end badly for him as an employee.

Reasonable

Being reasonable means using your common sense when giving feedback. Don't focus on too much all at once; that can overwhelm people or make them feel inadequate. Conversely, don't focus on too little either. It is hard to improve if only one comment is given, like "it didn't run well."

 It is important to take a balanced approach. You want to give the person some behaviors that really worked well along with those that need improvement. You should consider what is the right amount for both. If you give too much positive feedback, they may feel that the improvements are not important. If you give too little positive feedback, they might think that they did a terrible job. You don't want either reaction.

One good idea is that for every two behaviors exhibited, one area of improvement is noted. If there are more positive behaviors than needed improvements, you can balance this by stating four things done well and two to improve. It is better to weigh heavier with the positives than negatives. In every speech, something is always done well. It is easy to know what didn't work for you in a speech. So, make sure to actively listen and observe behaviors and you will find things that work—good word structure, nice gestures, good posture, nice vocal volume, professional clothing, and so on.

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3.16: Providing Feedback

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Providing Feedback

Learning Objectives

Identify how to respond productively to others.

Several aspects of feedback have been discussed thus far. It is worth reiterating that people give feedback all the time, just like people are listeners all the time. While feedback is given frequently, how well it is done is another matter entirely. Just like active listening takes practice, effective feedback does too.

Some speakers like for the audience to hold their comments until the end. Others like more interaction with the audience and encourage comments throughout their presentation. In either case, how the feedback is delivered is important to consider. For speakers who allow for questions throughout the presentation, questions can help both the listener and the speaker. The listener can show that they are engaged but may need clarification based on their question. The communicator now knows that they may need to make their points more clearly, or may need to go over the point again for the benefit of the group.



Too much negative feedback can make people disengage.

When giving verbal feedback, you want the feedback receiver to be open to what is said. Therefore, how the feedback is given is important. Let's consider the following scenario. Juan spent a month preparing a webinar for his team at work. During the opening session, Juan pauses and asks if there are any questions. One of the teammates says to Juan, "what you said makes no sense at all." How do you think that Juan feels? He probably feels pretty bad, which could negatively influence his performance during the rest of the webinar.

Providing verbal feedback that focuses negatively on the speaker personally should be avoided. There is no gain from telling the presenter (or a friend) that "what you said makes no sense at all." The negativity can cause the person to close their mind to anything else you have to say, which essentially shuts down the person's ability to listen actively to the feedback. Now, keep in mind that there are differences in interpersonal relationships and cultures. What is considered negative by some may not be negative in others. Again, it is important to consider the group context.

This is where effective feedback practice is essential. Let's go back to Juan. The teammate really does not understand what he is saying. It is a good idea to tell Juan that he is lost. One way to tell Juan he is lost is to give negative feedback in a positive format. To do this, the teammate starts with saying something positive, "I'm really enjoying this webinar." Then moves on to be specific about the item not understood and not focus on Juan as a speaker. "Could xxx be clarified further? I really want to understand xxx." This method is called the sandwich method.

The Sandwich Method



The sandwich method is when a person delivers negative feedback by placing it between positive statements. Let's take the response above: "I'm really enjoying this webinar. Could xxx be clarified further? I really want to understand xxx." First, be honest with your positive statement. Observe behaviors that you like. The teammate does this by saying they enjoy the webinar; they are noting that their watching the webinar (behavior) is positive. This affirming statement helps the speaker to feel more open and confident about their presentation. Then, by stating what is problematic specifically takes the negative feedback away from a personal criticism.

Notice that the listener avoided the pronoun *you*. The pronoun *you* makes it seem like the person did something wrong; it makes the feedback personal. Therefore, "what you said makes no sense at all" focuses on Juan because he is the one speaking. Saying "Could xxx be clarified further?" moves the question away from the personal to a more specific item.

The teammate finished by stating, "I really want to understand xxx." This is a positive statement. It shows the speaker that they are engaged in the webinar, are actively listening, and are invested in the overall content. Thus, in this case, the sandwich method does a nice job of framing a negative statement (do not understand) into a positive comment that solicits clarification.

Some speakers prefer that all comments and questions are given at the end of the presentation. If this is the case, it is helpful to write down what question or comment you have in the moment. You don't have to write much. Just write enough that it will remind you what you wanted to say, or ask, at the end of the speech. This technique allows you to spend a very short amount of time writing so you can continue actively listening to the communicator.

For most speech classes, you will be providing feedback to your peers. It is a great way to practice giving effective feedback; it will help you with providing usable feedback throughout your life. In many cases, you will be giving this feedback through a form your educator furnishes. You can apply the same feedback elements in the written form. Remember to listen and observe actively, focus on behaviors, be specific, and be reasonable. You can write what went well and mean it. You can also state where there is room for improvement in a reasonable, specific, and behavior-focused manner.

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3.17: Putting It Together- Listening and Responding

Here are some of the key concepts we discussed in this module:

Productive and efficient active listening and feedback are important skills in your professional, educational, and personal lives.

Hearing is unintentional, whereas listening (by contrast) requires you to pay conscious attention.

Learning how to listen as well as how to provide and receive feedback well will enhance your experiences as a person.

Know the Three A's of Active Listening: Attention, Attitude, and Adjustment

Active listening takes into account the various barriers that could occur—anticipation, judgement, and emotion.

Be able to describe strategies for note-taking: Lists, Outlines, Concept Maps, and Cornell Method.

Describe different types of nonverbal and verbal effective feedback.

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3.18: Assignment- Listening and Obstacles to Listening

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Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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3.19: Discussion- Listening

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Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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4: CONSIDERING THE AUDIENCE

4.0: Why It Matters- Considering the Audience
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4.2: Tailoring Your Speech to the Audience
4.3: Factors to Consider in Audience Analysis
4.4: Types of Audience Analysis
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4.10: After the Speech- Learning from the Audience
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4.18: Discussion- Understanding Your Audience

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4.0: Why It Matters- Considering the Audience

 Audiences around the world know when they are listening to a gifted public speaker. They know what connects with them and makes them want to hear more. Audiences are a gauge for how well the speaker is doing. If the speaker is boring, you can tell. You know by the quiet murmurings and facial expressions. Conversely, if a speaker is dynamic, you can tell by their attention and in their faces. The question is, how do you present yourself as dynamic?

This module is all about the audience. You will learn how audiences play a part in speaking. You will garner tools on how to analyze an audience. You will get to focus on how to speak to diverse audiences as well as how to adapt your speech to a defined audience.

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4.1: Introduction to What Is Audience Analysis?

What is a presentation without an audience? Seriously, if you didn't have an audience, you would be speaking to yourself, or, maybe, your pet. Speeches are meant to be spoken to a person or group. Thus, the audience plays a central role in public speaking. In fact, the audience is the reason for giving a speech.

What is an audience? Technically, it is any one, or group, that is listening to someone convey a message. This conveyance may take many forms but the action is the same—the speaker creates and relays a message out to a receiver(s).

To be a successful speaker, you must know who is in your audience., which is why audience analysis is so important and must be conducted.



We have all sat through speeches where we didn't feel a connection to the speaker.

We have all sat through speeches where we didn't feel a connection to the speaker. The speaker may have outlined what he or she wanted to say without thinking about what the audience wants to hear. The speaker can know what content is important to relay but must also know how the audience wants to hear this information.



Connection is key in public speaking.

Connection is key in public speaking. That spark that one feels when a dynamic speaker presents information is the goal. The audience can feel electrified if the speaker is presenting information that is directly relevant and uses language that resonates with the whole audience. To build this connection, the speaker should use body language, clothes, examples, language, vocal emphasis, organizational style, research usage, venue considerations, visual aids, delivery, and anything else needed to build a bond with those who are listening. All those considerations should be tailor made to the people in the audience. Creating a connection where the speaker bonds with the audience makes the difference between an okay speech and a great speech.

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4.2: Tailoring Your Speech to the Audience

Learning Objectives

Explain what it means to tailor a speech to the audience and the event.

You know that you have to give a presentation and you know there is an audience; what's next? A bit of research is in order at this point. The more you know about who is listening, the better you will be able to connect your message with them.

Knowing about the audience and the event allows the speaker to tailor the speech for a particular speaking situation. Consider these two scenarios:

Scenario 1: Janelle, who just completed a summer internship researching PTSD and substance abuse, is invited to present her work to a gathering of physicians. This presentation seems like a perfect opportunity to help medical professionals better understand this complex problem. She puts together a powerful presentation that uses stories from her research to illustrate the vicious circle of trauma and addiction and plans breakout groups in which the physicians would explore how their own work could be improved by a trauma-informed approach to medical care.



Janelle didn't realize that she'd be speaking at a holiday luncheon.

When she arrives at the event, she discovers that she is one of four students being featured at the event as the recipients of "Rising Research Stars" scholarships. The event itself, she learns, is a holiday luncheon for a local physicians' group. Even though the scholarship presentation is only a small part of the event, she is allowed to give her full presentation. The crowd seems engaged at first, but she can tell they are losing focus halfway through.

Afterwards, one of the organizers says, "that's very impressive work you're doing. Kind of a downer for a holiday party, though." He laughs, but Janelle realizes he's right: she gave the right presentation for the wrong crowd.

In a way, Janelle isn't the only one at fault here: the organizers didn't give her enough information to understand her role in the event. The mismatch between her presentation and the audience's expectations could have been avoided, though, if she had asked a few questions about the nature of the event: What kind of gathering is it? Who will be there? What are they hoping to learn from me?



Knowing about your audience and the event can help to make a presentation successful.

Scenario 2: Jaden needs to train day care employees on changes in their health and safety procedures. Jaden knows that this topic is critical as the workers have to make sure that all the little ones get the best care. Jaden does his homework and asks the day care manager about the attendees—how many there will be along with some demographic information. Even better, Jaden visits the day care to observe the people who will attend.

This prior knowledge gives Jaden information on how to construct his presentation. He will know what type of people will attend, what the facility looks like in which he will speak, age, gender, number, and so on. When Jaden creates his training, he will keep this information in mind. He can tailor the language, examples, humor, and experience to the group. When Jaden conducts the training, the audience can tell that this training is just for them.

During the speech, Jaden can gauge the audience's reaction. He can look for visual cues such as eye contact, body language, questions, and so on. He can tell if he is losing his audience if he sees someone dozing off in the back. He can tell if he is winning the audience by head shakes. Jaden will know from this feedback how engaged the audience is and can adjust his presentation based on what he observes.

The final step to knowing how the presentation went is asking for feedback on a survey. You have all experienced surveys given out at the end of speeches. The purpose is to help the speaker improve. Jaden will know from the surveys what his audience thought. He can then incorporate changes or keep some elements based upon what he learns. This is research into how everything went – thus, post feedback.

Tailoring a speech to one's audience is the best way to get them to be invested in what you're saying.

Watch out, though! If you tailor your speech too much to one segment of the audience, you risk losing the rest. If you speak just to the experts, your material could sail over the heads of beginners. If you speak only to those who agree with one side of an issue, those who hold the opposing view will dismiss your argument or get angry. Even if your entire audience might agree with your views on something, you should avoid telling them only what they want or expect to hear. This kind of one-sided presentation is called **pandering** or "preaching to the choir."

To listen: Steve Martin, Plumbers Joke

Comedian Steve Martin plays with the idea of pandering to the audience on his 1977 standup album *Let's Get Small*. After setting up the idea that a group of plumbers from a convention are at his show, he tells a joke just for the plumbers.



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You can view the transcript for “plumbers joke steve martin” here (opens in new window).

After a long wind-up, we get the punchline:

> This infuriated the supervisor, so he went and got Volume 14 of the Kinsley manual. He reads to him, “The Langstrom 7-inch wrench can be used with the Findley sprocket.” Just then, the little apprentice leaned over and said, “It says sprocket, not socket!”

When the joke doesn’t bring down the house, Martin asks, “were those plumbers supposed to be here *this* show?”

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4.3: Factors to Consider in Audience Analysis

Learning Objectives

Describe factors to consider when performing audience analysis.

What does it mean to be audience-centered when you speak or present? To be audience-centered is to shift your focus from yourself (what do *I* want to say about this topic?) to your audience (what does *my audience* want or need to hear about this topic?) But how do we go about making this shift? In part, by asking questions. On this page, we'll look at four questions you can ask yourself to guide your analysis of the audience: Why are they here? What do they know already? Where do they stand? Where are they coming from?

Expectations of the event: Why are they here?

The first question you could ask of your imaginary audience is, why are they here? What does this audience expect to hear and what do they hope to learn? Are they here because they have to be (e.g., a mandatory meeting or a class session) or because they want to be? Is your presentation the "main event," or is something else bringing this audience together? All these factors can be extremely important in planning your speech.

Prior experience with the topic: What do they know already?

Another extremely important factor to consider is the audience's prior experience with the topic you're discussing. This experience can take many forms. One form would be **technical**, **theoretical**, or **academicknowledge** of the subject. Another would be **first-hand**, **observational**, or **practical** experience. For instance, if you were presenting about the criminal justice system to a group of sociologists, you could assume a high level of theoretical knowledge about various methodologies of modeling social systems, but not necessarily an understanding of how the system is experienced by an individual trying to negotiate the court system. If you were presenting about the same topic to a group of people who had all been in prison, you could assume a high level of experience with the criminal justice system, but not necessarily a familiarity with sociological models of this system.

Attitude toward the topic: Where do they stand?

Generally speaking, the audience's attitude toward the topic you are presenting can be grouped into a few categories. Audiences are said to be **friendly** if you can assume they would be inclined to agree with your assumptions and argument. A **hostile** audience, on the other hand, would not agree with your conclusions unless the listeners were convinced by your argument. For instance, if you were arguing in favor of a tax on carbon emissions, an environmentalist organization might be considered a *friendly* audience, whereas a group of oil and gas executives could be a *hostile* audience. Note: hostile audiences usually won't heckle you or throw tomatoes. This term isn't describing rude audiences, but rather audiences who are likely to disagree with your argument or have negative feelings toward your subject. Finally, if an audience is neither friendly nor hostile, it may be **neutral** (not having strong inclinations one way or another) or **mixed** (containing both friendly and hostile listeners—and probably neutral listeners as well).

Frame of reference: Where are they coming from?

A **frame of reference** describes the assumptions, values, and standards by which a person evaluates a particular idea or position. As you think about audience analysis in this section, ask yourself which frames of reference are shared by most members of your audience, and which are different for various audience members. If you are speaking in class, for instance, you can assume that one shared frame of reference is the affiliation with your school, whether as students or as instructors. Within this academic frame of reference, then, we can start from a premise that the whole class shares a desire to gain skills, knowledge, and opportunity. If you're speaking to your local Chamber of Commerce, one shared frame of reference might be an investment in the health of the local business community. A group of teachers might share certain values and standards related to the educational system. Members of the International Students Association might have a common experience of negotiating different national and

cultural frames of reference.

In large part, audience analysis involves trying to learn about your audience's frames of reference—cultural, philosophical, religious, demographic, economic, and so on. It is extremely important, however, to **avoid jumping to conclusions** about your listeners' values, standards, and experiences based on your analysis of the audience.

As Daphne A. Jameson has pointed out, the most important starting point for audience analysis is self-understanding: "The metacognitive problem is to know what one knows—and does not know—about others."[1]

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1. Jameson, D. A. (2007). Reconceptualizing Cultural Identity and Its Role in Intercultural Business Communication. *Journal of Business Communication,44*(3), 199–235. doi:10.1177/0021943607301346 ↩

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4.4: Types of Audience Analysis

Learning Objectives

Explain different types of audience analysis.

Analyzing the Speaking Situation

Imagine if your boss came to you and said, "Great work on that last project. I'd really like you to present your findings." What would be the first questions you'd ask? Most likely, you'd want to know more about the **speaking situation**. What's the occasion? Where will it take place? Who will be in the audience? How many people will be there?

Occasion: Before preparing your speech, you should know as much as possible about the occasion. Why are you speaking? Are you the only one? Is there a wider significance, such as a celebration, a political event, or a commemoration, or are *you* the occasion? Since the latter is rarely the case, it's wise to think about how the occasion or event will figure into your speech.



Location: It's always a good idea to know where you're speaking. What is the building or room usually used for? If the speech is outdoors, what kind of space is it? Speakers often call attention to the location they're speaking in: "In classrooms like this, students hear every day that they should put two spaces after a period. But today I intend to prove to you that a single space is more than enough."

Time: When we think about the time in which we're speaking, it's not enough to know the speech is at 9 a.m. on a Tuesday; we also have to think about recent or ongoing events in the lives of our audience. An audience in Southern California might have forest fires on their mind or they might be thinking about a Lakers championship win the night before. A recognition of important shared experiences can show your audience you're present with them. It can sometimes be helpful to look into notable events in history, or whether there are any significant anniversaries around the time of your presentation. For instance, if a speech about the internet were held around March 10, one could say, "Nearly 145 years ago to the day, Alexander Graham Bell made the first telephone call" and then riff on what Bell might say about the internet. Finally, it's often a good idea to check the major religious calendars for the date of your event. If your celebration event coincides with a religious day of mourning, for instance, it can sometimes be a welcome gesture to point this out (though do your homework first if the religious observance isn't known to you already).

Analyzing the Psychology of the Audience

Psychology is commonly defined as the science of behavior and mental processes. The speaker can look at the psychology of the individual audience members to determine how they might respond as a group to his or her ideas.

What is the current disposition of the audience toward the speech's topic and purpose? If the speaker is attempting to persuade the audience to accept a particular idea or take an action, it is important to understand the starting point. What are the dominant values, beliefs, attitudes, and needs of the audience? The speaker must know how to use that knowledge to tailor the speech to the audience. Consider values, beliefs, attitudes, and needs as factors in the psychological makeup of the audience.



Values can be defined as broad preferences concerning appropriate courses of action or outcomes. As such, values reflect a person's sense of right and wrong or what "ought" to be. "Equal rights for all," "Excellence deserves admiration," and "People should be treated with respect and dignity" are statements of values. Values tend to influence attitudes and behavior.

Something that the speaker perceives as good may not be perceived as very good by members of the audience. Something that the speaker perceives as beautiful may not appear the same to the audience. A course of action that the speaker believes is right may not be endorsed by the audience. It is important to consider what the audience values as part of the overall psychological make up of the audience.

Beliefs are another important consideration. Members of the audience may believe that certain things exist or certain ideas are true. The speaker should attempt to identify and build upon shared beliefs to get the audience to consider or accept a particular belief that may be different from the ones they hold. The speaker can often build upon shared beliefs to establish common ground with the audience before advancing a new idea.

An **attitude** is a positive or negative evaluation of people, objects, event, activities, ideas, or just about anything in the environment. If the speaker knows the audience's attitude toward the topic or thesis before the speech, he or she can make sure to address these attitudes during the speech preparation. Some ways to find out the audience's attitude beforehand include rating scales or direct statements from audience members.

Analyzing the Demographics of the Audience

Demographic analysis looks at statistical information about a given population or group using criteria such as age, education, nationality, religion, gender, race, and ethnicity. We'll look at demographic analysis more comprehensively in a few pages. For now, it's important to put demographics in context and think about what they mean to our understanding of a given audience.

In a way, demographic data is more important as a check on our assumptions than as a basis for speculations about our audience. When we look out into a room full of people (or a screenful of video-conference squares or a list of names), we might be tempted to jump to conclusions: "Ah, it's a room full of millennials" or "this webinar seems to be mostly older white women" or "no one here shares my demographics at all!" When we think demographically, on the other hand, we discover other groupings that might not be visible to the eye. Thinking demographically can also help us look beyond our preconceptions and biases by focusing our attention on data, not assumptions.

Recap

The video *Audience Analysis* from COMMpadres Media summarizes the types of audience analysis and introduces the methods of analysis described on the next page.



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4.5: Gathering Information about Your Audience

Learning Objectives

- Explain ways to gather information about your audience.

Now that you know why an audience analysis is essential, let's turn to how to gather the information you need about your audience. Here are three ways that you can collect this knowledge.

First-Hand Observation

If you are able, you could directly observe the audience by attending one of their events. A guest lecturer might sit in on a class to see what the students are like before coming to present to the class. Who are they? What is the age range? How do they respond to the faculty member? What is the gender composition? What is the racial mix? How many are present?

Being able to observe the group ahead of the speech can offer a great deal of information for writing the speech. In general, people learn more through experience than from a second-hand resource.

However, you will want to guard against introducing your own biases into the observation. Our human senses do not impartially record all observations. Thus, two people can view the same audience and come away with entirely different perceptions, even disagreeing about simple facts. This is why eyewitness testimony is notoriously unreliable.

Second-Hand Observation

If a friend asks you to speak at their workplace, you would probably ask them some questions: Who works for the organization? What are the different roles at the organization? What is the workplace culture like? Are people excited or upset about anything in particular right now?

The same word of warning applies to first- and second-hand observations, however: all observations are limited in their perspective and subject to personal experience and/or bias. Imagine that your friend says, "Everyone at the organization loves working there! We don't really have workplace conflict like other places do." You'd have to take this with a grain of salt, since this is clearly your friend's perception, but not necessarily that of their coworkers.

Inference

This is a trickier method of collecting information. Inference requires that you use your critical thinking skills to make an educated guess about the audience. Let's continue the example of the guest lecturer. If the lecturer is not able to observe the class, she can make inferences from evidence that she does have. She can look at the college website to find out the school demographics. She can consider the course number to determine if it is an advanced or introductory level class. She can look at the college's fact book to get a general idea of the age range, gender distribution, racial composition, country, or state of origin, and average course size.

This lecturer can also talk with the professor who teaches the class and ask questions about who the students are and what they are studying. With all this information, the lecturer can infer who the students are by thinking critically about the evidence collected and making an educated guess as to who is in the audience.

Data Collection

Another common way to learn about your audience is by collecting data, often through surveys. Usually these methods use some form of **sampling**, or collecting information about a subset of a group to estimate characteristics about the larger group. Imagine walking into hotel lobby and seeing lots of people in formal clothes. You want to know what's up, so you ask a woman near the elevator why she's there. "I'm here for the wedding," she says. Then you ask two men at the bar. "Our friend's getting married,"

one of them says. Through sampling, we've discovered something about this group. We don't need to ask everyone in the lobby; we can infer that the other people (or most of them) are here for the same reason.

Interviews or open-ended surveys

An interview is a conversation that involves asking questions to obtain information. Generally, you will be using the four different types of questions which follow:

- *Open-ended questions.* Questions that ask *who*, *what*, *where,when*, *why*, and *how* are generally good open-ended questions. An open-ended question requires the respondent to reply with more information than a "yes" or "no" answer. For example, "Tell me about what kind of music you listen to," will probably get you a lot more information than, "Do you like to listen to death metal?" which will only require a "yes" or "no" answer.
- *Closed questions*. When you need a "yes" or "no" answer or when you want the other person to provide you with a specific answer from among a set of choices, use closed questions. Closed means that you only have specific options, and no other choices. "Do you spend more time texting at home, work, or school?" is a closed question with three choices.
- *Probe for more information.* After a respondent answers a question, you can probe to get clarification or more information. By asking "probing" questions you can tailor the interview, as it is occurring.
- *Mirror questions.* This type of question reflects the previous content back to the interviewee. A mirror question can be used to probe for more information or to provide a summary for the interviewee to agree, correct, or expand upon.

Avoid leading questions. A leading question is one that virtually guarantees that the interviewee will reply with a desired answer. For example, "Wouldn't you prefer X? " indicates what *you* want the interviewee to prefer. You do not find out what the interviewee really thinks.

Questionnaires

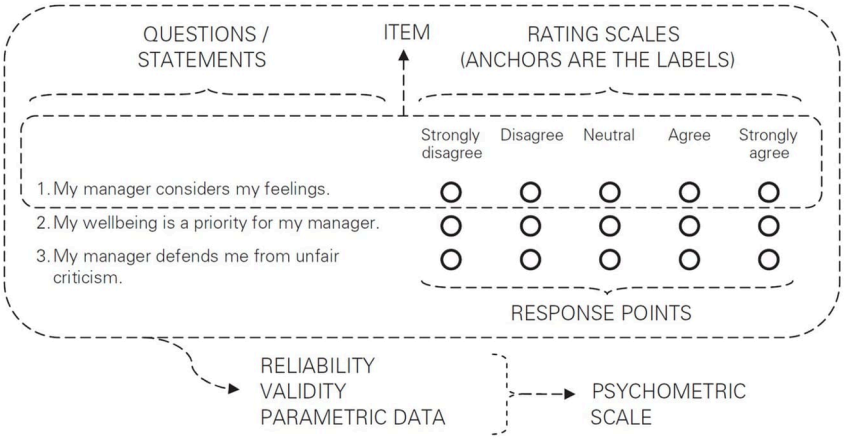
A basic questionnaire is a survey consisting of a series of questions and other prompts for the purpose of gathering information from respondents. Questionnaires have advantages over other types of surveys in that they are cheap, do not require as much effort from the questioner as verbal or telephone surveys, and often have standardized answers that make it simple to compile data. For example, you might have a question with easily scorable, multiple-choice answers such as:

What is your marital status?

1. Single
2. Married
3. Divorced
4. Partnered

Some of the key information you'll want to know about the audience is called demographic data. We'll take a deeper dive into demographics on the next page.

Another type of survey used for data collection, especially to gauge a group's attitudes, experience, or prior knowledge, is a **Likert scale questionnaire**. Likert scales are questionnaires where the response is rated on a predetermined scale. For example, the lecturer could ask, how much do you know about women's rights? 1 (a lot), 2 (some), 3 (a little), 4 (very little), or 5 (nothing). These questionnaires are easier to compile than open-ended surveys or interviews since using a scale can quantify the results. With an open-ended survey, the responses are qualitative (based on qualities or characteristics rather than measurable quantities) and must all be read to gauge what an audience reaction might be.



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Robinson, M. A. (2018). Using multi-item psychometric scales for research and practice in human resource management. *Human Resource Management, 57*(3), 739–750. https://doi.org/10.1002/hrm.21852

Labelled example of a multi-item psychometric scale as used in questionnaires.

Recap: Knowing your audience

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Knowing Your Audience" here (opens in new window).

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4.6: Demographic Characteristics

Learning Objectives

Describe the demographic characteristics used to analyze an audience.

Collecting demographic information is the most common way to learn about an audience. This method is usually not new to students. Most groups and communities collect information on their composition. This information usually includes gender/sex, age, race, religion, and socio-economic status.

Gender/Sex

On many applications, forms, and surveys, respondents are asked to specify their gender. In the past, the choice was usually binary and biologically based: male or female. These choices are most commonly reported in demographics. However, it is important to remember that the audience will be composed of people who identify gender and sex in many different ways.

Sex is typically assigned at birth, based on the appearance of external genitalia. Sex and gender are different identities, and gender can be portrayed in a variety of different ways. One's gender is their lived experience; it is a deep connection a person has with themselves. Just as there are many ways to relate to one's own gender, there are numerous terms used to describe gender identity. Some of the commonly used terms include nonbinary, transgender, gender non-conforming, gender-fluid, and gender neutral. A person whose gender corresponds to the sex assigned at their birth is often known as "cisgender." Notice that these labels all have to do with gender identification, rather than biology or anatomy.

To make sure that one is inclusive with regard to gender, it is important to consider the pronouns one uses. Some speakers use a variety of pronouns when speaking, others generally use "they/them" or, where appropriate, try to use "you" or "we."

Race/Ethnicity

Demographics often include racial identification. The racial categories used by the U.S. Census are White, Black or African American, American Indian or Alaska Native, Asian, and Native Hawaiian or Other Pacific Islander. Those who identify as Hispanic or Latino may be of any race. [1] An ethnic group or ethnicity is a named social category of people who identify with each other on the basis of shared attributes that distinguish them from other groups such as a common set of traditions, ancestry, language, history, society, culture, nation, religion, or social treatment within their residing area. Like any categories of identity, racial or ethnic categories can be meaningful as broad descriptors, but often fail to capture the relationship of any given individual with their background or heritage. There are many different ethnicities and cultural backgrounds within the racial categories and many individuals identify as mixed race. So, while this data might be helpful, do not assume that respondents who fall into a particular racial category will have similar backgrounds, perspectives, or affiliations.

Age

Age is another commonly reported demographic. This data is very useful when considering the language, references, and examples to use in a speech. Remember that slang and cultural references tend to be connected to a particular generation, and might leave some of your listeners scratching their heads. If a speaker says that battery capacity is increasing "because science," some of their viewers might miss the joke (and judge the speaker). Likewise, some viewers might not know what it looks like to do the bus stop or the hustle. If your audience tends to be the same age group (such as if you were speaking to a group of schoolchildren or retirees) you may be able to use examples and language that resonate with the appropriate age bracket. However, do your homework and avoid superficial knowledge. If, in a presentation to first graders, you decide to use examples of television characters that they may watch, you should get ready for questions about the show. The audience can identify when someone is authentic at any age.

Religion

Historically, the United States has always been marked by religious pluralism and diversity, beginning with various native beliefs of the pre-colonial time. Slightly over 50% of Americans report that religion plays a very important role in their lives, a much higher rate than most other wealthy countries.[2] Christianity is the largest religion in the United States with the various Protestant Churches having the most adherents. In 2019, Christians represent 65% of the total adult population: 43% identifying as Protestants, 20% as Catholics, and 2% as Mormons (officially The Church of Jesus Christ of Latter-Day Saints); people with no formal religious identity represent 26% of the total population; Judaism is the second-largest religion in the U.S., practiced by 2% of the population; followed by Islam, Buddhism, and Hinduism with 1% each.

Worldwide, the statistics look quite different. In 2015 Christians formed the largest religious group, with 31% of the total world population. Next come Muslims, with 24.1%; Hindus, with 15.1%; and Buddhists with 6.9%. A total of 16% declared themselves unaffiliated, and 5.7% practiced folk religions. Practitioners of Sikhism, Baha'i, and Jainism added up to less than 1%, and Jews accounted for about 0.2% of the global population, concentrated in the U.S. and Israel.[3]

What demographic figures like this don't tell us is how any given individual—or group of individuals—views matters of religious faith and practice. The diversity *within* religions is often as great as the diversity *between* religions, since practices and beliefs vary so much from place to place and person to person.

Socio-Economic Status

Socio-economic status (SES) refers to income level, occupation, and education level. This demographic gives the speaker an idea regarding what the group's social background is.

Income level is a consideration. People view money and talk about money differently depending on how much they make. Speaking to a wealthier group would require examples and language that resonate with them. They may purchase new cars often. They may own their home or multiple homes. Conversely, for a poorer group, your examples and language should connect with them. They may not own a car and may rely on mass transit. They may rent an apartment. These considerations are important to creating a speech that is relevant to the listeners.

Speakers often consider the occupations that their audience have. The reason is that the job people have can say much about who that person is. It is safe to assume that a doctor or lawyer has years of specialized training whereas a grocery store clerk and waitperson may not have many years of specialized training. Knowing this information further assists with tailoring the speech to a specific audience.

Education level is often considered in Socio-economic status (SES). Technically, each level of education has corresponding vocabulary acquisition. Kindergarteners, high school graduates, and college graduates all have acquired language that is common for that level of learning accomplished. It is not uncommon to have an audience with various educational backgrounds. When this is the case, it is best to use language tailored to the national reading average, which is approximately the fifth-grade level.

Demographics are helpful in audience analysis. It gives you an idea of who you are addressing. However, it is not good to use demographic data alone. It is easy for people to make assumptions that may be biased based when using only one data set. For example, just because the lecturer looked at the fact book and found the college demographics, does not mean that each class will have the same composition. There may be greater diversity in gender and race than was reported for the overall college and there may be a wider age range. Therefore, using demographics along with other audience analysis methods can help avoid biases.

To Watch: Sarbjit Nahal: Demographic Disruption

In this TedX talk, financial analyst Sarbjit Nahal discusses the importance of paying attention to demographics; particularly, in this case, age.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Demographic Disruption | Sarbjit Nahal | TEDxGlasgow" here (opens in new window).

What to watch for:

As one might expect in a talk about demographics, Nahal's speech contains a great many facts and figures. One thing to note is the way he illustrates important trends in the data with clear and quickly readable charts. He also clumps certain figures together (for instance, the ones about aging populations or patterns in immigration) in such a way that one doesn't need to remember the exact numbers to understand his point.

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1. https://www.census.gov/topics/population/race/about.html ↩
2. Fahmy, Dalia. "Americans Are Far More Religious Than Adults in Other Wealthy Nations." Pew Research Center Fact Tank. 31 July 2018, https://www.pewresearch.org/fact-tank/2018/07/31/americans-are-far-more-religious-than-adults-in-other-wealthy-nations/↩
3. Hackett, Conrad, and David McClendon. "World's Largest Religion by Population Is Still Christianity." *Pew Research Center*, Pew Research Center, 5 April 2017, http://www.pewresearch.org/fact-tank/2017/04/05/christians-remain-worlds-largest-religious-group-but-they-are-declining-in-europe/. ↩

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- Demographic Disruption | Sarbjit Nahal | TEDxGlasgow. **Provided by**: TEDx Talks. **Located at**: https://youtu.be/dZJVfJJeA6E. **License**: *Other*. **License Terms**: Standard YouTube License

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4.7: Introduction to Adapting to the Audience



Now that you've gathered demographic and internal information about your audience, it's time to look at how to use this information. The audience analysis information gets utilized before, during, and after your speech.

In this section, we'll examine how knowing the audience allows the speaker to target gathering specific types of research that will appeal to the audience of the speech. This information will also be applied to the structure and organization of the speech and all the parts of its content, from vocabulary to visual aids. Using this information is truly an art form in and of itself, and sophisticated speakers use this data intentionally to motivate their audiences.

Secondly, we'll look at how to adapt to audience feedback during the speech delivery itself. Skilled speakers are able to notice what is happening with their audience—from boredom to confusion to engagement—and adjust in the moment.

Lastly, we'll identify some key ways to evaluate the success of the speech and hear back from the audience about how it went.

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4.8: Using Your Audience Analysis

Learning Objectives

Explain how to integrate the audience analysis in shaping your speech.

So you have completed your audience analysis. You have learned so much about who you are addressing. Now what? Any data collected is not effective unless it is used in some manner.

You can start working on your speech now. Knowing the audience will help you adjust your topic. While any audience analysis will not be perfect as each person is very different, you can deduce some generalizations that can assist your speech construction. Based on what you know, you can gauge which aspect of the topic will be most interesting to the group. You can focus on aspects to which the group can connect as well as leave out parts of the topic that they may already know or will not encourage engagement with the content.

Research

When tackling your research, you will have a clear sense of what will resonate with the group. You may know what types of data they consider important. There may be research that holds particular significance to the group or famous people whom they admire.

- For example: Angelo is presenting an online webinar about prison education programs. Since he collected some information when people signed up for the webinar, he knows where each participant comes from. There are groups of participants from five states: California, Arizona, Mississippi, Wisconsin, and Oregon. As he puts together the statistics for his presentation, he focuses on these states so that participants can relate these statistics to their own work at the state level. He also discusses the prison education programs already in place in these states so that the participants have an immediate point of connection.

Organization



Your speech can be organized in a way that will resonate with the audience. For some groups, an indirect approach is best, for others a direct style is valued. You will know better what choice to make regarding the organizational pattern.

- For example: As part of a library program called “Books without Borders,” Gina is leading a book discussion group in a small town in Western Idaho. To start the discussion, Gina will offer a brief, ten-minute introduction to the first book in the series, *Behold the Dreamers,* by Imobolo Mbue. Since this audience might feel a long way from a Cameroonian immigrant family in New York City, Gina uses her introduction to sketch out the many ways that the book speaks to shared experiences in the United States, especially the vision and promise of the American Dream. Framed in this way, the discussion that follows

is lively, insightful, and warmly received.

Examples

 Example choices should be what the audience may know or may be of significance. Knowing your audience gives you specific items to look for in an example. The more your examples can speak to the experience and interests of your audience, the more likely these examples will be to resonate with them and get your point across.

- For example: María Teresa is a teacher. She knows that her class of second graders has recently become interested in Pokémon cards. To teach the idea of testing a hypothesis, she presents them with a hypothesis: “the bigger a Pokémon is, the more Combat Points it has.” She then puts them in groups and gives each group a stack of Pokémon cards. The groups begin sorting, tabulating, and graphing data on the size and power of Pokémon. The lesson is a hit, and the students learn a lot about formulating and testing hypotheses.

Language

Language is one of the key areas that audience analysis bolsters. Each group has a different way of communicating. Therefore, knowing who the group is will give you ideas on how to structure your language when addressing the group.

- For example: Senzo is trying to get buy-in at his company for a donation-match program to increase employee’s charitable giving. He shifts his language and argument slightly, depending on which group of employees he’s talking to. With the engineers, he focuses on the tangible benefits of the program and discusses multiplier effects. With the accountants, he goes through the financial details of the proposal. And with colleagues in sales and marketing, he talks more abstractly about the ways a program like this can bolster the company’s image in the community. The donation-match program becomes a big success.

Title

Finally, it is always a good idea to come up with a title once you have most of the content in place. Audience analysis allows you to create a title specifically for the group. The title should be something that excites them and makes them want to attend. A word of warning, though: if your title promises to address a topic, you need to make sure you actually discuss that topic. If an economist gives a highly technical speech the title “How to Get Rich Really Really Quick!”, some audience members might show up expecting a different talk than the one they get. A better title might be “How to Get Rich in One 64 Millionth of a Second: High Frequency Trading and Price Discovery in International Markets.”

To Watch: Dr. Talia Gershon explains Quantum computing

In this video, Dr. Talia Gershon explains quantum computers to five different audiences: a child, a teenager, a college computer science major, a graduate student, and an expert. Unless you’re interested in trying to wrap your head around quantum computing, it’s enough for our purposes to look at the first and last conversations: with the child and the expert. What do these conversations tell us about changing one’s presentation based on prior experience with and knowledge of the topic?

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Quantum Computing Expert Explains One Concept in 5 Levels of Difficulty | WIRED” here (opens in new window).

What to watch for:

When talking with the child, Gershon uses a simple illustration to show how a quantum computer has different capabilities than a classical computer. With the expert, the conversation shifts much more to the practical side of working with quantum computers: “let’s talk about some of the things we think need to happen between now and fully fault-tolerant quantum computers,” Gershon says. You might think that the conversation would get more and more abstract as the level of expertise rises, but actually the opposite happens: the experts talk about the challenges, insights, and frustrations of working with concrete problems in the field, rather than just exchanging big ideas.

Note as well that with the non-experts, Gershon uses the Socratic method—using questions to draw the ideas out of the listener—whereas with the experts, we see a more standard interview style: answering the questions of the graduate student and conversing as knowledge-equals with the expert.

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4.9: During the Speech- Adapting to the Audience

Learning Objectives

Explain how to adapt to your audience during your speech.

Now that you have done your audience analysis and have learned what you need to know in order to tailor your speech, let us consider how to adapt your presentation. Presentations should be adapted from the beginning to fit your audience. You have learned already about adapting to the audience before you present. What about during and after your delivery?

If an audience is getting bored, restless, confused, or irritated, it's important for the speaker to recognize and adapt to the situation.



Body language can be tricky to interpret, but we do it all the time nearly automatically. Is this audience bored or thinking hard about the presentation?

Nonverbal language is a strong clue for the speaker that they have lost a person or the group. If someone starts yawning, rolling their eyes, looking at their phone, or staring into space, most likely you have not connected with them.

Chatter is another strong indicator that the audience is not connecting with you. The audience might start talking very quietly as you are speaking. While this may be rude, it also is incumbent upon you to switch course and try to connect with them.

Of course, **falling asleep** is an obvious signal that the person is not connecting to what you have to say. No one wants to see someone's chin drop to their chest during the speech. This sight can be very discouraging to the speaker. However, since falling asleep is involuntary, it often has more to do with the situation of the listener than the content of the speech.

It can be tricky to read a room. Sometimes when people look uninterested or distracted, they're actually thinking hard. Other times a listener might seem restless and impatient, when in fact they're excited about the speech. The same can be said of doodling on paper—some listeners focus better when they're drawing or doodling. If someone is typing on a laptop throughout your talk, are they taking notes on your great ideas? Or catching up on email? Try not to assume the worst, since this will only add to your stress and negatively affect your performance.

Don't panic—but do adapt. The following strategies to reengage your listeners can be helpful even if the audience is still with you, and even more so if you've lost them.

Adapting to Feedback

When you see signs that you're losing the audience's attention, it is time for to switch gears and adapt to the situation. The technique you use to change the situation is completely dependent upon your assessment of who the audience is. Here are some ideas.

Movement: For long presentations such as a lecture, workshop, or training, it can be very helpful to stop the speech momentarily

and ask the audience to stand up and stretch or walk around a bit. People do not have long attention spans and are used to shorter sound bites; so, it is helpful to get their blood flowing and moving. Most of the time, people will be more engaged after they move around.

Examples: Sometimes, the examples you are using do not connect with the audience. How do you know that the examples are working? Look at people's faces. Do they look puzzled or confused? Do they start to chatter or tune out? If this is the case, be prepared to speak more extemporaneously and think of new examples on the fly.



Asking questions that can be answered with a show of hands can be a great way to reengage an audience.

Audience Input: There are times when a speaker feels like they just can't connect to the group. When this is the case, try soliciting input from the audience. Ask them a question. Make a statement that requires agreement or disagreement via a show of hands.

Silence: Don't be afraid to use silence. There are occasions when it works to stop talking. Silence can be your way to let the audience know you get it—they are bored. It allows the group to gather themselves and refocus on your speech. It gives you time to think about how to improve based upon the audience's boredom.

> Shantelle was asked before her first day on the job to prepare a five-minute introduction to give to the company on her first day. On the day of the speech, Shantelle started to give her speech in front of one hundred new colleagues. One minute into the speech, she could see that some were beginning to chatter and others were glancing at their phones. She could have gotten upset and let her emotions get the best of her, but she did not. Shantelle stopped speaking and was silent for a moment to gather her thoughts. She then asked the group a question: "how do you feel about being at work today?" Shantelle then went on to say that she was excited to be here and asked a couple of more questions that people could answer by raising their hands. After the speech, several people introduced themselves and welcomed her to the company. Shantelle had switched gears mid-speech to make her introduction a success.

Adapting your speech as you are presenting requires observing your audience and paying attention to their cues.

To Watch: Barack Obama and Hecklers

Negative verbal feedback is less common than negative nonverbal feedback, but especially if you're talking about a politically sensitive issue, it's something to be aware of and prepared for. Depending on the nature of the interruption, it may be best to ignore it, but it may also be a good idea to acknowledge the disagreement and move forward. In the following clips, President Obama deals with interruptions by protesters and hecklers. Rather than getting upset about the interruptions, he uses these moments to make impromptu arguments about civil discourse, political conversation, and the legislative process.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "How President Obama handles hecklers" here (opens in new window).

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4.10: After the Speech- Learning from the Audience

Learning Objectives

Explain how to solicit productive feedback from the audience after a speech.

It is very common for people to forget about their presentation once it is done. It is relieving to finish and move on. However, that is not how one becomes a better public speaker. To grow and learn and be asked to speak again, you should consider how the speech went.

Surveys

One way is to **survey** the audience. This survey can be electronic or on paper. These surveys do not have to be elaborate. Two questions can be asked: what was done well and what can be improved? Other surveys can be more in-depth, like a course evaluation, which is a survey usually given at the end of the course about what worked and didn't work to improve student learning. After all, professors need to know how they are doing with their presentations too.

If you decide to gather feedback through a survey, make sure you read the feedback and incorporate what you learn. Do not make judgements on a response. Instead think about why that response might be there and what kind of change is needed.

Informal Reports



Your feedback probably won't be instant as shown here, but it's good to solicit feedback shortly after the event.

Another way that you can adapt your speaking is to ask someone in the audience how the speech went. Ask that person to be honest with constructive ideas and as specific as possible. This allows you to open up a dialog about your presentation and learn what you really want to keep and what you will improve in your next speech. If you can, you can ask a friend to come with you to a speech and deconstruct how it went with that person. That friend can tell you their thoughts on how the audience reacted, whether they felt there was a connection, what might be improved, or what worked really well. Informal reports work best if they follow the following principles[1]:

1. Solicit feedback in advance. If you let a friend or colleague in the audience know you'd like to ask for their feedback after the performance, they'll be better able to keep track of concrete details about your performance. They can also be very helpful in offering another perspective on audience reactions.
2. Be specific about what kind of feedback you want. Let your friend or colleague know what you're most interested in working on. For instance, if you're working on your vocal tone and pace, let your friend or colleague know to focus on that. Perhaps you want to know how your nonverbal language comes across, or maybe there's a specific part of the talk you're most interested in getting feedback on. The more this person knows about your main concerns, the better they'll be able to help you.
3. Ask for feedback right away. Details get fuzzy very quickly, so it's important to solicit feedback as close to the event as possible.

Self-Evaluation

Self-evaluation can be one of the most effective ways to learn from and improve your public speaking performance. To do it well, however, you have to follow a few principles:

1. Self-evaluation must be immediate. Don't wait a few days or weeks after your performance. As soon as you can, spend a few minutes writing down your impressions (a dedicated journal can be a great place to keep track of these thoughts).
2. Self-evaluation must be structured and specific. Don't just stop with "OK, that went well" or "Yow, that was rough." Instead, ask yourself specific questions like "which parts of the speech seemed to land best with the audience? How do I feel about my nonverbal presentation? How did I do with the time limit?" In the video below, Allison Shapira describes the three questions she uses for self-evaluation: "What did I do well? What didn't I do so well? What am I going to do differently next time?"
3. Self-evaluation must be frequent. It's hard to track progress when you only have one or two distant data points. Instead, try to begin a practice of regular self-evaluation around your speaking skills. Even after a relatively informal situation like a professor's office hours, a discussion with co-workers, or a team meeting, jot down some notes about what you did effectively and what you'd like to improve.

Recordings

Most people don't like to see themselves on camera. However, watching a recording of your speech can be the best way to get a sense of what the audience experiences when you speak. You'll be able to catch all sorts of details you wouldn't otherwise notice, from filler words like "um" and "like" to awkward gestures or movements. You'll also see a lot of the good points of your speaking style, and learn to build on your strengths to become a more effective public communicator.

Recap: Self evaluation

In this short video, former opera singer and public speaking expert Allison Shapira describes an easy but effective method for improving your public presentation skills through self-evaluation.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "How to evaluate your speeches and presentations" here (opens in new window).

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1. Tips adapted from Gonzalez, Meghan. "How to Get Feedback on Speeches." *Global Public Speaking*. 24 Mar. 2017, https://globalpublicspeaking.com/get-feedback-speeches/↵

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4.11: Introduction to Diverse and Multicultural Audiences

 Every time a speech is delivered to an audience, that audience will be made up of very different people coming together for one moment. Sometimes they'll have common factors, maybe age or gender or similar cultures, but more often than not they will come from very different places and carry unique and diverse value systems and cultural expectations.

In this section, we'll define culture and investigate how to deliver a speech to a diverse audience. We'll specifically engage with how knowing about the demographics of the audience—socioeconomic status, political and religious views and values, and gender identities—will shape the speaker's selection of language, examples, illustrations, etc., within the body of the speech.

This section will also define what culture is and what culture does in terms of its influences on communication styles and preferences to further help the speaker to engage their target audience.

We'll also observe how cultural intelligence can help make our messages speak to a wider audience and resonate within a variety of cultural contexts.

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4.12: Every Audience Is Diverse

Learning Objectives

Describe key considerations in speaking to diverse audiences.

Every audience is diverse. The question becomes in what way are they diverse. What is the unique mix of this audience? How do they differ or overlap in terms of age, race, religion, gender, sexual orientation, socioeconomic status, and so on? Your demographic analysis might give you a partial answer to some of these questions, but it won't—and can't—explain how the audience members relate to any given categories of demographics or identity. The most important rule is **never assume.** Don't assume you know something about any given member of your audience—or the audience as a whole—based on their identity, demographics, or background. Thus, attending to the diversity of your audience often means reminding yourself to put away your assumptions and preconceptions to try to create the most accessible and appropriate speech for this particular group of people.



Your language should be appropriate for the age of your listeners.

Age: A diversity of ages in your audience means that you need to think about the examples you use in your speech, especially generationally grounded references to popular culture or experiences. If you were to say, "of course, we all remember those long lines at the gas pumps during the 1973 oil crisis," you'd probably leave most of your audience behind—unless you knew for certain that you were talking to people aged 55 or older. Also, if there are children in the audience (for instance, if you're speaking at an event with families), you'll want to avoid language or content that is inappropriate for younger listeners.

Race/Ethnicity: It's important to remember that every communication practice takes place within a specific cultural context. As speakers, we each bring to the speaking situation the complexity of our own identities, and as listeners, we hear through the filter of our cultural context. Public communication within a racially and ethnically diverse society requires both inward and outward thinking: first, we need to analyze our own cultural context to become aware of our own assumptions, tendencies, and preconceptions. Next, looking outward, we need to consider how the content of our speech might be received by listeners whose context and expectations differ from our own. At the very least, speakers should avoid language that could alienate their listeners. For more on preventing alienation, see the section on inclusive language.

Racial and ethnic background, like all cultural context, can shape an audience's expectations around a speaker's performance, including body language; interactivity; metaphors; figures of speech; and vocal tone, pitch, and rate. Likewise, the speaker may have expectations about how an audience will react to them and what kind of feedback they can count on during the speaking situation. When the audience and the speaker do not share the same experiences in speaking situations, it can be a challenge—but often a highly productive one—to bridge the gap and find common cause in the power of the message.

Socioeconomic Status or Class: Attentive speakers will consider how socioeconomic status can inform their own worldviews and that of their audience. When speaking with a socioeconomically diverse audience (which is most audiences), it can be helpful to consider places where one can make an implicit (unspoken or implied) assumption about educational level, housing situation, travel opportunity, or financial priorities. Socioeconomic status has a lot to do with the values and priorities or your audience members—the things they think are most important in their lives, and therefore the approaches and arguments most likely to convince them. In an essay called "Invisible Identities: Notes on Class and Race," David Engen talks about his experience learning and writing about communication from a working-class, blue-collar background. "Because members of different social classes come to see the world differently," Engen writes, "we can make cautious generalizations about the attitudes and values present within a given social class."[1] Here is an example of one such "cautious generalization": Some experts suggest that working-class culture tends to stress *interdependence,* "the ability to adjust to the situation, build community, and be responsive to others," over the *independent* values highlighted by middle- or upper-class cultures: the "ability to make choices, pave [their] own paths, and voice [their] ideas and opinions." [2]

Gender and Sexuality: As we discuss in greater length in the section on inclusive language, it is important to steer clear of gendered language (like "*man*kind") and avoid gendered pronouns ("A speaker should watch *his* language"). Avoid sexualized or gendered language, which can be off-putting or offensive. For instance, consider this quote from Warren Buffett: "No matter how great the talent or efforts, some things just take time. You can't produce a baby in one month by getting nine women pregnant." Some might find this insight clever or profound, others might find it in poor taste, but either way, it divides the audience along gendered lines: the *you* in Buffett's quote is male and heterosexual.[3] One should also be wary of statements about relationships and family that can be considered *heteronormative* or *heterosexist*: that is, assuming heterosexuality as a default, preferred, or normal mode of sexual orientation.[4]

Ability: An important consideration in preparing your speech presentation is to make your content as accessible as possible. Here are some accessibility tips to keep in mind:

During the speech:

- Use a microphone if it's available. The amplification can help participants with hearing impairments.
- Enunciate clearly and keep your face and lips visible to the audience.
- Ensure any question-and-answer period is accessible. If there is a microphone for questioners, make sure they use it. Otherwise, repeat the questions so everyone can hear them.
- Describe visual events in the speech. If you ask for a show of hands in response to a question, say the number of people who raised their hands.

In preparing visual aids:

- Use high contrast colors. Audience members with low vision or color blindness will appreciate it.
- Do not use color as the only method for distinguishing information.
- Use large (at least 24 point), simple, san serif fonts (e.g., Arial, Verdana, Helvetica) that can be easily read by most individuals from the back of a large room.
- Minimize the amount of text on slides. When you advance a slide, pause to let people read it before saying anything. This will allow people who are deaf and everyone else in the audience to read the slide before you start talking. Read the text on the slide to make sure people who are blind in the audience know what is on the slide.
- Limit the number of visuals on slides. Images that are used should be described so that people who are blind in the audience will know what image is being displayed. Graphs and charts should be described and summarized.
- Avoid presenting images of complex charts or tables. Make graphics as simple as possible.
- Make sure that videos are captioned and audio described. Sometimes it is good to give a brief description of what is in the video before it is played. This will help audience members who are blind to establish context for what they will hear.

Religion: For some people, religion is a core part of their identity. For others, religion is only a concept. In most cases, it is important to be religion-neutral when speaking with a group; do not assume everyone is of the same faith system as you are. Since most audiences will include a diversity of belief systems and various levels of commitment, you should avoid religious references that pigeonhole audience members into one faith or attitude toward religion. This is not to say, however, that a speaker shouldn't discuss religion at all. If you are speaking about your own faith, background, or belief system, you should state that clearly. When describing the religious practices or beliefs of others, be sure to avoid generalizations or stereotypes, and use precise, respectful language. If you are speaking to a faith-based group, you can use religious references that will resonate with the audience.

Politics: It may be true that all communication is political, but some topics are considered more political than others. Usually when we think of a speech "getting political," we mean that it veers into contested territory within national party politics. Some topics are inherently political, while others become *politicized* by current events, competing priorities, and high-level disagreements. If you want to communicate your overall message successfully, your approach to politics has to be guided by your knowledge of the audience. Some groups will largely share the same political beliefs—if you're speaking to a group of young Republicans, you can guess which views they're likely to support on a number of issues. In many cases, however, you may not know the political leanings of your audience, or you may have a mixed group with representatives of a variety of political leanings. In these situations, it is important not to alienate parts of your audience unnecessarily. If the political point isn't crucial to your argument (such as a political joke or side-comment), you might reconsider it. If you're trying to convince the audience of a political point—or discuss a politicized topic—try to start from common ground and move toward the conclusion you're trying to achieve.

Language: If you're speaking in your native language, it's important to remember that not everyone is listening in their native language. Especially if you know that members of your audience have less experience with the language of your presentation, it's best to avoid difficult idioms or figures of speech. If you say, "The code challenge, on the other hand, was a different kettle of fish," a non-native English speaker might be at sixes and sevens. (See what we did there? That's a British idiom meaning confused or in disarray).

Culture: The challenge of communicating across cultural differences often requires a set of tools beyond the suggestions above. When the cultures of two or more communicators differ significantly, we describe the situation with terms like "intercultural communication," "multicultural communication," or "co-cultural communication." These are enormous fields of study, so we can only scratch the surface in this course. In the next pages, we'll look at some of the key considerations in intercultural communication.

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4.13: Cultural Differences and Multicultural Audiences

Learning Objectives

- Understand how perceptions of cultural differences impact communication.

Culture is a term used by social scientists, like anthropologists and sociologists, to encompass all facets of human experience that extend beyond our physical fact. Culture refers to the way we understand ourselves both as individuals and as members of society and includes the beliefs, values, behavior, stories, religion, rituals, material objects, and even language itself. Culture is part of the very fabric of our thought, and you cannot separate yourself from it, even as you leave home, defining yourself anew in work and achievements. Every business or organization has a culture, and within what may be considered a global culture, there are many subcultures or co-cultures. For example, consider the difference between the sales and accounting departments in a corporation. You can quickly see two distinct groups with their own symbols, vocabulary, and values. Within each group, there may also be smaller groups, and each member of each department comes from a distinct background that in itself influences behavior and interaction.

Recap: What is Culture?

This video illustrates an international conversation about culture that took place on the U.S. State Department's Bureau of Educational and Cultural Affairs' social media sites.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=278

You can view the transcript for "What is Culture?" here (opens in new window).

This video, made by Canada's HIRE IEHPs program (Health Force Integration Research and Education for Internationally Educated Health Professionals), takes a deeper dive into the definition of culture and how it is expressed in everyday life.



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You can view the transcript for "IEHP Perspective_02_What is Culture?" here (opens in new window).

In everyday conversation, people rarely distinguish between the terms culture and society, but the terms have slightly different meanings, and the distinction is important to a sociologist. A **society** describes a group of people who share a **community** and a **culture**. By "community," sociologists refer to a definable region—as small as a neighborhood (Brooklyn, or "the east side of town"), as large as a country (Ethiopia, the United States, or Nepal), or somewhere in between (in the United States, this might include someone who identifies with Southern or Midwestern society). To clarify, a culture represents the beliefs and practices of a group, while society represents the people who share those beliefs and practices. Neither society nor culture could exist without the other.

It is through **intercultural communication** that you come to create, understand, and transform culture and identity. As James Neuliep defines it, "Intercultural communication occurs whenever a minimum of two persons from different cultures or microcultures come together and exchange verbal and nonverbal signals."[1] One reason you should study intercultural communication is to foster greater self-awareness (Martin & Nakayama, 2010). Your thought process regarding culture is often "other focused," meaning that the culture of the other person or group is what stands out in your perception. However, the old adage "know thyself" is appropriate as you become more aware of your own culture by better understanding other cultures and perspectives. Intercultural communication can allow you to step outside of your comfortable, usual frame of reference and see your culture through a different lens.

Intercultural Communication

The American anthropologist Edward T. Hall is often cited as a pioneer in the field of intercultural communication (Chen & Starosta, 2000). Born in 1914, Hall spent much of his early adulthood in the multicultural setting of the American Southwest, where Native Americans, Spanish-speakers, and descendants of pioneers came together from diverse cultural perspectives. He then traveled the globe during World War II and later served as a U.S. State Department official. Where culture had once been viewed by anthropologists as a single, distinct way of living, Hall saw how the perspective of the individual influences interaction. By focusing on interactions rather than cultures as separate from individuals, he asked people to evaluate the many cultures they belong to or are influenced by, as well as those with whom they interacted. While his view makes the study of intercultural communication far more complex, it also brings a healthy dose of reality to the discussion. Hall is generally credited with eight contributions to the study of intercultural communication as follows:

1. Compare cultures. Focus on the interactions versus general observations of culture.
2. Shift to local perspective. Local level versus global perspective.
3. You don't have to know everything to know something. Time, space, gestures, and gender roles can be studied, even if we

lack a larger understanding of the entire culture.
4. There are rules we can learn. People create rules for themselves in each community that we can learn from, compare, and contrast.
5. Experience counts. Personal experience has value in addition to more comprehensive studies of interaction and culture.
6. Perspectives can differ. Descriptive linguistics serves as a model to understand cultures, and the U.S. Foreign Service adopted it as a base for training.
7. Intercultural communication can be applied to international business. U.S. Foreign Service training yielded applications for trade and commerce and became a point of study for business majors.
8. It integrates the disciplines. Culture and communication are intertwined and bring together many academic disciplines (Chen & Starosta, 2000; Leeds-Hurwitz, 1990; McLean, 2005).

Hall indicated that emphasis on a culture as a whole, and how it operated, might lead people to neglect individual differences. Individuals may hold beliefs or practice customs that do not follow their own cultural norm. When you resort to the mental shortcut of a stereotype, you lose these unique differences. Stereotypes can be defined as a generalization about a group of people that oversimplifies their culture (Rogers & Steinfatt, 1999).

The American psychologist Gordon Allport explored how, when, and why people formulate or use stereotypes to characterize distinct groups. When you do not have enough contact with people or their cultures to understand them well, you tend to resort to stereotypes (Allport, 1958).

As Hall notes, experience has value. If you do not know a culture, you should consider learning more about it firsthand if possible. The people you interact with may not be representative of the culture as a whole, but that is not to say that what you learn lacks validity. Quite the contrary; Hall asserts that you can, in fact, learn something without understanding everything. Given the dynamic nature of communication and culture, who is to say that your lessons will not serve you well? Consider a study abroad experience if that is an option for you, or learn from a classmate who comes from a foreign country or an unfamiliar culture. Be open to new ideas and experiences, and start investigating. Many have gone before you, and today, unlike in generations past, much of the information is accessible. Your experiences will allow you to learn about another culture and yourself and help you to avoid prejudice.

Considerations in Intercultural Communication

To address an audience whose culture is different from your own, there are several concepts to consider. These points should be researched before your speech to avoid misunderstandings. You want to make a connection with this group and should communicate with them in a way that makes sense on their terms.

Language

The world is becoming a smaller place with many connections between various peoples on all continents. It may not be unusual to present to and work with people from a country other than your own. When you encounter an audience whose primary language is not your own, there are several considerations to make.

You should do research about the country itself. It is not hard to find out what languages are spoken and if the language you speak is prevalently spoken. If the group does not speak your language well, you can still present to them. You can do this by augmenting your speech. You can use descriptive visuals, speak slowly and provide them with a manuscript. Avoid using any gestures, unless you know what the nonverbal communication is like for that audience.

It helps to gauge how well the group speaks your language. This can be done in a couple of ways. You could ask someone who works at the company or survey the group regarding how many speak your language and to what degree. No matter what level of language acquisition it, it is important not to dumb down content. You might need to employ tools to assist you with your presentation and comprehension but do not treat the audience as though they might not understand.

Communication Styles

Every culture has its own communication style. To be successful with your presentation, it is essential to know what this style is. There are cultures that enjoy an animated speech. There are cultures who prefer a muted speech. Some want to feel you are talking directly to them and others who do not. It is up to you to figure out what works best for them.



President Barack Obama and Ensign Jennifer Proctor make the “shaka” sign as they pose for a photo. Proctor and President Obama both graduated from the same high school in Hawaii.

One part of a culture’s communication style is the use of nonverbal communication such as gesture, posture, physical contact, and personal space. Every culture has a system of nonverbal communication. It is easy to make a mistake and make a gesture that is lewd if you do not research the country ahead of time. Thus, everything you communicate should be carefully crafted to be respectful toward people.

For instance, having grown up in Hawaii, President Obama occasionally posed with his thumb and pinky out in a gesture known as the “shaka,” a signal of friendship or community often associated with Hawaii. As a skilled intercultural communicator, Obama would be unlikely to use this gesture in Australia, Russia, or New Zealand, where it could refer to alcohol, drug use, or even gang activity.[2]

Here is another example. When you give a presentation, you usually introduce yourself to the host, or group, when you arrive; how you do the introduction depends upon the cultural style. Maria is going to give a presentation to a group of visiting Japanese business people. Before this meeting, Maria does research into the communication styles in Japan. She learns that when meeting someone for the first time in a business setting, people bow to one another after which they exchange business cards using both hands. She also learns that the beginning of speeches in Japan often contain indirect language about the occasion. Maria uses what she has learned the day of her presentation, which results in a contract with the Japanese firm. Maria made it clear to the group that she found them important enough to learn their way of communicating and integrated what she learned into her speech. A willingness to learn about other communication styles is very important for building a connection between the speaker and the audience.

Values

Language and communication styles are steeped in the values and attitudes of the culture. Every culture has a value system of their own that guides their everyday lives as well as how they interact with the world around them.

You might think, “why is this important?” It is important because the audience will listen to your speech through their value system. An audience cannot set aside their values. They will interpret your content based upon what they value. For example, Maria learned that Japan is a collectivist society. This taught her that her audience will most likely place great value on the cohesion of the group. Knowing this value helps Maria to shape her presentation to connect with them specifically.

It is important to know about some of these values in order to tailor your speech so that you make a connection with the listener. If you create your speech and are unsure if you are being biased or that you are overgeneralizing, ask someone who has deep knowledge about the audience to review your presentation and coach you in this area. Being sensitive to the group’s values and ways of being is one of the most important goals. This sensitivity will help you build a connection, gain attention, and maintain both. Showing that you have done your research and are being sensitive to the group is respectful and opens many doors to future endeavors.

The bottom line is that it is essential to know about the culture. Like any group, everyone is not the same. Yet, there are characteristics and mannerisms that are unique to them. Every culture has a system of nonverbal communication, behavioral patterns, and language that holds meaning to its society. All these elements together make a composite of their uniqueness. To be successful, it is important to understand what their uniqueness is.

To Watch: How to Communicate across Cultures

In this video, four graduate students from the Stanford Graduate School of Business share their perspective on intercultural or cross-cultural communication. The presenters are Funso Faweya, George Hodgin, Willem Smit, and Chengpeng Mou.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=278

You can view the transcript for "Lost in Translation: How to Communicate Across Cultures" here (opens in new window).

What to watch for:

This video is a great example of group presentation done well. All the speakers are highly attentive to speaking within their allotted time, and they have carefully organized the topics and flow of the presentation to keep the message coherent across all four presenters. The fact that they are using one unified slide show also helps preserve consistency from speaker to speaker. By distilling their thesis to the acronym STAY L.I.T. (Listen, Inquire, Test), they ensure that their listeners will come away with memorable insights from the presentation.

Try It

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4.14: Ethnocentrism and Cultural Appropriation

Learning Objectives

- Define ethnocentrism.
- Define cultural appropriation.

Ethnocentrism

Ethnocentrism is a term used in social science and anthropology that means applying one's own culture or ethnicity as a frame of reference in order to judge other cultures, practices, behaviors, beliefs, and people, instead of using the standards of the particular culture involved. Since this judgement is often negative, some people also use the term to refer to the belief that one's culture is superior to, or more correct or normal than, all others—especially regarding the distinctions that define each ethnicity's cultural identity, such as language, behavior, customs, and religion. In common usage, it can also simply mean any culturally biased judgment.

Ethnocentrism can lead to stereotyping, prejudice, and discrimination and often arises from a community's understanding of how things *should* be—whether regarding large questions of right and wrong or everyday customs and behaviors. For these reasons, communicating successfully with people from different cultures can be challenging. In order for intercultural communication to be successful, the communicators must keep their ethnocentrism in check and remember that they are each working within a specific frame of reference.

To Watch: Angela Zhou, "Your culture is not better than mine"

When she gave this speech, Zhou was a senior at the University of Southern California. In the speech, she talks about how studying abroad in a number of different environments gave her insight into the ethnocentrism she finds all too prevalent in the United States and throughout the world.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Your Culture Is Not Better Than Mine | Angela Zhou | TEDxUSC" here (opens in new window).

What to watch for:

In the first part of the speech, Zhou does a great job of using examples from her own experience to illustrate her point: that cultural difference can lead to very different approaches to ethical choices. Rather than just rely on her subjective experience of cultural difference (which could, of course, be biased by ethnocentrism), she decided to gather data by conducting a survey about academic cheating and political correctness. In the second half of her speech, she shares the results of this survey, and uses it to make a larger argument about cultural relativism and human rights.

Cultural Appreciation and Appropriation

One of the benefits of intercultural experience is that it leads to **cultural appreciation**, the sincere effort to learn about and understand another culture. Learning about another culture and sharing your insights can be a great topic for a public presentation. A word of caution, however: in the eyes of your audience, there can come a point at which cultural appreciation can slide into **cultural appropriation**.

For example

Jessica wants to tell her class about a business trip she took a few years ago to Chennai, India. As someone who grew up in a small city in the Midwest without much exposure to Indian culture, Jessica found everything about her trip new and fascinating. To add to the impact of her presentation, she decides to wear the traditional *sari that* she brought back from India, as well as a *bindi,* a colored dot often worn on the forehead by people on the Indian subcontinent, especially by Hindus.

After she gives her presentation, one of her classmates says, "You've done a really nice job with this presentation, but I wish you hadn't dressed that way. It feels like cultural appropriation." Another classmate disagrees. "It's not appropriation! A lot of people wear saris because they're comfortable and they look great." "Well," says another classmate, "I know some people got annoyed when Kylie Jenner wore a *bindi* as a fashion statement." From there, the whole class begins arguing about cultural appropriation: They talk about Pocahontas Halloween costumes, Taco Bell, dreadlocks on white people, and "Geisha Chic" highlighter—everything except Jessica's speech.

The concept of cultural appropriation is one of the most charged and complex issues in cross-cultural exchange. Concerns about cultural appropriation arise when elements of a culture or identity—particularly a marginalized or disadvantaged group—are adopted by members of a dominant culture or identity. Cultural appropriation is extremely hard to define because it is always contextual, occurring at the intersections of power, privilege, identity, culture, and lived experience.



A hat with braids and a Rastafarian color-scheme at the Disney store in Orlando Florida offers an example of cultural appropriation. Whose culture is being used to sell this hat? Who profits from the sale of the hat?

Legal scholar Susan Scafidi, author of *Who Owns Culture? Appropriation and Authenticity in American Law*, offers this definition of cultural appropriation: "Taking intellectual property, traditional knowledge, cultural expressions, or artifacts from someone else's culture without permission. This can include unauthorized use of another culture's dance, dress, music, language, folklore, cuisine, traditional medicine, religious symbols, etc. It's most likely to be harmful when the source community is a minority group that has been oppressed or exploited in other ways or when the object of appropriation is particularly sensitive, e.g. sacred objects." [1]

The AORTA (Anti-Oppression Resource and Training Alliance) group offers this list of guiding questions to help think through potential situations of cultural appropriation:

Source

- Does the source group or culture have a history of exploitation, slavery, or genocide? *If so, there is already a social power dynamic at play regarding the use of their culture.*
- Are the people/the culture from whom this imagery, item, or custom comes benefitting? Are you buying this directly from the

community? Does your participation in it benefit the community?
- Has the source community invited you to share in this aspect of their culture? *This invitation could look like you being invited/requested to dress in traditional attire for a friend's celebration or event.*

Significance

- Is it an everyday object, or is it sacred?
- Is it be used to make something or someone feel more sacred or meaningful?
- What is its original meaning? Is that meaning represented here? Is it lost, demeaned, or made fun of?
- Is the source's significance filling a hunger (for "sacredness," for "meaning")? Is this facilitating or participating in "shopping" from cultures?

Similarity

- How similar is this to the original?
- Is it portraying the original in a cartoonish or "cute" way? Is it demeaning or degrading?
- Is it taking just a piece of an image, custom, or practice out of context?

Commodification/Profit

- Is this about commodification—that is, making a profit? Who is making a profit?
- Are you benefitting/how are you benefitting from participating or using this piece of culture? (Are you using it to gain social power, be seen as "hip" or "cool," or gain access to spaces or people?)[2]

To watch: Amandla Stenberg, "Don't Cash Crop On My Cornrows"

In this video made for a school history class, actress Amandla Stenberg talks about the appropriation of black culture, particularly hair styles, by white celebrities. Stenberg gives a crisp and succinct definition of cultural appropriation: "Appropriation occurs when a style leads to racist generalizations or stereotypes where it originated, but is deemed as high fashion, cool, or funny when the privileged take it for themselves. Appropriation occurs when the appropriator is not aware of the deep significance of the culture that they are partaking in."

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Amandla Stenberg: Don't Cash Crop On My Cornrows" here (opens in new window).

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4.15: Cultural Competence

Learning Objectives

Discuss strategies for developing cultural competence and cultural intelligence.

It is important to remember that the ability to communicate effectively with multicultural audiences or audiences from other cultures is a skill like any other: it can be learned, practiced, and improved. The capacity to communicate across and within cultural difference is known as **cultural competence**, **cross-cultural competence**, or **intercultural competence.**

Cultural competence is defined differently in a variety of fields:

- In education: "What is cultural competence? Put most simply, it is the ability to successfully teach students who come from cultures other than your own."[1]
- In healthcare: "The ongoing capacity of healthcare systems, organizations, and professionals to provide for diverse patient populations high-quality care that is safe, patient and family centered, evidence based, and equitable."[2]
- In child care: "Cultural competence is a set of congruent behaviors, attitudes, and policies that come together in a system, agency, or among professionals and enables that system, agency, or those professionals to work effectively in cross-cultural situations."[3]
- For library and information science professionals: "Cultural competence, a term used in the literature to describe the ability of professionals to understanding the needs of diverse populations, is a highly developed ability to understand and respect cultural differences and to address issues of disparity among diverse populations competently."[4]
- In international education: "Intercultural competence is the ability to develop targeted knowledge, skills and attitudes that lead to visible behaviour and communication that are both effective and appropriate in intercultural interactions."[5]

All these definitions share a focus on being able to exchange ideas or information effectively within a multicultural and diverse environment. The implications of these definitions for public speaking may be self-evident: if one's purpose is to get across a message (and receive feedback about that message), then cultural competence is a prerequisite, or necessary condition, for communicating this message effectively.

Although the word "competence" might make it sound like cultural competence is something one can achieve and possess, it's actually an ongoing process. Cultural competence is a bit like physical fitness: it requires practice and exercise throughout one's education, career, and lifetime.

Darla Deardorff's 2004 model of intercultural competence shows how this knowledge and experience is a cyclical process.[6] An attitude of openness and respect leads to deeper cultural knowledge, which leads to greater empathy and flexibility, which leads to more appropriate behavior in an intercultural context, which leads to discovery and curiosity, which leads to greater cultural awareness and self-awareness, which leads to greater adaptability . . . and so on.

Attitudes: • Respect (valuing other cultures) • Openness (withholding judgment) • Curiosity & discovery (tolerating ambiguity)		**Knowledge & Comprehension:** • Cultural self-awareness • Deep cultural knowledge • Sociolinguistic awareness (awareness of the connection between language and society) ◦ **Skills**: To listen, observe, evaluate; To analyze, interpret, relate

		
External Outcome: • Effective and appropriate communication & behavior in an intercultural situation		**Internal Outcome:** • Informed Frame of Reference Shift: ◦ Adaptability ◦ Flexibility ◦ Empathy

TO watch: Daniel Socha

In this video, Master's student Daniel Socha talks about cultivating an "introspective approach" to culture, which calls us to "continually question our assumptions."

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "How refugees can teach us cultural competency | Daniel Socha | TEDxKentState" here (opens in new window).

What to watch for:

Around eight minutes into his talk, Socha uses his own experience to make a point about letting go of what he calls "learned cultural expertise"—the idea that one can learn generalizable insights about a complex and diverse culture by "studying up" in books or on the internet. By pointing out his own erroneous assumptions about dogs in Morocco, he both explains and enacts the attitude of humility he's encouraging in his speech.

One of the latest buzz-words in the business world is "cultural intelligence," which was initially introduced to the scholarly community in 2003 by P. Christopher Earley and Soon Ang.[7] In the past decade, a wealth of research has been conducted examining the importance of cultural intelligence during interpersonal interactions with people from other cultures. Cultural intelligence (CQ) is defined as an "individual's capability to function effectively in situations characterized by cultural diversity."[8]

Four Factors of Cultural Intelligence

In their original study on the topic, Earley and Ang argued that cultural intelligence is based on four distinct factors: cognitive, motivational, metacognitive, and behavioral dimensions.

Cognitive Cultural Inteliigence



Cognitive CQ refers to the things you learn about other cultures, often from books, conversations, movies, TV, or the Internet.

First, cognitive cultural intelligence (CQ) involves knowing about different cultures (intercultural knowledge). Many types of knowledge about a culture can be relevant during an intercultural interaction: rules and norms, economic and legal systems, cultural values and beliefs, the importance of art within a society, etc. . . . All these different areas of knowledge involve facts that can help you understand people from different cultures. For example, in most of the United States, when you are talking to someone, eye contact is very important. You may have even been told by someone to "look at me when I'm talking to you" if you've ever gotten in trouble. However, this norm isn't consistent across different cultures at all. Hispanic, Asian, Middle Eastern, and Native American cultures often view direct contact when talking to someone superior as a sign of disrespect. Knowing how eye contact functions across cultures can help you know more about how to interact with people from various cultures. Probably one of the best books you can read to know more about how to communicate in another culture is Terri Morrison and Wayne A. Conaway's book *Kiss, Bow, or Shake Hands: The Bestselling Guide to Doing Business in More than 60 Countries*. [9]

Motivational Cultural Intelligence

Second, we have motivational cultural intelligence (CQ), or the degree to which an individual desires to engage in intercultural interactions and can easily adapt to different cultural environments. Motivation is the key to effective intercultural interactions. You can have all the knowledge in the world, but if you are not motivated to have successful intercultural interactions, you will not have them.

Metacognitive Cultural Intelligence

Third, metacognitive CQ involves being consciously aware of your intercultural interactions in a manner that helps you have more effective interpersonal experiences with people from differing cultures (intercultural understanding). All the knowledge about cultural differences in the world will not be beneficial if you cannot use that information to understand and adapt your behavior during an interpersonal interaction with someone from a differing culture. As such, we must always be learning about cultures but also be ready to adjust our knowledge about people and their cultures through our interactions with them.

Behavioral Cultural Intelligence

Lastly, behavioral CQ is the next step following metacognitive CQ, which is behaving in a manner that is consistent with what you know about other cultures.[10] We should never expect others to adjust to us culturally. Instead, culturally intelligent people realize that it's best to adapt our behaviors (verbally and nonverbally) to bridge the gap between people culturally. When we go out of our way to be CQ, we will encourage others to do so as well.

As you can see, becoming a truly CQ person involves a lot of work. As such, it's important to spend time and build your CQ if you

are going to be an effective communicator in today's world.

Engaging Culturally Mindful Interactions

Admittedly, being culturally competent takes a lot of work and a lot of practice. Even if you're not completely culturally competent, you can engage with people from other cultures in a mindful way. Shauna Shapiro and Linda Carlson have developed a model of mindfulness with three components: attention, intention, and attitude.[11]

First, when it comes to engaging with people from other cultures, we need to be fully in the moment and not think about previous interactions with people from a culture or possible future interactions with people from a culture. Instead, it's essential to focus on the person you are interacting with. You also need to be aware of your stereotypes and prejudices that you may have of people from a different culture. Don't try to find evidence to support or negate these stereotypes or prejudices. If you focus on evidence-finding, you're just trying to satisfy your thoughts and feelings and are not mindfully engaging with this other person. Also, if you find that your mind is shifting, recognize the shift and allow yourself to re-center on your interaction with the other person.

Second, go into an intercultural interaction knowing your intention. If your goal is to learn more about that person's culture, that's a great intention. However, that may not be the only intention we have when interacting with someone from another culture. For example, you may be interacting with someone from another culture because you're trying to sell them a product you represent. If your main intention is sales, then be aware of your intention and don't try to deceive yourself into thinking it's something more altruistic.

Lastly, go into all intercultural interactions with the right attitude. Remember, the goal of being mindful is to be open, kind, and curious. Although we often discuss mindfulness in terms of how we can be open, kind, and curious with ourselves, it's also important to extend that same framework when we are interacting with people from other cultures. So much of mindful relationships is embodying the right attitude during our interactions with others.

Overall, the goal of mindful intercultural interactions is to be present in the moment in a nonjudgmental way. When you face judgments, recognize them, and ask yourself where they have come from. Interrogate those judgments. At the same time, don't judge yourself for having those ideas. If we have stereotypes about another a specific culture, it's important to recognize those stereotypes, call them out, understand where they came from in the first place, and examine them for factualness.



Playing soccer in Kiribati

For example, imagine you're talking to someone from the Republic of Kiribati. Chances are, you've probably never heard of the Republic of Kiribati, but it's a real country in Oceania. But let's say all you know about the people from the Republic of Kiribati is that they like European-style football. During your interaction, you say, "So, what's your favorite football team?" In this moment, you've taken the one stereotype you had and used it to help engage in an interaction. However, if the person comes back and says, "I really don't care. Sports just aren't my thing." How do you respond? First, recognize that you attempted to use a stereotype that you had and call it out for what it was. That doesn't make you a bad person, but we must learn from these encounters and broaden our world views. Second, call out the stereotype in your mind. Before that moment, you may not have even realized that you had a stereotype of people from the Republic of Kiribati. Labeling our stereotypes of other people is important because it helps us recognize them faster the more we engage in this type of mindful behavior. Third, figure out where that stereotype came from. Maybe you had been in New Zealand and saw a match on the television and saw the Kiribati national football team. In that one moment, you learned a tiny bit about an entire country and pocketed it away for future use. Sometimes it's easy to figure out where our stereotypes evolved from, but sometimes these stereotypes are so ingrained in us through our own culture that it's

hard to really figure out their origin. Lastly, it's time to realize that your stereotype may not be that factual. At the same time, you may have found the one resident of the Republic of Kiribati who doesn't like football. We can often make these determinations by talking to the other person.

At the same time, it's important also to be mindfully open to the other person's stereotypes of people within your own culture. For example, someone from the Republic of Kiribati may have a stereotype that Americans know nothing about football (other than American football). If you're a fan of what we in the U.S. call soccer, then you correct that stereotype or at least provide that person a more nuanced understanding of your own culture. Sure, American football still is the king of sports in the U.S., but media trends for watching football (soccer) are growing, and more and more Americans are becoming fans.

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4.16: Putting It Together- Considering the Audience

It cannot be emphasized enough how important your audience is; they are the reason for your presentation. To make an impact and get your audience's attention, you have to know who they are. Do your research first because your audience analysis will help you form your speech. This analysis is your starting point for creating a great speech.

In this module, we've discussed the most important factors to consider in your audience analysis:

- Expectations of the event: Why are they here?
- Prior experience with the topic: What do they know already?
- Attitude toward the topic: Where do they stand?
- Frame of reference: Where are they coming from?

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4.17: Assignment- Audience Analysis and Application

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Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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4.18: Discussion- Understanding Your Audience

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Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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5: CHOOSING AND RESEARCHING A TOPIC

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5.9: Taking Notes and Tracking Sources

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5.11: Statistical Terms and Concepts

5.12: The Use and Misuse of Statistics

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5.15: Assignment- Gathering Quality Material to Build a Speech

5.16: Discussion- Selecting a Speech Topic

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5.0: Why It Matters- Choosing and Researching a Topic



Like most design projects, a public speech requires prototyping and planning.

An architect draws up blueprints of a building before construction begins. A coach draws up a play before a big possession. A free-climber plans every handhold on their route up the rock face. A series of prototypes are tested before a car makes it to the assembly line. Likewise, a public speech needs to be planned carefully before it is delivered. Why? Because in most cases, you only get one chance to get your point across.

In this module, we'll discuss the process of narrowing down a topic, conducting research, and organizing the collected data into a speech outline. We'll identify how to document and record resources and offer some tips on keeping track of your research.

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5.1: Introduction to Choosing a Topic



Sometimes the more options you have, the harder it is to choose.

In public speaking classes, students generally choose their own speech topics. This freedom can be both exciting and overwhelming—and leave you wondering where to start.

This section provides a series of questions and three methods to help you thoughtfully and decisively choose a topic that excites you and relates to your assignment and audience.

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5.2: Choosing a Topic

Learning Objectives

Discuss methods for choosing a topic.

Andrew Dlugan, an award-winning speaker and public speaking coach, created the following Venn diagram to help speakers select a great topic. The diagram shows that the intersection of your knowledge, your passion, and what your audience cares about is a strong starting place for a great topic.



Thus, every time you start the process of choosing a topic, focus on the following three questions:

1. What do you know about? You don't need to be an expert, but what topics do you have experience or knowledge about? Examples might include what it's like to have ADHD, gaming, Korean food, foster care, or national parks.
2. What matters to you? What makes you excited? What are you passionate about? Examples might include meditation, proper weightlifting techniques, criminal justice reform, zero waste, or Kanye West.
3. What interests your audience? What matters to your audience right now? What might you share that would enrich or benefit their lives or understanding? This doesn't mean your audience has to be knowledgeable about your topic, but selecting a topic and tailoring it to their needs and interests will ensure an engaged audience.

Keeping these three questions in mind, below are a few methods for choosing an appropriate and relevant speech topic both for a public speaking class as well as public speaking opportunities in your workplace, civic life, personal life and beyond. These methods are:

- Personal Inventory
- Guided Brainstorming
- Internet Research
- Current Event Research

Personal Inventory uses prompts to quickly generate lists of possible topics. Set a timer for three minutes and make a list of as many "Things I Know About" followed by a list of "Things I Care About."



The Personal Inventory method brainstorms topics in five columns: People, Places, Things, Events, and Processes.

Next, make five columns labeled “People,” “Places,” “Things,” “Events,” and “Processes.” Your goal is to quickly write 20 topics under each label. Don’t overthink the process; just write what comes to mind. At this point, focus simply on what you know about rather than thinking in terms of a speech topic. There are no bad ideas here so let your imagination go! You are starting to broaden your range of topics, and you might start to notice some patterns or commonalities.

A second method for selecting a topic is **Guided Brainstorming**. Once again, quickly respond with as many ideas as possible to the following prompts:

- “It makes me angry that/when . . . .”
- “It’s not fair that . . . .”
- “The world would be a better place if . . . .”
- “If I were in charge, I would . . . .”
- “I feel most happy when . . . .”

Responding to these prompts and making lists will help you generate ideas that you care and know about. Not every idea will stick, but you’ll start seeing a few ideas that might be promising.

Internet Research can take a few forms. You might simply search in your Internet browser for “informative speech topic ideas” or “public speaking topics” to see lists of topics to help you generate ideas. You might also do research by looking at headlines of major news organizations or other media outlets to identify timely and relevant topics that interest you and your audience.



Current Event Research often starts with the newspaper.

Current Event Research means looking into what’s happening right now—what’s being reported in the news? What are people talking about on social media? Which topics are trending on Twitter? If lots of people are discussing a particular event,

development, or tend, it might satisfy the “things your audience cares about” circle. If one of these current event topics is also something you know about and care about, it might be a good subject for your speech.

While these four methods are useful, keep an open mind as you go about your everyday life for possible speech topics. As you read or watch the news, talk to friends and family, do hobbies and participate in other classes, pay attention to topics that spark your interest or remind you of what matters to you.

Review your lists of ideas and circle any ideas that you know about, excite you, and would interest your audience. Your instructor will also be a great resource for feedback about topics that fit the assignment and will engage your audience.

Recap: Choosing a Topic

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Finding Speech Topics” here (opens in new window).

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5.3: Narrowing Your Topic

Learning Objectives

Describe strategies for narrowing a topic.

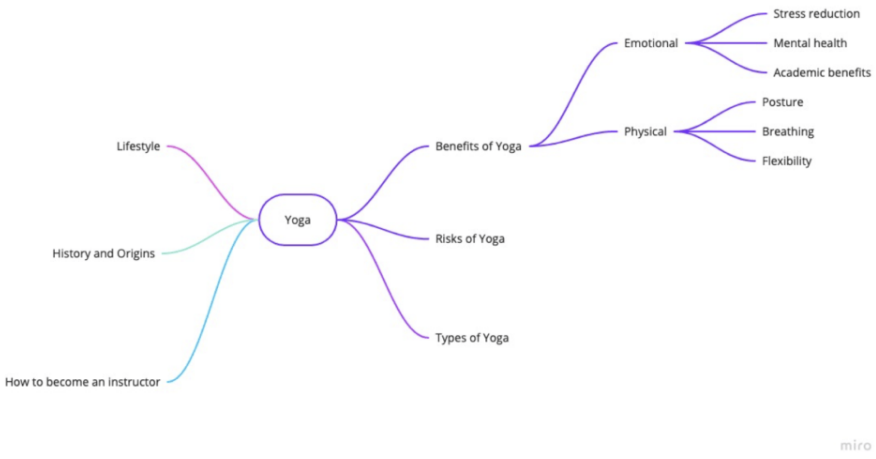
Once you've selected a speech topic, your next step is to narrow it. Many beginning public speakers start with a topic that is much too broad and become overwhelmed. The problem with a broad topic is that you will not be able to adequately address it in the allotted time, you will spend unnecessary time researching it, and you will tend to only be able to present superficial details on a general topic. **It is almost always more effective and interesting to speak in depth about a focused topic than to try to superficially cover a broad topic.**

So, how do you narrow your topic? This section will outline three strategies for narrowing a topic:

- Clustering
- Inverted Pyramid
- Initial Research

Let's say you've chosen to speak about yoga. That's a great start, but is still too broad. Using the topic of yoga as an example, we'll apply the three strategies to creating a focused, doable topic.

Clustering allows you to explore and identify related subtopics to your general topic. Write your general topic ("yoga") in the center bubble on a piece of paper, then draw lines and more bubbles and fill those with a variety of related sub-topics. Some of these sub-topics will generate sub-sub and sub-sub-sub topics and so. on It might look something like this:



This student began to make a mind map about Yoga. At this stage in the process, the student is exploring the benefits of yoga to see if that would be a good way to narrow down the topic. It could narrow even further to "academic benefits," for instance. This chart was generated with a free online tool called miro, at miro.com.

As you cluster, you will start to identify more focused topics that interest you and your audience. You will also be able to edit out topics that aren't relevant to you and your audience.

The **Inverted Pyramid** is another visual technique where you start with your broad topic at the top, then make it more specific step-by-step. Each topic should be a sub-topic of the one above it, so your pyramid follows the same thread. As always, focus on areas of your topic that interest and relate to you and your audience. Your narrowed speech topic might be what you end up with at the bottom of your inverted pyramid, or part-way down. For instance, in the following illustration, you might ultimately decide

on the speech topic of “How Yoga Practice Can Help College Students Manage Anxiety.”



A final strategy to narrow your speech topic is to explore your broad topic with **initial research**, which can take different forms. Using the topic of yoga, your research might include a conversation with your yoga instructor to find out what aspects of the practice might be most interesting and relevant for your audience. If you use social media, you might poll your friends and family about what aspects of your topic they are most curious about. A face-to face discussion with classmates, co-workers, friends, and family members about your topic is also a great option! Finally, use Internet search engines to read some articles and discover more about your topic. Since your audience for this class will be college students, adding the phrase “for college students” to your search query can be helpful for some topics. For instance, you might search “benefits of yoga for college students.” Initial research will help you identify more focused variations of your broad topic.

Clustering, **Inverted Pyramid**, and **Initial Research** are strategies that will help you take a broad topic and narrow it so it is manageable, is interesting, and allows you to go in-depth in your research and what you ultimately present to your audience.

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5.4: Finding the Purpose and Central Idea of Your Speech

Learning Objectives

- Identify the specific purpose of a speech.
- Explain how to formulate a central idea statement for a speech.

General Purpose

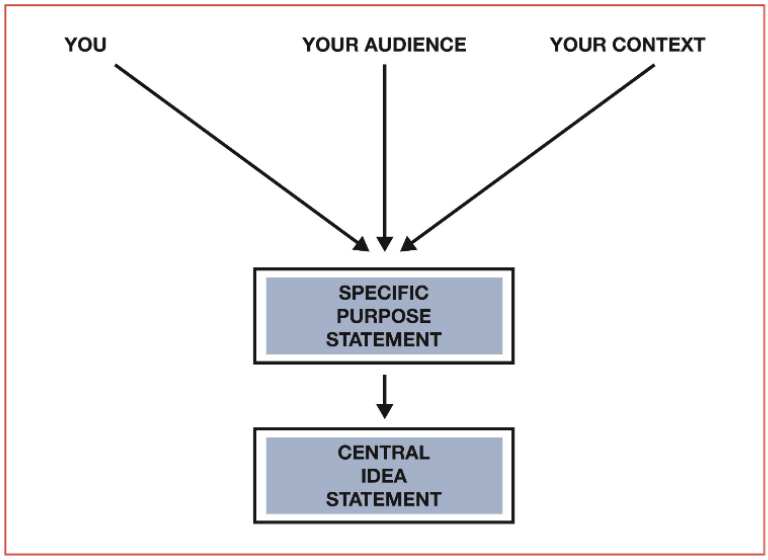
The general purpose of most speeches will fall into one of four categories: to **inform**, to **persuade**, to **entertain**, and to **commemorate or celebrate**. The first step of defining the purpose of your speech is to think about which category best describes your *overall* goal with the speech. What do you want your audience to think, feel, or do as a consequence of hearing you speak? Often, the general purpose of your speech will be defined by the speaking situation. If you're asked to run a training session at work, your purpose isn't to entertain but rather to inform. Likewise, if you are invited to introduce the winner of an award, you're not trying to change the audience's mind about something; you're honoring the recipient of the award. In a public speaking class, your general purpose may be included in the assignment: for instance, "Give a persuasive speech about . . . ." When you're assigned a speech project, you should always make sure you know whether the general purpose is included in the assignment or whether you need to decide on the general purpose yourself.

Specific Purpose

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

In writing your specific purpose statement, you will take three contributing elements and bring them together to help you determine your specific purpose :

- You (your interests, your background, experience, education, etc.)
- Your audience
- The context or setting



There are three elements that combine to create a specific purpose statements: your own interests and knowledge, the interests and needs of your audience, and the context or setting in which you will be speaking.

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

> To _____ [Specific Communication Word (inform, explain, demonstrate, describe, define, persuade, convince, prove, argue)] _____ [Target Audience (my classmates, the members of the Social Work Club, my coworkers] _____. [The Content (how to bake brownies, that Macs are better than PCs].
>
> Example: The purpose of my presentation is to **demonstrate** to **my coworkers** the **value of informed intercultural communication**.

Formulating a Central Idea Statement

While you will not actually say your specific purpose statement during your speech, you will need to clearly state what your focus and main points are going to be. The statement that reveals your main points is commonly known as the central idea statement (or just the central idea). Just as you would create a thesis statement for an essay or research paper, the central idea statement helps focus your presentation by defining your topic, purpose, direction, angle, and/or point of view. Here are two examples:

- Specific Purpose—To explain to my classmates the effects of losing a pet on the elderly.
  - Central Idea—When elderly persons lose their animal companions, they can experience serious psychological, emotional, and physical effects.
- Specific Purpose—To demonstrate to my audience the correct method for cleaning a computer keyboard.
  - Central Idea—Your computer keyboard needs regular cleaning to function well, and you can achieve that in four easy steps.

Please note that your central idea will emerge and evolve as you research and write your speech, so be open to where your research takes you and anticipate that formulating your central idea will be an ongoing process.

Below are four guidelines for writing a strong central idea.

1. Your central idea should be one, full sentence.
2. Your central idea should be a statement, not a question.
3. Your central idea should be specific and use concrete language.
4. Each element of your central idea should be related to the others.

Using the topic “Benefits of Yoga for College Students’ Stress,” here are some correct and incorrect ways to write a central idea.

Strong formulation of the central idea	Weak formulation of the central idea
Yoga practice can help college students improve the quality of their sleep, improve posture, and manage anxiety.	Yoga is great for many things. It can help you sleep better and not be so stiff. Yoga also helps you feel better. (This central idea is not one sentence and uses vague words.)
Yoga practice can help college students focus while studying, manage stress, and increase mindfulness.	What are the benefits of yoga for college students? (This central idea should be a statement, not a question.)
Yoga is an inclusive, low-impact practice that offers mental and physical benefits for a beginning athlete, a highly competitive athlete, and everyone in between.	Yoga is great and everyone should try it! (This central idea uses vague language.)
Yoga practice can help college students develop mindfulness so they can manage anxiety, increase their sense of self-worth, and improve decision-making.	Yoga practice increases mindfulness, but can lead to some injuries and it takes at least 200 hours of training to become an instructor. (The elements of this central idea are not related to one another.)

A strong central idea shows that your speech is focused around a clear and concise topic and that you have a strong sense of what you want your audience to know and understand as a result of your speech. Again, it is unlikely that you will have a final central idea before you begin your research. Instead, it will come together as you research your topic and develop your main points.

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5.5: Introduction to Researching and Supporting Your Ideas

Not all speeches require research—a speech introducing yourself, for instance, probably won't send you to the library. The vast majority of public speaking situations, however, will demand some kind of focused inquiry into sources outside of your own thoughts—also known as research. Why is this the case? Because any point you make in a speech needs some kind of support or evidence. And unless you're talking about yourself, you'll be finding that evidence through research.

Conducting significant research on your topic is also one of the ways a speaker earns credibility. The more understanding of your topic you have, the more the audience will respect your opinion and want to hear what you have to say. If you're speaking on a controversial topic, spend time studying the opposing viewpoint to your own. This will help you know how to address the objections within the opposing view and lead the audience to see the topic the way you do.

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5.6: Supporting Materials

Learning Objectives

Explain the different types of supporting materials to use in a speech and when to use them.

Have you ever heard the term ***Exhibit A***?

Here are some examples: In a movie review we read, "*Nothing to Lose* is **Exhibit A** in what's right and what's wrong with current Hollywood comedy."[1] A news article quotes a senator as saying, "The massive data breach at Equifax Inc. is '**Exhibit A**' on the need for strong U.S. regulation, including higher fines against companies that mishandle consumers' personal information."[2] An article about football claims that "Green Bay is **Exhibit A** in an NFL trend that emphasizes mesmerizing passing games above all else."[3]



It can sometimes be helpful to think about public speaking as an argument before a jury.

The term *Exhibit A* comes from courtroom trials. Wikipedia tells us that "an exhibit, in a criminal prosecution or a civil trial, is physical or documentary evidence brought before the jury. The artifact or document itself is presented for the jury's inspection. [. . .] The exhibits in any one law case are often labelled Exhibit A, Exhibit B, Exhibit C, etc. to distinguish between them."[1] In a trial, lawyers use exhibits, or evidence, to try to make their case to the jury. Evidence is extremely important in a jury trial: jurors are instructed that they should "base their conclusions [only] on the evidence as presented in the trial." [2]

In this (imperfect) comparison, your audience is the jury and you're the lawyer making your case. No matter how eloquently and passionately you speak, you can't make a convincing case without evidence (presented in court as exhibits).

Types of Support

In a speech, you'll be providing evidence to support your main points with supporting materials. The best speeches are composed of a variety of relevant, insightful, and interesting supporting materials. A good rule of thumb is that each main point in your speech should include at least three types of supporting material: examples, data, and testimony. This section will review three categories of supporting materials and when to use them.

Examples

Including a variety of examples throughout your speech will add depth and specificity to your main points. Examples provide concrete illustrations to what might otherwise be an abstract or vague ideas. They are also more memorable and personalized for your audience. Cognitive psychologist Jerome Bruner maintained that learners are 22% more likely to retain information when it is presented as a story rather than facts alone.[3] Because examples typically involve elements of storytelling and narrative, they

engage different parts of the audience's brains and senses to create an emotional engagement with the story and the speaker.

Examples can take different forms, and you will determine what types will best enhance your speech.

1. **Short Examples** provide specific instances to clarify or add specificity to a point. You might use only one short example, or combine several to make your points clear. For example, for the speech topic "Writing a Winning College Resume," you might have a main point about the importance of using powerful action verbs that show off your accomplishments. Once you've presented this point, you can then add clarity by sharing not one, but several examples of action verbs.
    - Strong action verbs will stand out and catch the eye of hiring managers. For instance, instead of writing that you "led" a project, try verbs like "coordinated, spearheaded, or supervised" the project. Instead of writing that you were "responsible for daily totals," try verbs like "finalized, headed, or produced" daily totals.
2. **Long Examples** include narratives and stories that add imagery and vividness to a speech. A long example might be integrated throughout a main point or throughout an entire speech. For instance, you might begin your speech on the long-term impact of concussions on cognitive, physical, and emotional functioning with the story of when you got a concussion playing basketball in high school. As you move through your speech, you will return often with specific details or moments from your own concussion and recovery. Long examples not only add structure to a main point or entire speech, but they do so with the emotion and drama of real-life, personalized illustrations.
3. **Hypothetical Examples** are imaginary but realistic examples that allow speakers to paint a picture of a plausible scenario that the audience can put themselves into. They might begin with the phrase "imagine that" or "what if." If you wanted your audience to understand how health crises can lead to homelessness, you might use the following hypothetical example to put your audience in the shoes of the person in this situation:

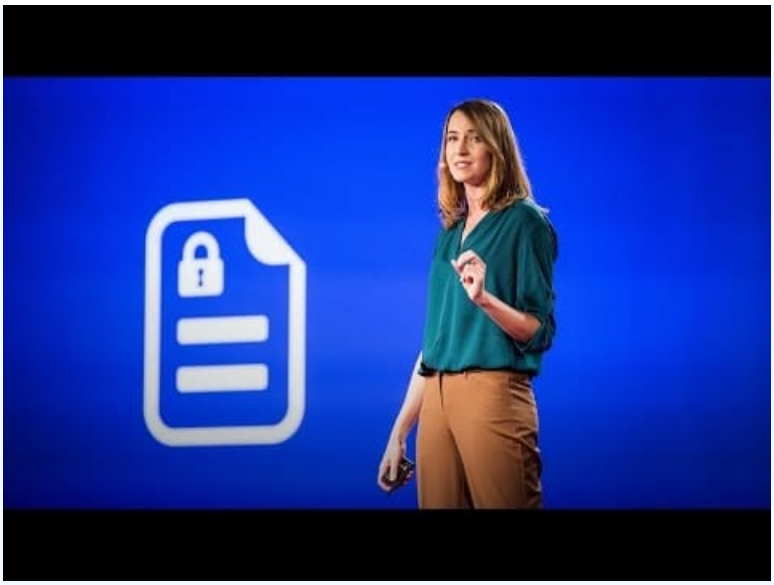
    > You're in your early 30s and have a decent job and apartment. You're a college graduate and are almost done paying your college loans, but have no savings. Out of the blue, you get a devastating diagnosis: cancer. The symptoms and treatments are awful, but you are grateful for your employee-based health insurance. Except that, in the first year of treatment, you start getting bills for thousands of dollars. As it turns out, your out-of-pocket co-pays, deductibles, and premiums add up fast. You've maxed out your credit cards and your family has helped as much as they can. Within a few years, you're $52,000 in debt. Not only are you dealing with a health crisis, but you're about to lose your apartment and your car.

    Hypothetical examples are effective when combined with other evidence to show that they are typical of a particular situation. The hypothetical example above should be tied to statistics about causes of homelessness and the impact of healthcare-related debt on housing instability.

    In her powerful TEDTalk about a reporting system for sexual assault, Jessica Ladd effectively uses an extended hypothetical example of young college students and an assailant to both clarify and personalize her speech. Ladd consistently shows how the hypothetical situation is realistic and plausible.

To Watch: Jessica Ladd, The Reporting System That Sexual Assault Survivors Want

Jessica Ladd is the founder of Callisto, a platform for survivors of sexual assault to electronically document and report what happened to them. Please note that this video contains a discussion of sexual assault.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=304

You can view the transcript for “The reporting system that sexual assault survivors want | Jessica Ladd” here (opens in new window).

What to watch:

Since the topic of sexual assault is so painful and upsetting, Ladd carefully controls her affect (the outward appearance of her emotions) throughout the speech. She only smiles briefly at the beginning, when describing “Hannah’s” excitement about going to college. After that, Ladd conveys the concern and seriousness appropriate for her subject through her facial expression, body language, and tone of voice. She doesn’t try to add to the intensity of the story by using grand gestures or vocal volume, instead letting the audience feel the emotions created by the facts of the story.

Short, long, and hypothetical examples work well in conjunction with research and statistics (see next section) to provide personalization and depth to each main point. Short and hypothetical examples can also be highly effective “hooks” to begin your speech in a personalized and engaging way.

Data

Data—that is, facts and statistics—provide credibility and clarity in a speech, giving concrete, specific numbers or results about the extent or impact of a particular situation. Compare the effect of the following two statements:

1. A lot of children in America are hungry.
2. A 2018 report from Food Research & Action Center states that more than 18% of American households—that’s nearly one in five!—have food hardship where they haven’t had enough money to buy food.

Example A is vague and easily forgettable. Example B adds credibility and specificity to the extent of childhood hunger. Combining that statistic “more than 18%” with “nearly one in five” re-emphasizes the extent of the problem and makes it more relatable to an audience.

In addition to numerical statistics, findings from research can add depth and meaning to your speech. The speaker in this five-minute speech on “The Benefits of Doodling” includes a brief description of a study to support her first main point about the impact of doodling on memory retention:

To Watch: The Benefits of Doodling

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Doodling" here (opens in new window).

What to watch for:

This speaker does a nice job of incorporating data into the presentation. One of the main pieces of supporting material comes from a 2009 study claiming that doodlers in the study remembered 29% more information. This data is made memorable by two things. First, the speaker frames the data in terms of a story, rather than just dropping it in out of context. This way, the listener remembers the **point** of the story, even if the number is forgotten. Second, and perhaps more importantly, the speaker translates the number (29%) into a piece of information that is directly relevant to the listener: the difference between getting an A and a C on a quiz.

> Jackie Andrade is a professor at Plymouth University in England and in 2009 did a study to test the correlation between memory retention and doodling. She had participants in another study stay behind and had them listen to a really, really mundane voicemail of a guest list to a party. She told both groups not to pay any mind to what they were listening to, but half the participants got shapes . . . to shade in while they listened. After listening to the voicemail, they asked all the participants, 'who's planning on attending the party?' Unsurprisingly, the doodlers retained 29% more information. For you or [me], that's the difference between an A and a C on a 50-point quiz."

While statistics and research findings add credibility, specificity, and depth to a speech, they need to be integrated thoughtfully. First, too many statistics and numbers can be overwhelming and boring to audiences, so use them only as needed, and be sure to translate complex or overly-technical ideas into clear language. Likewise, rounding large or complex numbers and using relatable comparisons can help (e.g., the speaker in the doodling video compared the memory retention from doodling to the grade on a test). For instance, rather than stating, "The Great Pacific Garbage Patch is 1.6 million square kilometers"—a number that most audiences can't easily understand—try something like, "The Great Pacific Garbage Patch is twice the size of the state of Texas or three times the size of France." Likewise, showing statistics with visual aids, including simple charts or graphs or objects might help your audience understand and retain the information (Jessica Ladd in the TED Talk in the previous section uses charts effectively to make statistics understandable). Statistics and research typically are included as initial supporting evidence for each main point. A particularly shocking or surprising statistic might be used as a hook in the introduction.

Testimony

The final type of supporting material is testimony. A testimony is an endorsement or point of view from a person who is credible and connected to your topic. Most speeches will include **expert testimony** from someone who is authoritative on the topic to add weight to your points. **Peer testimony** comes from a non-expert who has direct experience on your topics and is relatable to your audience. A speech about the treatment of type 1 diabetes might include expert testimony from medical professionals and other experts in the field of diabetes treatment. The experience of a family member who has type 1 diabetes but is not a medical expert is an example of a peer testimonial, where an ordinary person has firsthand experiences or points of view on the topic. Your roommate's experience and opinions would provide a more personalized view about diabetes treatment. **Personal testimony** is when you use your own firsthand experience as support for a particular viewpoint. Like peer testimony, personal testimony is not very generalizable; it speaks to a particular case, but does not represent the experience of others.

Expert testimonials will add credibility and weight to your main points. Peer or personal testimonials add specificity and personalization. In your speech, the testimonial might be presented as a short quote if the source's wording is especially meaningful or powerful. However, in most cases, you will paraphrase the testimony in your own words to keep the tone and style consistent with your speech. In either case, make it clear that the information came from someone else, and indicate verbally if you are quoting them.

Great speeches benefit from a balance and variety of supporting material. Too many numerical statistics can be overwhelming to an audience, but simply supporting a speech with an example is not adequate. Aim to weave a variety of types of supporting evidence throughout your speech to create an interesting and tightly researched presentation.

Try It

https://assess.lumenlearning.com/pra...3-b7c802fe57de

1. Wikipedia contributors. "Exhibit (legal)." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 27 May. 2019. Web. 8 Oct. 2020. ↩
2. American Bar Association. “How Courts Work.” https://www.americanbar.org/groups/public_education/resources/law_related_education_network/how_courts_work/juryinstruct/↩
3. Atkinson, R.C. and Shiffrin, R.M. (1968). “Human Memory: A Proposed System and its Control Processes.” In Spence, K.W. and Spence, J.T. The psychology of learning and motivation, (Volume 2). New York: Academic Press. pp. 89–195. ↩

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- The reporting system that sexual assault survivors want | Jessica Ladd. **Provided by**: TED. **Located at**: https://youtu.be/orumugzJpt0. **License**: *Other*. **License Terms**: Standard YouTube License

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5.7: Finding Support for Your Speech

Learning Objectives

Identify the different locations to find support for your speech.

Gathering supporting materials for your speech requires creativity, thoroughness, and careful note-taking. There are many possible sources of evidence or support for your speech. Five of the most common sources are:

1. Your Own Experiences
2. Others' Experiences
3. Academic Research
4. Internet Research
5. Interviews

To these, we could add a sixth:

6. Thinking Outside the Box

Within these categories we can further differentiate between primary sources and secondary sources.

- Primary sources: information that is first-hand or straight from the source; information that is unfiltered by interpretation or editing.
- Secondary sources: information that is not directly from the source; information that has been compiled, filtered, edited, or interpreted in some way.

Personal Experience



Have you heard the phrase, "Start with what you know"? Well, this statement is true for gathering speech material! You've likely chosen your speech topic because you have a personal connection to it, and including your own experiences will add meaning, personality, and personalization. Imagine working on a speech called "How to Write a Successful College Resume." If you were gathering supporting material from personal experience, you might find different versions of your own resume, or wonder what you could have done better on your resume. You might write a short account of your experience working with an advisor at your college's career center. Take time to consider your experiences related to your topic and how you might integrate them into your speech.

If you're planning to talk about the experiences of someone you know, make sure you have their consent to do so, or change the details of the story enough that the person's identity cannot be guessed. Even if you've concealed the identity of the person involved, it can be problematic to tell others' stories without their involvement; some stories are just not yours to tell. This question often comes up when artists or authors portray experiences that are not theirs, thus raising the possibility that they are exploiting the story, rather than inhabiting it with artistic empathy.[1][2] If you want to tell a story to humanize a statistical or social reality, it's often best to create a hypothetical example, or to use a publicly available source, to avoid any sense you might be exploiting

a story to make your point.

To watch: Chimamanda Ngozi Adichie, “The Danger of a Single Story”

In this powerful and popular TED talk, writer Chimamanda Ngozi Adichie tells the story of how she found her authentic cultural voice—and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding. Pay close attention from the 2:51 to the 4:05 mark as she uses a story from her childhood to make her point.



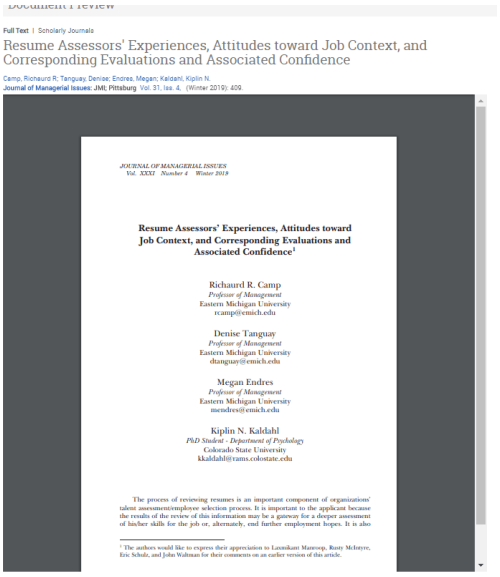
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You can view the transcript for “The danger of a single story | Chimamanda Ngozi Adichie” here (opens in new window).

Academic Research

Academic (or scholarly) research includes materials written by experts reviewed by other experts in their field (also known as peer-reviewed). This type of research typically includes background on a topic and details about a research study and its results. Academic research is published in scholarly journals, dissertations, and professional conference proceedings. You can find academic research and scholarly journals through databases in your college’s library, including Academic OneFile and JSTOR. Google Scholar is a free search engine where you can search for research on a wide range of topics.

Using the search term “resume for college students” in Google Scholar shows thousands of results. The following hit might be a useful article to read for the speech topic:



Full Text | Scholarly Journals

Resume Assessors' Experiences, Attitudes toward Job Context, and Corresponding Evaluations and Associated Confidence

Camp, Richaurd R; Tanguay, Denise; Endres, Megan; Kaldahl, Kiplin N.

Journal of Managerial Issues; JMI; Pittsburg Vol. 31, Iss. 4, (Winter 2019): 409.

JOURNAL OF MANAGERIAL ISSUES
Vol. XXXI Number 4 Winter 2019

Resume Assessors' Experiences, Attitudes toward Job Context, and Corresponding Evaluations and Associated Confidence[1]

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The process of reviewing resumes is an important component of organizations' talent assessment/employee selection process. It is important to the applicant because the results of the review of this information may be a gateway for a deeper assessment of his/her skills for the job or, alternately, end further employment hopes. It is also

[1] The authors would like to express their appreciation to Laxmikanti Manroop, Rusty McIntyre, Eric Schulz, and John Waltman for their comments on an earlier version of this article.

Be aware that academic research is often quite technical and difficult for a non-expert to understand. If that is the case, the "Abstract" at the beginning of an article or the "Findings" section near the end can provide a clearer summary of the research and findings. Not every speech will need academic research for support, but it can add credibility and depth to your speech.

Internet Research



Internet research involves using a search engine like Google to find relevant articles, websites, blogs, photos, etc., to support your speech. For the speech topic "Successful Resumes for College Students," you might look at the resources on your college's career center website, articles in magazines like *Forbes*, or examples of great and not-so-great resumes on a job listing site like Indeed.com.

Using the terms "college student resume" in a Google search shows the article "How to Write a College Student Resume" on the job listing site Indeed.com.



Note, however, the two paid ads above the images. Paid ads probably won't be relevant to your search, and they will almost certainly try to get you to pay for something (or, at a minimum, sign up for something).

Not every article you read will seem relevant to your speech, but since your topic is probably evolving, keep a careful list of your notes and their sources.

Note: The internet can be a great research tool, but it is also chock-full of errors, misinformation, half-truths, time-sinks, scams, and things that are just plain unpleasant. When using the internet for research, it is *crucial* to ask probing questions about the credibility of your source. The next page has in-depth recommendations about assessing whether online sources are credible.

Internet research can provide materials for your main ideas, supporting evidence and examples. Credible articles and websites will also include statements from experts on your topic, whom you can then quote or paraphrase in your speech. Pay attention to any stories, anecdotes, research, and examples you might integrate into your speech. Your internet research will be useful for exploring your topic more broadly and gathering supporting examples that will add depth and personality to your speech.

Interviews

Students are often surprised at how they can add value to their speeches with interviews. An interview might be a formal situation where you contact an expert, a professor, etc., and schedule a time to ask them specific questions about your speech topic. Alternatively, you might email or text your questions. Contact the interviewee early in your research and be sure to ask questions that aren't easy to find from other sources. For instance, if you interview a career advisor about resumes, it would be a waste of the advisor's time to ask what a resume is. Instead, ask interesting questions like, "What are the most common mistakes you see students make on their resumes?" or "What's one thing you wish more students knew about resumes?" or "How have resumes changed over the past couple years?" Be sure to take careful notes and always follow up with a gracious thank-you note.

Don't overlook those in your personal network who might have valuable information on your topic. In your research about resumes, you might ask questions of your aunt who works in recruiting at a hospital. Or, you might ask your roommate questions about their recent resume experience applying for an internship.

Thinking Outside the Box

As you gather materials for your speech content, be open to creative ways to gather material that can add value and interest to your speech. Throughout your research, look for video clips, photos, gifs, memes, etc., that will add energy and interest to your speech. For instance, as you're researching resumes, you might remember a scene from the 2001 comedy *Legally Blonde* and tie it into your introduction as a humorous way to introduce common resume mistakes.



In the 2001 hit movie *Legally Blonde*, sorority girl Elle Woods is approached by her Harvard Law professor after a strong showing in class. He tells her she did well in class and should apply for his internship and asks if she has her resume. Elle says, "Yes, I do. Here it is." When the professor sees it, all he can say is, "It's pink!" to which Elle responds, "And it's scented! I think it gives it a little something extra! Don't you think?...Ok, well, see ya next class."

Depending on your topic, another type of supporting material might come from polls or questions to connections on social media. You might create a poll that asks about resume experience, or simply ask for stories about good or bad resume experiences. While the results of these polls or questions are not scientific, they can often provide some anecdotes, peer testimonials, or insights you might not have considered.

These outside-the-box materials might be used as a hook in your introduction or as more colorful or personalized support for your main points.

Try It

https://assess.lumenlearning.com/pra...a-e9c81a6b20dc

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1. Holmes, Anna, and James Parker. "Who Gets to Tell Other People's Stories?" *The New York Times*, The New York Times, 24 May 2016, http://www.nytimes.com/2016/05/29/books/review/who-gets-to-tell-other-peoples-stories.html. ↩
2. Loughrey, Clarisse. "Who Gets to Tell Other People's Stories? How Madeline's Madeline Explores Exploitation in Art." *The Independent*, 13 May 2019, http://www.independent.co.uk/arts-entertainment/films/features/madelines-madeline-jospheine-decker-exploitation-art-vox-lux-a8903951.html. ↩

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- The danger of a single story | Chimamanda Ngozi Adichie. **Provided by**: TED. **Located at**: https://youtu.be/D9Ihs241zeg. **License**: *Other*. **License Terms**: Standard YouTube License

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5.8: Assessing the Quality of Supporting Material

Learning Objectives

Assess the quality of supporting material.

When looking at any source, you should ask yourself, (1) who is writing this and (2) why? Because anyone can publish something online, you need to be particularly careful and critical when evaluating sources you find on the Internet.

In short

You can't always believe everything you read online.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Can't Lie On The Internet" here (opens in new window).

When looking for sources—particularly websites—think about whether or not they are reliable. You want your paper to contain sources written by unbiased and professional experts, not businessmen with commercial interests. You don't necessarily need to go through a complicated checklist every time you encounter new information. Instead, you can evaluate information more organically by focusing on some basic guidelines and principles, as explained by the Four Moves.

The Four Moves

When you read something online and you aren't sure whether or not it's true, then you can employ the four moves to help you uncover the truth of a claim. Here are the moves:



Figure 1. The Four Moves for investigating online sources.

- **Stop.** Think critically. Avoid being too emotionally charged or looking for information that confirms your own biases. Have an open mind to consider new or controversial topics and seek to understand.
- **Investigate.** Find out who the author is, why they wrote it, etc.
- **Find better coverage.** Read laterally. Once you get to the source of a claim, read what other people say about the source.
- **Trace claims.** Trace claims, quotes, and media to the original source.

Stop

The first move is the simplest. **Stop** reminds you of two things.

First, when you first click on a page and start to read it—Stop. Ask yourself whether you know and trust the website or source of the information. If you don't, use the other moves to get a sense of what you're looking at. Don't use it in your paper (and don't share it on social media!) until you know what it is.

Second, after you begin the process and use the moves, it can be too easy to go down a rabbit hole, chasing after more and more obscure facts or getting lost in a "click cycle." If you feel yourself getting overwhelmed in your fact-checking efforts, STOP and take a second to remind yourself what your goal is. Adjust your strategy if it isn't working. Make sure you approach the problem at the right amount of depth for your purpose.

To watch: Mike Caulfield

This short video introduces the importance of fact-checking sources we find on the web.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=308

You can view the transcript for "Online Verification Skills- Video 1: Introductory Video" here (opens in new window).

Investigate the Source

The key idea of investigating is to know what you're reading *before* you read it. This doesn't mean you have to do a Pulitzer prize-winning investigation into a source before you engage with it. But if you're reading a piece on economics by a Nobel prize-winning economist, you should know that before you read it. Conversely, if you're watching a video on the many benefits of milk consumption that was put out by the dairy industry, you probably want to know that as well.

This doesn't mean the Nobel economist will always be right and that the dairy industry can't ever be trusted. But knowing the expertise and agenda of the source is crucial to your interpretation of what they say. Taking sixty seconds to figure out where a source comes from *before* reading will help you decide if it is worth your time and, if it is, help you to better understand its significance and trustworthiness.

To watch: Mike Caulfield

This video shows some really simple ways to do a quick investigation of a source.



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You can view the transcript for "Online Verification Skills-Video 2: Investigate the Source" here (opens in new window).

Try It

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Find trusted coverage

Sometimes you don't care about the particular article that reaches you. You care about the claim the article is making. You want to know if it is true or false. You want to know if it represents a consensus viewpoint, or if it is the subject of much disagreement.

In this case, your best strategy is to ignore the source that reached you and look for other trusted reporting or analysis on the claim. In other words, if you receive an article that says koalas have just been declared extinct from the Save the Koalas Foundation, the winning strategy may be to open up a new tab and find the *best* source you can that covers this news, or, just as importantly, scan multiple sources to see what the consensus seems to be. In these cases, I encourage you to "find trusted coverage" that better suits your needs—more trusted, more in-depth, or maybe just more varied. You can also use fact-checking websites such as snopes.com or factcheck.org to confirm the truthfulness of claims you find online.

Trace claims, quotes, and media back to the original context

A lot of things you find on the internet have been stripped of context. Maybe there's a video of a fight between two people. But what happened before the fight? Who started it? What was clipped out of the video and what stayed in? Maybe there's a picture that seems real but the caption is dubious at best. Maybe a claim is made about a new medical treatment supposedly based on a research paper—but you're not certain if the paper supports it.

In these cases, we'll have you trace the claim, quote, or media back to the source, so you can see it in its original context and get a sense for if the version you saw was accurately presented.

To watch: Mike Caulfield

This video gives advice on tracking a claim back to the original source.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=308

You can view the transcript for “Online Verification Skills- Video 3: Find the Original Source” here (opens in new window).

Try It

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5.9: Taking Notes and Tracking Sources

Learning Objectives

Explain how to take notes.

Note-taking for speech preparation is similar to what you do preparing for a research paper or similar assignment. Note-taking in an organized and deliberate manner will save you from unnecessary stress and wasted time and ultimately contribute to a great speech! Communication professor and author Stephen Lucas recommends the following four steps to keep your research focused and efficient:

- **Take lots of notes.** Even if you're not sure if you'll use a particular material, still make detailed notes of what it is and how you can easily access it again. Write down plenty of notes so you'll know why you thought it was relevant. If you conduct an interview, you might record it (with permission) or take notes during it, then add detailed notes immediately after the interview while the material is fresh in your mind. Throughout your notes, you might also include messages to yourself (e.g., "This might be a strong hook," or "Great quote relevant conclusion," or "Is this relevant? Maybe re-think?") so you can retrieve your thought process at later research sessions. Trying to figure out "what was I thinking here?" when your notes are sparse and confusing is annoying and inefficient.
- **Use a system**. Regardless of the type of materials you are recording, maintain a consistent formatting system. Typically, each entry will include your actual notes, the source, and where it might fit in your speech (a heading or subject, such as "Main Point #2" or "Pros of Self-Driving Cars"). Labeling the subject of a note will enable you to quickly see which materials fit where in your speech and possibly where you might need to do additional research.
- **Separate Entries.** Make each note a separate entry using the system above. A variety of information (examples, quotes, statistics, etc.) from a single source should still be divided into unique entries with individual subject headings. Doing so will also allow you to stay organized and quickly review and keep track of your research.
- **Label Clearly.** To avoid accidental plagiarism, make it 100% clear whether your notes are quotations or paraphrasing, and always include sources. Some students put any quoted material in bold and colored font in addition to including quotation marks in their notes so they don't inadvertently present it as their own words in their speech.[1]

Try It

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1. Lucas, S. (2019). *The Art of Public Speaking*. McGraw Hill Education: New York. ↵

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5.10: Introduction to Data and Statistics

 What's in a number? This section looks at how you can incorporate statistical data into the body of a speech to help support your overall message. The right statistics can make your argument watertight; the wrong ones can drown your story. The savvy speaker will use numbers to illustrate and prove a point without overwhelming the audience with too much qualitative information.

In addition to considering which kinds of data will best support your claims, this section will address how to make your data comprehensible to an audience. We'll also think about how to become a more informed consumer of data so that you can avoid taking in and passing along bad statistics.

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5.11: Statistical Terms and Concepts

Learning Objectives

Recognize key statistical terms and concepts.

Credibility makes our messages believable, and a believable message is more likely to be remembered than one that is not. But gaining credibility is not so easy. As Chip and Dan Heath note in *Made to Stick:* "If we're trying to persuade a skeptical audience to believe a new message, the reality is that we're fighting an uphill battle against a lifetime of personal learning and social relationships."[1]



In 2019, Americans spent almost half a billion dollars on Halloween costumes for their pets.

So how can we add credibility to our words? One way is to use statistics. Statistics can offer credibility by grounding a claim in verifiable numbers. If I say, "Americans spend a lot on their pets," that's a judgment on my part—I could equally say, "Americans spend too much on their pets" or "Americans spend too little on their pets." Now imagine if I say, "According to the American Pet Products Association, Americans spent over $72 billion on their pets in 2018." Here we are not dealing with my judgment (how much is a lot?), but rather with a verifiable figure. An audience member could look up the source and even track down how the APPA arrived at this number.[2]

We should not assume, however, that this statistic alone makes our argument. Statistics only have meaning in context. For instance, I could relativize this number (and perhaps minimize it) by pointing out that Americans also spend nearly that much on soft drinks each year ($65 billion)[3], or take it up a notch by pointing out that in 2019, Americans spent almost half a billion dollars on Halloween costumes for their pets.[4]

In order to use statistics effectively and responsibly, it's important to review some key concepts.

Probability



One of the simplest illustrations of probability is a coin flip. For each flip, there is a 50% probability of heads and a 50% probability of tails.

Probability is a mathematical tool used to study randomness. It deals with the chance of an event occurring. For example, if you toss a **fair** coin four times, the outcomes may not be two heads and two tails. However, if you toss the same coin 4,000 times, the outcomes will be close to half heads and half tails. The expected theoretical probability of heads in any one toss is 1/2 or 0.5. Even though the outcomes of a few repetitions are uncertain, there is a regular pattern of outcomes when there are many repetitions. The English statistician Karl Pearson once tossed a coin 24,000 times with a result of 12,012 heads.[5]

The theory of probability began with the study of games of chance such as poker. Predictions take the form of probabilities. To predict the likelihood of an earthquake, rain, or whether you will get an A in this course, we use probabilities. Doctors use probability to determine the chance of a vaccine causing the disease the vaccination is supposed to prevent. A stockbroker uses probability to determine the rate of return on a client's investments.

P-Value

If a process is subject to probability and chance, it becomes difficult to determine whether a given effect is due to the input being tested or just random chance. In statistics, a **p-value** is a measure of the probability that an effect could be explained by random chance, and has nothing to do with the variables being tested. The p-value is related to the concept of **statistical significance**. If a p-value is high—that is, if there's a fairly high probability that the effect is due to chance—then the result of the test is not considered statistically significant. Both of these concepts contain a lot of theory and math, but they're important to be aware of, since the question of statistical significance is one of the main critical questions we should ask of any statistical argument.

Population and Sample



Ideally, a population is sampled systematically. In this simple system, every third person is included in the sample.

In statistics, we generally want to study a **population**. You can think of a population as a collection of persons, things, or objects under study. To study the population, we select a **sample**. The idea of **sampling** is to select a portion (or subset) of the larger

population and study that portion (the sample) to gain information about the population. Data is the result of sampling from a population.

Because it takes a lot of time and money to examine an entire population, sampling is a very practical technique. If you wished to compute the overall grade point average at your school, it would make sense to select a sample of students who attend the school. The data collected from the sample would be the students' grade point averages. In presidential elections, opinion poll samples of 1,000–2,000 people are taken. The opinion poll is supposed to represent the views of the people in the entire country. Manufacturers of canned carbonated drinks take samples to determine if a 16 ounce can contains 16 ounces of carbonated drink.

Generalizability

One of the main concerns in the field of statistics is how accurately a particular statistic estimates a given property of the population. The accuracy really depends on how well the sample represents the population. The sample must contain the characteristics of the population in order to be a **representative sample**. The **margin of error** is a statistic expressing the amount of random sampling error in the results of a survey. The larger the margin of error, the less confidence one should have that a poll result would reflect the result of a survey of the entire population.

Variables

A variable, notated by capital letters such as X and Y, is a characteristic of interest for each person or thing in a population. Variables may be **numerical** or **categorical**. Numerical variables take on values with equal units such as weight in pounds and time in hours. **Categorical variables** place the person or thing into a category. If we let X equal the number of points earned by one math student at the end of a term, then X is a numerical variable. If we let Y be a person's party affiliation, then some examples of Y include Republican, Democrat, and Independent. Y is a categorical variable. We could do some math with values of X (calculate the average number of points earned, for example), but it makes no sense to do math with values of Y (calculating an average party affiliation makes no sense).

Data are the actual values of the variable. They may be numbers or they may be words. **Datum** is a single value. When you have data for a set of variables, the patterns of variation in the data are called the **distribution** of the variable.

Mean, Median, and Proportion

When working with a set of data, **mean**, **median,** and **proportion** are important concepts. If you were to take three exams in your math classes and obtain scores of 86, 75, and 92, you would calculate your mean score by adding the three exam scores and dividing by three (your mean score would be 84.3 to one decimal place). With some data sets, the mean fails to capture a reasonable relationship between the values. If your math class were taught by billionaire Jeff Bezos, the mean net worth of everyone in the room will be something like 58 billion dollars. In cases like this, we might want to use the **median**, which means the middle term in a series ordered by magnitude. Imagine, in that same math class, if one test is particularly hard, and you and your classmates get grades of 30%, 12%, 23%, 22%, and 100% (hopefully that one's you!). While the mean score would be 37.4%, the median would be 23% (remember to order those numbers to get the median!: 12%, 22%, **23%**, 30%, 100%). Which would you use to petition the instructor to throw out that test? If, in your math class, there are 40 students and 22 are in-state and 18 are out-of-state, then the **proportion** of in-state students is \displaystyle\frac{{22}}{{40}} and the proportion of out-of-state students is \displaystyle\frac{{18}}{{40}}.

NOTE: The words mean and average are often used interchangeably. The substitution of one word for the other is common practice. The technical term is *arithmetic mean*, and *average* is technically a center location. However, in practice among non-statisticians, *average* is commonly accepted for *arithmetic mean*.

To Watch: Talithia Williams

In this speech, statistician and mathematician Talithia Williams talks about how collecting data on your health can make you the authority on your own body, and give you a new sense of agency and control.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=314

You can view the transcript for "Show me the data — becoming an expert in yourself: Talithia Williams at TEDxClaremontColleges" here (opens in new window).

What to watch for:

Dr. Williams uses data to tell a series of gripping stories about her own health and that of her family. The information she shares is remarkably personal and revealing, but she somehow avoids giving the impression that she's oversharing. How? One might say that the use of data and statistics creates a kind of emotional filter: while the listeners process the "data story," they are taken out of the emotional intensity of the personal story. If Dr. Williams had told the same stories about health scares without using data, listeners would have a very different emotional experience. Speakers often use the emotional difference between personal stories and data stories to offer audiences several different lines of sight into their topics: for instance, a speech about wildfire recovery efforts in California might begin with an emotionally intense account of what one might have witnessed during the fires, followed by statistics about the increasing number of wildfires and their estimated yearly cost.

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4. https://www.marketwatch.com/story/americans-are-spending-almost-half-a-billion-on-halloween-costumes-for-their-pets-2019-10-22 ↵
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5.12: The Use and Misuse of Statistics

Learning Objectives

Recognize how statistics are used (or misused) to tell a story.

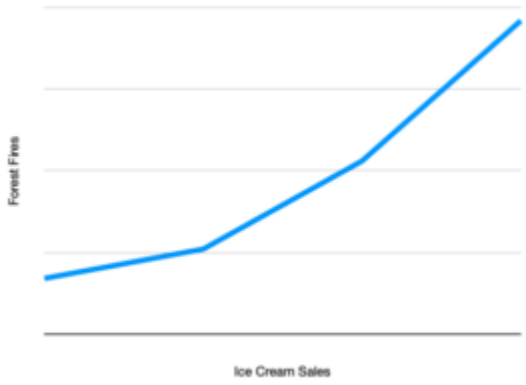
Mark Twain once said, “There are lies, damned lies, and statistics.”[1] In a book named after Twain’s quote, Joel Best writes:

> Some statistics are born bad—they aren’t much good from the start, because they are based on nothing more than guesses or dubious data. Other statistics mutate; they become bad after being mangled. Either way, bad statistics are potentially important: they can be used to stir up public outrage or fear; they can distort our understanding of our world; and they can lead us to make poor policy choices.[2]

Whenever you present statistics, it is important to examine them with a careful and critical eye. Statistics can tell a powerful story, but bad statistics can mislead your audience, weaken your argument, and damage your credibility. Below are some of the most common ways in which statistics are misused or misunderstood.

Common Misunderstandings of Statistics

False causality



It would appear that higher ice cream sales lead to more forest fires. Is it time to ban ice cream?

A common misunderstanding when using statistics is correlation versus causation. Correlation does not equal causation, meaning that just because two variables are related, one variable does not necessarily cause the other variable to occur. For example, consider a data set that indicates that there is a relationship between ice cream purchases versus forest fires. The incorrect conclusion would be to say that the increase in ice cream consumption leads to more forest fires or vice versa. Therefore, when using statistics in public speaking, a speaker should always be sure that they are presenting accurate information when discussing two variables that may be related. Statistics can be used persuasively in all manners of arguments and public speaking scenarios—the key is understanding and interpreting the given data and molding that interpretation towards a convincing statement.

Discarding unfavorable observations

All a company has to do to promote a neutral (useless) product is to find or conduct, for example, 40 studies with a confidence level of 95%. If the product is really useless, the company would on average produce one study showing the product was beneficial, one study showing it was harmful, and 38 inconclusive studies (38 is 95% of 40). This tactic becomes more effective the more studies there are available.

Ignoring important features

The case of ice cream versus forest fires illustrates the problem with ignoring important features of the dataset—in this case, the variable of weather, which is important both for purchases of ice cream and more forest fires. Robert Sapolsky offers a fascinating historical example of the consequences of ignoring important variables: in the 18th and 19th centuries, scientists learned about the human body by dissecting cadavers. However, since these cadavers were taken entirely from impoverished populations (due to inequalities in how the rich and poor were treated after death), they had mostly died of chronic illnesses such as tuberculosis and malnutrition. Because the chronic stress of poverty and disease leads to swelling and shrinking of various glands in the body, scientists' understanding of "normal" gland size was highly skewed deep into the 20th century, leading to rampant misdiagnoses and unnecessary treatments.[3]

Bad surveys (Loaded Questions)

The answers to surveys can often be manipulated by wording the question in such a way as to induce a prevalence towards a certain answer from the respondent. For example, in polling support for a war, the questions:

- Do you support the attempt by the U.S. to bring freedom and democracy to other places in the world?
- Do you support the unprovoked military action by the USA?

will likely result in data skewed in different directions, although they are both polling about the support for the war. A better way of wording the question could be, "Do you support the current U.S. military action abroad?" A still more nearly neutral way to put that question is "What is your view about the current U.S. military action abroad?" The point should be that the person being asked has no way of guessing from the wording what the questioner might want to hear.

Overgeneralization and Biased Samples



A recent survey showed that 98% of Americans favor candy over broccoli.

Overgeneralization is a fallacy occurring when a statistic about a particular population is asserted to hold among members of a group for which the original population is not a representative sample. Unrepresentative samples, or biased samples, can occur when the means used to conduct the survey fail to get an accurate representation of the overall population. For instance, consider a political poll collected through calls to landline phones instead of cell phones. As young people are more likely than other demographic groups to lack a conventional landline phone, a telephone poll that exclusively surveys responders of calls to landline phones may under-sample the views of young people, if no other measures are taken to account for this skewing of the sampling.

The "Identifiable Victim Effect"

The "identifiable victim effect" refers to a phenomenon observed by behavioral scientists that people tend to be more willing to help a single identifiable victim—that is, a person with a name, a face, and a story—than a group of "statistical victims."[4] Both charitable organizations and politicians know this effect well; in eliciting money for a cause or support for a policy, they are likely to tell the story of one person affected by the situation, rather than just quoting statistics about the extent of the problem. There's nothing wrong with the identifiable victim effect per se—after all, humans are hard-wired to respond empathetically to other humans in need, and that's a good thing. However, the identifiable victim effect can be used strategically to counteract or override statistical evidence, in which case it should be measured against the evidence of the data. For instance, opponents of

raising the estate tax might tell the story of a farming family who lost their farm due to taxes after the death of the original owner. While the story may be true, it is also worth noting that only about 0.07 percent of estates will pay any estate tax.[5]

To watch: Lilit Tarverdyan, "The Consequences of Misleading statistics"

In this video, Lilit Tarverdyan, a student at the American University of Armenia, shares the story of "escaping death" after performing the terrifying act of getting water from a vending machine. After all, she says, vending machines are four times deadlier than shark attacks worldwide.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "What are the consequences of misleading statistics? | Lilit Tarverdyan | TEDxAUA" here (opens in new window).

Misleading Graphs and Graphics

Graphs and graphics can simplify large data sets and make an argument more compelling and memorable. However, they can also distort the real significance of the data through the manipulation of scale and context or the omission of key data points. Make sure to look carefully at any graphs or graphics you might include in your presentation!

Deeper dive: How to Spot a Misleading Graph

In this short video, Lea Gaslowitz talks about how graphs can be misleading.



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You can view the transcript for "How to spot a misleading graph – Lea Gaslowitz" here (opens in new window).

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5.13: Using Statistics and Data in Your Speech

Learning Objectives

Explain how to use statistics and data in your speech.

Using statistics in public speaking can be a powerful tool. It provides a quantitative, objective, and persuasive platform on which to base an argument, prove a claim, or support an idea. Before a set of statistics can be used, however, it must be made understandable by people who are not familiar with statistics. The key to the persuasive use of statistics is extracting meaning and patterns from raw data in a way that is logical and demonstrable to an audience. There are many ways to interpret statistics and data sets, but not all of them are valid.

Guidelines for Helping Your Audience Understand Statistics

- Use reputable sources for the statistics you present in your speech such as government websites, academic institutions and reputable research organizations, and policy/research think tanks.
- Use a large enough sample size in your statistics to make sure that the statistics you are using are accurate (for example, if a survey only asked four people, then it is likely not representative of the population's viewpoint).
- Use statistics that are easily understood. Many people understand what an average is but not many people will know more complex ideas such as variation and standard deviation.
- When presenting graphs, make sure that the key points are highlighted and the graphs are not misleading as far as the values presented.
- Statistics is a topic that many people prefer to avoid, so when presenting statistical idea or even using numbers in your speech be sure to thoroughly explain what the numbers mean and use visual aids to help you explain.

Communicating Statistics

Graphs, tables, and maps can be used to communicate the numbers, but then the numbers need to be put into context to make the message stick.

Putting Statistics into Context for Our Audiences

We are so used to resorting to statistics that we tend to bombard our audiences with too many mind-numbing numbers. As Chip and Dan Heath state:

> Statistics are rarely meaningful in and of themselves. Statistics will, and should, almost always be used to illustrate a relationship. It's more important for people to remember the relationship than the number.[1]

We need to put statistics into context for our audiences. In their book, the Heaths give several good examples of others who have done this. For example, they introduce us to Geoff Ainscow, one of the leaders of the Beyond War movement in the 1980s.

Ainscow gave talks trying to raise awareness of the dangers of nuclear weapons. He wanted to show that the U.S. and the USSR possessed weapons capable of destroying the earth several times over. But simply quoting figures of nuclear weapons stockpiles was not a way to make the message stick. So, after setting the scene, Ainscow would take a BB pellet and drop it into a steel bucket where it would make a loud noise. The pellet represented the bomb that was dropped on Hiroshima. Ainscow would then describe the devastation at Hiroshima. Next, he would take 10 pellets and drop them in the bucket where they made 10 times as much noise. They represented the nuclear firepower on a single nuclear submarine. Finally, he poured 5,000 pellets into the bucket, one for each nuclear warhead in the world. When the noise finally subsided, his audience sat in dead silence.

That is how you put statistics into context.

Using Tables, Graphs and Maps to Communicate Statistical Findings

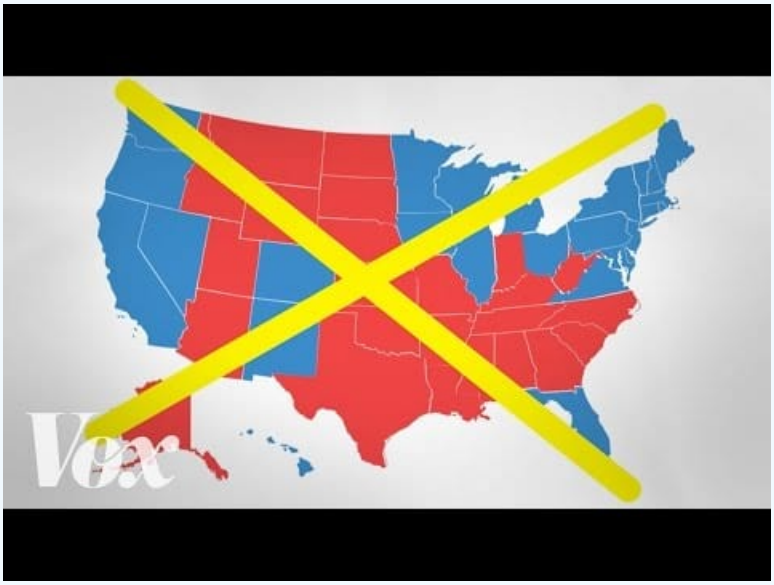
The story of communicating your statistics does not end with putting them into context. Actually, it would be better to say that it does not begin with putting the numbers into context. In reality, the story you are telling through your evidence will probably start with the display of a table, graph, or map.

A simple table, graph, or map can explain a great deal, and so this type of direct evidence should be used where appropriate. However, if a particular part of your analysis represented by a table, graph, or map does not add to or support your argument, it should be left out.

While representing statistical information in tables, graphs, or maps can be highly effective, it is important to ensure that the information is not presented in a manner that can mislead the reader.

A deeper dive: Maps and the electoral college

As this short video from Vox points out, every election cycle we see a map of electoral votes that fails to illustrate—and even conceals—the way electoral votes actually work. In the video (at 1:15), they show a map-based chart by the *New York Times* that conveys this crucial information much more clearly and accurately than a geographically accurate map of the states. This example should serve as a reminder that maps, like charts, exist to convey information. If the information you're conveying isn't captured in a geographic representation—if you're describing population, for instance, rather than land mass—you might consider a different way to make that information visible to your audience.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=318

You can view the transcript for "The bad map we see every presidential election" here (opens in new window).

The key to presenting effective tables, graphs, or maps is to ensure they are easy to understand and clearly linked to the message. Ensure that you provide all the necessary information required to understand what the data is showing. The table, graph, or map should be able to stand alone.

Tables, graphs, and maps should relate directly to the argument, support statements made in the text, summarize relevant sections of the data analysis, and be clearly labeled.

Table Checklist

- Use a descriptive title for each table.
- Label every column.
- Provide a source if appropriate.
- Minimize memory load by removing unnecessary data and minimizing decimal places.
- Use clustering and patterns to highlight important relationships.
- Use white space to effect.
- Order data meaningfully (e.g., rank highest to lowest).
- Use a consistent format for each table.

Also, do not present too much data in tables. Large expanses of figures can be daunting for an audience, and can obscure your message.

Graph Checklist

- Use a clear, descriptive title.
- Choose the appropriate graph for your message, avoid using 3D graphs as they can obscure information.
- Decide which variable goes on which axis, and what scale is most appropriate.
- If there is more than one data series displayed, always include a legend, preferably within the area of the graph.
- All relevant labels should be included.
- Colors can help differentiate; however, know what is appropriate for the medium you're using.
- Provide the source of data you've used for the graph.
- For readability, it's generally a good rule of thumb to make the *y*-axis three-quarters the size of the *x*-axis.

A deeper dive: STorytelling with Data



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=318

You can view the transcript for "Telling Stories with Data in 3 Steps (Quick Study)" here (opens in new window).

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1. Heath, Chip, and Heath, Dan. *Made to Stick: Why Some Ideas Survive and Others Die*. Random House, 2007, 133. ↵

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5.14: Putting It Together- Choosing and Researching a Topic

Choosing a topic is one of the hardest parts of public speaking. As we discussed in this module, the best topics are found at the intersection of three areas:

- What do you know about?
- What matters to you?
- What interests your audience?

Once you've found a topic that satisfies all three questions, you can start narrowing down the topic. How can you make the topic fit perfectly into the amount of time you have to speak? How can you cover it in a way that will speak to the audience's interests and level of pre-existing knowledge?

When you've found the specific purpose of your speech, it's time to do some research to find supporting materials for your speech. These might be stories and testimony or statistics and data. Either way, it's crucial to carefully vet any information you will be using in your speech to make sure it's accurate and credible.

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5.15: Assignment- Gathering Quality Material to Build a Speech

Step 1: To view this assignment, click on Assignment: Gathering Quality Material to Build a Speech.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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5.16: Discussion- Selecting a Speech Topic

Step 1: To view this discussion prompt, click on Discussion: Selecting a Speech Topic.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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6: ORGANIZING AND OUTLINING YOUR SPEECH

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6.2: Organizing Your Ideas

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6.13: MLA Works Cited

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6.15: Develop an Annotated Bibliography

6.16: Putting It Together- Organizing and Outlining Your Speech

6.17: Assignment- Outlining a Speech

6.18: Discussion- Organizational Patterns

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6.0: Why It Matters- Organizing and Outlining Your Speech



This photo of a cake has all the right information—it's just in the wrong order.

Imagine a situation where you gathered all possible research for your speech topic and then didn't bother to select which specific research to use or where to use it in your speech. What if you just recited facts in random order to your spectators? The audience would be pretty confused. This section surveys the multiple types of organizational patterns that can be used for all speech types and offers criteria to decide which ones might be most effective for the goals of your speech.

Being an organized speaker is one of the key components to keeping an audience engaged and listening. When an audience feels lost, they tune out and become distracted. Using a strategic approach to guiding an audience through a speech will help your listeners retain the information long after the speech ends.

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6.1: Introduction to Organizing Your Speech

Imagine a passerby asks you for directions to the nearest convenience store. You begin by explaining the last turn they'll make, then jump to where they need to start, then backtrack to the end, then move back to the middle turn. The person is no doubt confused and loses interest in your help. Conversely, telling the person three simple steps in order ("walk two blocks, then take a left and go two more blocks") is logical and clear, and the passerby would probably believe and follow your instructions. Just as in everyday conversation, in public speaking, audiences appreciate and are more inclined to believe messages that are easy to follow and logical.

In this section, we will explore six organizational patterns for a speech. Your topic, audience, assignment, and purpose will help you determine the most effective pattern for your speech. Please note that while some topics align most logically with only one pattern, other topics could be presented effectively with more than one pattern (although you will only ultimately choose one).

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6.2: Organizing Your Ideas

Learning Objectives

Articulate the reasons why messages need to be organized.

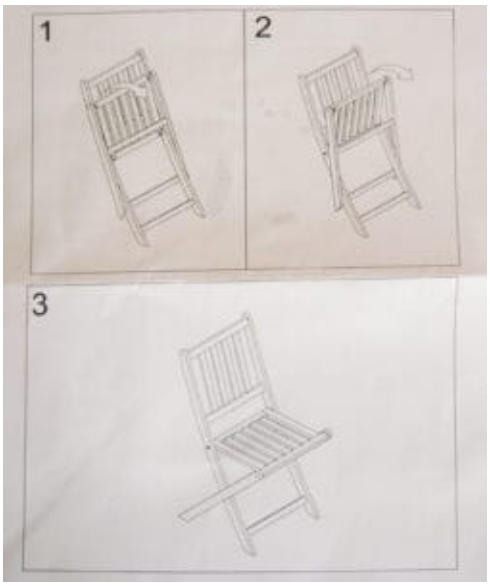
Consider the importance of message organization at three levels:

- The order of the main points of your speech.
- The order of supporting materials for each main point.
- The order of a specific supporting material, including examples, statistics/research, testimonials, etc.

An organized message provides:

1. Clarity
2. Credibility
3. Ease of Remembering
4. Strategy
5. Speaker Recall

Clarity



Clarity is key! Make your message as easy to follow as possible.

Your goal as a speaker is to guide your audience's understanding or beliefs on a topic. Following a logical structure will ensure your message is clear. When someone reads an article or book and is confused, they can easily re-read a passage or double-check a definition. In public speaking, there is no such opportunity, so it is especially important to use deliberate organization that makes sense to the audience. A confused audience will quickly lose interest, so use thoughtful organization to make your message as easy to follow as possible.

Credibility

In the example about giving disorganized directions to a store, the passerby will receive those instructions with skepticism about your ability and understanding. Likewise, a speech that is difficult to follow organizationally will undermine your credibility as a speaker. Even if you have the most compelling statistics and examples to support your message, if they are presented in an

illogical and disorganized way, your audience is not going to find you or your message to be credible.

Ease of Remembering

Another goal of public speaking is for your message to be memorable: your audience is much more likely to remember a well-organized speech. For example, if your speech is about the benefits of meditation and you follow a clear structure that introduces then provides in-depth support for three distinct benefits, then after your speech your audience will be able to more easily recall those three benefits along with some of the support you presented

Strategy

As noted above, your goal as a speaker is to add to your audience's understanding of a topic, to change their views or to inspire them in some way. You want your message to change them, and strategically guiding your audience's thought process is a critical part of achieving that objective. For instance, if your purpose is to persuade your audience to never text and drive, you might choose to begin your speech with a highly emotional and relatable story about a young person who died because of distracted driving. From there, you might stack evidence and stories about the risks of texting and driving and only then present specific ways your audience can commit to never texting and driving. By starting with a compelling story, then adding relevant statistics, you will have connected with your audience's emotions before building on that. The way you organize your main points, or build a story or case will strategically guide what and when you want your audience to think about each part of your message.

Similarly, consider how you can structure a particular message for maximum impact using suspense, surprise, or intentional misdirection. For example, contrast the impact of the following two phrases to begin your speech about Kanye West's group Sunday service:

A: Hip Hop Legend. Fashion Designer. Billionaire . . . Preacher?
B: Hip Hop Legend. Preacher. Billionaire. Designer.

The order of example A builds curiosity and ends with a final entry that might seem incompatible with the preceding three. The order of Example B has no purpose and becomes a list rather than a strategy that piques your audience's interest.

Speaker Recall

One of students' biggest concerns for public speaking is forgetting where they are or what comes next in their speech. Not surprisingly then, an organized message is one of the key factors for building a speaker's confidence and audience engagement. A well-organized speech allows speakers to be less concerned about remembering "what comes next" and more present and engaged with their audience. For instance, for your speech on the physical impact of concussions, you might follow the human body from top to bottom, starting with the impact on the brain and cognition followed by eyesight, balance (ears), speech (mouth), and so on. A speech organized like this is easier to recall and thus the speaker is less reliant on their notes and can have greater confidence and engagement.

Try It

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6.3: Topical Organization

Learning Objectives

Explain the topical organizational pattern for speeches and identify when it is best used.

A topical pattern is the most common way to structure speeches, particularly speeches of information, because it is relevant to nearly any topic or type of speech. However, you should make sure to explore all other organizational patterns before selecting it in case your topic fits better elsewhere. A topical structure involves dividing your central idea into topic categories or sub-topics that surround the main topic. You should devote roughly the same amount of time to each category and each category should be distinct from each other.



Think of topical organization as a set of boxes, bins, or drawers. Items are organized according to which drawer they go in.

For example, a speech about the benefits of listening to music while exercising could follow a topical structure divided between the categories of how music can (1) increase stamina, (2) decrease boredom, and (3) improve coordination. Each sub-topic or main point is distinct, but ties back to the main speech topic.

Advantage

The advantage of using a topical speech pattern is that it creates an organizational structure that is specific to the speech topic. Some speech topics don't fit into any other category. They can't be organized chronologically because dates are not involved. They can't be organized spatially because geography or space isn't involved. They don't have steps to follow. They aren't presenting a problem or a solution. It is important to eliminate all the other possible speech patterns before selecting topical. Once topical is selected, then the specific categories must be determined next. Make sure to select categories that are condensed enough for the speech time limit. For example, if you are explaining the five types of hurricanes in a five-minute speech, you may not have time to speak of each one individually and therefore would need to condense some categories together.

Disadvantage

The disadvantage of using a topical speech pattern is that you are limited to the categories selected. It will prove difficult to include anything outside of the categories once writing begins, so be sure that the categories selected are the most important ones to focus on and limit it to no more than five categories. Also, transitioning between categories and connecting them to one another becomes more crucial in a topical outline. A transition sentence which ties category 1 to category 2, will be important in creating an organizational, logical flow of ideas. It can be easy to sound disorganized if this connection between topics is unclear or disconnected.

Now that we have examined what a topical pattern is, consider which topics fit best into this pattern. Brainstorm some topics that

don't fit elsewhere and measure them against the other organization options to be sure topical is the best one.

To Watch: Nick Fuhrman, "The One Thing All great teachers do"

In this topically organized speech, professor and environmental educator Nick Fuhrman talks about teaching. Although the title speaks to "one" thing that great teachers do, Fuhrman lists four: celebrate mistakes, appreciate difference, relay feedback, and evaluate themselves. These four topics provide the organizational structure for the speech.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "The One Thing All Great Teachers Do | Nick Fuhrman | TEDxUGA" here (opens in new window).

What to watch for:

Elsewhere in this course we advise against using live animals as visual aids. This is true unless A) you are expert in handling the animals in public performance and B) you have explicit permission from the event organizers to share the stage with a snake.

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6.4: Chronological, Step-by-Step, and Spatial Organization

Learning Objectives

Explain the chronological, step-by-step, and spatial patterns for speeches and identify which topics work best for these types.

We can think of speeches organized chronologically, step by step, or spatially as following a "natural" or self-evident structure. When you're talking about a process, for instance, walking the audience through the process step by step seems like a logical or natural choice.

Remember, though, that even if your speech is structured in a "natural" sequence, you still need an introduction that helps the listener understand *why* they're listening to this story. Imagine that a friend is going to tell you a story about something that happened to them that day. First, let's imagine that they start the story with "Something really funny happened to me . . . ." What are you listening for in the story? Now imagine if they started the story with "I'm really upset because of something that happened today." Or "I really need your advice. Here's what happened . . . ." With each of these different beginnings, we listen in a different way. In the first case, we're primed to laugh; in the second, we get ready to offer comfort and sympathy; in the third, we're prepared to problem solve. The same is true of the beginning of your speech: by setting the stage with the introduction or the "hook," you're letting the listener know what they're listening for and how they should listen.

Chronological



A persuasive speech about Climate Change might describe the predicted effects of global warming in chronological order.

A chronologically organized speech pattern organizes its main points following a sequence of events or occurrences according to the time they took place. This structure works particularly well for informative and introductory speeches. For example, an introductory speech about the life events that lead you to attend your college could be organized chronologically starting with the first meeting with your guidance counselor, which lead to filling out an application a few weeks later to then drafting an essay, going on a campus tour a few months after that, having an interview with the department, and then finally getting the acceptance letter. Another example of a chronological speech topic would be a speech about a historical event, such as the Triangle Shirtwaist Factory Fire, the Boxer Rebellion, or the Arab Spring, which covers the events that occurred in the order in which they happened.

The advantages of a chronological speech pattern are that it is very easy to follow and it creates a clean, clear order. The timeline does the organizational work for the speaker and makes it easy to use. The cons are that there may be many events that occurred, such as in a speech topic about women getting the right to vote, which may not fit into the speech delivery time limit. So, consider the time allotted in addition to whether the time sequence of events is the most effective way to present the material before selecting this pattern.

Step-by-Step



An informative speech about Salsa dancing might give step-by-step instructions.

This pattern presents the steps involved in doing something and is useful for “how-to” or demonstration speeches where you are teaching or showing how to do a task. It follows the order of a process. For example, the steps involved in baking a cake, a speech demonstrating the dance steps required to do the Macarena, or how to create a PowerPoint presentation would use a step-by-step structure.

The advantage of this organizational pattern is that it breaks the task into small pieces for the audience. It allows them to see the process of doing something so that they may be able to do it themselves. The disadvantage of this pattern is that it can be tedious or repetitious if listeners are already very familiar with some of the steps in the process. With this organizational pattern, it’s particularly important to know how much prior knowledge of the process your audience already has.

Spatial



An informative speech about the International Space Station might use a spatial organization pattern, giving the listeners a tour of each part of the station as though they were moving through it.

A spatial pattern organizes each main point in a directional structure, connecting each main point to a whole. This structure is used for informative speeches where the topic is organized by location, geography, or moving through a space (“spatial” is the adjective form of “space”). For example, a speech about the parts of a resume might move in order from the top section to the bottom section. A speech about the regional cuisine of Germany might move from the Northwest region in a clockwise direction around the country. A speech about a building might start at the front doors and end on the roof. A speech about the pathway of Hurricane Sandy would include the geography showing the path moving from south to north east.

The spatial pattern is particularly useful if you want your listeners to be able to visualize an entire place or a complex object, since it moves between the part and the whole in a visual way. If you want your audience to visualize the Statue of Liberty, for instance, you might describe it spatially from top to bottom, rather than telling the story of its construction (chronological) or talking about

the various things it has come to symbolize (topical).

To Watch: Beth Harris and Steven Zucker, "Diego Rivera, Man Controller of the Universe"

Spatial organizational patterns are often used to describe artworks and architecture. In this short video, art historians Dr. Beth Harris and Dr. Steven Zucker discuss Diego Rivera's 1934 fresco mural *Man, Controller of the Universe* in the Palacio de Bellas Artes, Mexico City. The first part of the video is organized topically and chronologically, covering some of the major themes of the mural and the circumstances surrounding its creation. At around 3:25 in the video, Zucker says, "Let's take a closer look at [the mural]", and the two art historians discuss each part of the mural in sequence starting with the figure in the center. The spatial organization of their description is based on the visual structure of the painting; since the painting is largely symmetrical, Harris and Zucker describe the center, then the upper left and upper right, then the middle left and middle right, then the bottom left and bottom right.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=336

You can view the transcript for "Diego Rivera, Man Controller of the Universe" here (opens in new window).

What to watch for:

Note how Harris and Zucker end their tour of the artwork with broader thoughts about what we can learn from it: "We're still very much at these crossroads. Technology is ever more important in our lives. What will technology bring us? A more egalitarian society, a world where everyone can be educated? Or will it bring greater inequality? These are still things debated today. We are still grappling with the increasing power of the tools that we have built, the power that technology has given us, and the choices that we make in terms of how we wield that power." Whatever organizational pattern you use, it's always crucial to bring the discussion around to something the audience can take away—a new insight, a new perspective, or a new way of framing a problem.

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6.5: Paired Sequences

Learning Objectives

Explain when to use paired-sequence organizing principles for a speech.



An example of a pro-con or advantage-disadvantage speech would be to talk about big-box stores like Walmart vs. small downtown businesses.

The human inclination to compare and contrast is the basis for paired sequences, which link natural pairings that audiences can understand. One version is **cause-effect**, where one main point is the cause and the other main point is the effect. A speech about an increase in opioid use in a particular state might explore various causes in the first main point and the effects in the second main point. (Please note that a speech that only addresses the causes of a situation—say, poor reading scores in U.S. schools—would be arranged topically). Other versions of paired sequences are **pro-con**, **benefits-risks**, and **advantages-disadvantages** topics. Examples include speeches about the pros and cons of uniforms in elementary schools or the risks and benefits of intermittent fasting. This sequence works for both persuasive and informative speeches.

Problem-Solution

While a problem-solution structure is technically a paired sequence, it earns its own category because it is such a useful pattern for persuasive speeches. The first main point focuses on the state and extent of a particular problem. The second main point provides a viable solution or solutions. A third option would be to include the cause of the problem resulting in a problem-cause-solution pattern. For example, a speech to persuade your audience to adopt a vegetarian diet would begin with problems associated with a meat-based diet, then identify meat and meat production as the cause of those problems, and finally present a practical solution about how to adopt a vegetarian diet to address those problems.

Problem-solution is a powerful strategy in persuasive speaking, but it also carries risks: if the proposed solution isn't convincing to the audience, the problem-solution strategy falls flat.

To Watch: Navi Radjou, Creative Problem-Solving in the Face of Extreme Limits

In this problem-solution speech, Navi Radjou discusses how innovations made in the global South can teach the whole world an important lesson in creative problem solving. Radjou discusses various problems and clever solutions (such as a clay refrigerator), but also organizes his whole speech in terms of a problem and a solution. The problem is limited resources. The solution, according to Radjou, is *jugaad*, a Hindi word meaning "frugal innovation"—learning to do more with less.



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You can view the transcript for “Navi Radjou: Creative problem-solving in the face of extreme limits” here (opens in new window).

What to watch for:

Since this is a very big topic with lots of moving parts, Radjou ends his speech with three clearly worded principles—a good example of packaging a clear takeaway for the audience. Each of the three principles is illustrated with an example from his speech, thus helping us to remember some of the material he covered: 1) Keep it simple (like the C.T. scanner in China), 2) Do not reinvent the wheel—use existing resources (like using mobile telephony to offer clean energy), and 3) Think and act horizontally with a distributed supply chain (like Grameen Bank).

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6.6: Introduction to Outlining Your Speech



Like maps, outlines offer a simplified overview of the ground we want to cover.

While it is possible to read every detail of a speech out loud, an outline is an effective way to whittle down the speech information into malleable chunks. These chunks help both the audience and the speaker. The audience appreciates the clear organization of the information, while the speaker benefits from a simplified structure that helps them recall small sections at a time. When well-organized, a speech is not only easy to follow, but also memorable. In this section, you will learn how to write a speech outline and then identify the ideal presentation style for any particular speaking situation.

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6.7: The Speech Outline

Learning Objectives

Explain the purpose of the speech outline.



A well-organized outline will give you a much clearer sense of which pieces are still missing from your speech.

A speech outline is a valuable tool in your speech preparation and delivery. Putting together an outline will enable you to do the following:

- Organize your materials following the pattern you've selected for your speech. The outline structure will give you a clear picture of the path and distribution of your topic.
- Since each main point should have a similar length and number of supporting materials, an outline allows you to visually identify any imbalances in the length or depth of your main points.
- An outline will show gaps in material or support. For example, you might notice you've got strong examples and testimony for your second main point, but that some research findings or statistics are still needed.
- Assessing your outline will enable you to double-check the flow or order of your speech. For instance, when you see your main points in an outline format, you might decide to rearrange them to have the most unexpected main point be the last one.
- A speech outline will empower you to give your best delivery. With a logical structure and flow that is easier for you to remember, you'll be able to deliver your message with confidence and clarity.
- Overall, assembling your outline requires you to critically evaluate every piece of content along with its organization so that your speech is well edited and logical.

Try It

https://assess.lumenlearning.com/pra...2-fc87b0f4c2a7

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6.8: Parts of the Speech Outline

Learning Objectives

Describe the different parts of the speech outline.

A speech preparation outline is essentially the entire content of your speech written in full in an outline format, along with a few other elements. Writing this detailed version of your outline is a critical step in your speech preparation, although you will not use this outline version when presenting (see the next section). A speech outline includes:

1. Title. This is optional based on your and your instructor's preferences, but can be a creative way to present your speech (e.g., you might use it on the title page of a PowerPoint presentation or refer to it in your introduction).
2. Central Idea. Write your central idea at the top of your outline so you can refer to it frequently and verify that every component of your speech is directly tied to it.
3. Labeled Sections. Label your introduction, main points, conclusions, transitions, and bibliography.
4. Uniform Indentation. use uniform indentation to indicate main points, sub-points, sub-sub points, etc. Use the following symbols for each level of entry:
    I. Main Point
        A. Sub-Point
            1. Sub-Sub Point
                a. Sub-Sub-Sub Point
                b. Second Sub-Sub-Sub Point
            2. Second Sub-Sub Point
        B. Second Sub-Point
    II. Second main point
5. Full Sentences.Use full sentences for each entry.
6. Bibliography. Include a bibliography for every source you've included in your speech, including interviews. Your instructor will determine which format you should use and how many citations you need.

Here is a sample preparation outline. This outline is for a seven- to nine-minute persuasive speech that uses a problem-solution pattern.

https://docs.google.com/document/d/1RcB1lMeqQFbEgeN57bogIPVanoRaWzT4edoP1z5niuE/edit?usp=sharing

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https://assess.lumenlearning.com/pra...4-25e5a0035b69

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6.9: Methods of Speech Delivery

Learning Objectives

Identify the four types of speech delivery methods and when to use them.

There are four basic methods of speech delivery: manuscript, memorized, impromptu, and extemporaneous. We'll look at each method and discuss the advantages and disadvantages of each.

Manuscript



Our nation saw evil – the very worst of human nature. And we responded with the best of America – with the daring of our rescue workers, with the caring of strangers and neighbors who came to give blood and help in any small way they could.

Immediately following the first attack, I implemented our government's emergency response plans. Our military is powerful and prepared. Our emergency teams are working in New York City and Washington to help with local rescue efforts.

Our first priority is to get help to those who have been injured – and to take every precaution to protect our citizens at home and around the world from further attacks. The functions of our government continue without interruption. Federal agencies in Washington which had to be evacuated today are reopening for essential personnel tonight and will be open for business tomorrow. Our financial institutions remain strong and the American economy will be open for business as well.

The search is underway for those who are behind these evil acts. I have directed the full resources of our intelligence and law enforcement communities to find those responsible and bring them to justice. We will make no distinction between the terrorists who committed these acts and those who harbor them.

A manuscript page from President George W. Bush's address to the nation on the day of the 9/11 attacks in 2001.

A manuscript speech is when the speaker writes down every word they will speak during the speech. When they deliver the speech, they have each word planned and in front of them on the page, much like a newscaster who reads from a teleprompter.

The advantage of using a manuscript is that the speaker has access to every word they've prepared in advance. There is no guesswork or memorization needed. This method comforts some speakers' nerves as they don't have to worry about that moment where they might freeze and forget what they've planned to say. They also are able to make exact quotes from their source material.

When the exact wording of an idea is crucial, speakers often read from a manuscript, for instance in communicating public statements from a company.

However, the disadvantage with a manuscript is that the speakers have MANY words in front of them on the page. This prohibits one of the most important aspects of delivery, eye contact. When many words are on the page, the speakers will find themselves looking down at those words more frequently because they will need the help. If they do look up at the audience, they often cannot find their place when the eye returns to the page. Also, when nerves come into play, speakers with manuscripts often default to reading from the page and forget that they are not making eye contact or engaging their audience. Therefore, manuscript is a very difficult delivery method and not ideal. Above all, the speakers should remember to rehearse with the script so that they practice looking up often.

Public Speaking in History

The fall of the Berlin Wall on November 9, 1989, owed in large part to a momentary error made by an East German government spokesperson. At a live press conference, Günter Schabowski tried to explain new rules relaxing East Germany's severe travel restrictions. A reporter asked, "when do these new rules go into effect?" Visibly flustered, Schabowski said, "As far as I know, it takes effect immediately, without delay." In fact, the new visa application procedure was supposed to begin the following day, and with a lot of bureaucracy and red tape. Instead, thousands of East Berliners arrived within minutes at the border crossings, demanding to pass through immediately. The rest is history.

The outcome of this particular public-relations blunder was welcomed by the vast majority of East and West German citizens, and hastened the collapse of communism in Eastern and Central Europe. It's probably good, then, that Schabowski ran this particular press conference extemporaneously, rather than reading from a manuscript.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=346

You can view the transcript for "The mistake that toppled the Berlin Wall" here (opens in new window).

Memorized

A memorized speech is also fully prepared in advance and one in which the speaker does not use any notes. In the case of an occasion speech like a quick toast, a brief dedication, or a short eulogy, word-for-word memorization might make sense. Usually, though, it doesn't involve committing each and every word to memory, Memorizing a speech isn't like memorizing a poem where you need to remember every word exactly as written. Don't memorize a manuscript! Work with your outline instead. Practice with the outline until you can recall the content and order of your main points without effort. Then it's just a matter of practicing until you're able to elaborate on your key points in a natural and seamless manner. Ideally, a memorized speech will sound like an off-the-cuff statement by someone who is a really eloquent speaker and an exceptionally organized thinker!

The advantage of a memorized speech is that the speaker can fully face their audience and make lots of eye contact. The problem with a memorized speech is that speakers may get nervous and forget the parts they've memorized. Without any notes to lean on, the speaker may hesitate and leave lots of dead air in the room while trying to recall what was planned. Sometimes, the speaker can't remember or find his or her place in the speech and are forced to go get the notes or go back to the PowerPoint in some capacity to try to trigger his or her memory. This can be an embarrassing and uncomfortable moment for the speaker and the audience, and is a moment which could be easily avoided by using a different speaking method.

How to: memorize a speech

There are lots of tips out there about how to memorize speeches. Here's one that loosely follows an ancient memorization strategy called the method of *loci* or "memory palace," which uses visualizations of familiar spatial environments in order to enhance the recall of information.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=346

You can view the transcript for "How to Memorize a Speech" here (opens in new window).

Impromptu

An impromptu speech is one for which there is little to no preparation. There is often not a warning even that the person may be asked to speak. For example, your speech teacher may ask you to deliver a speech on your worst pet peeve. You may or may not be given a few minutes to organize your thoughts. What should you do? DO NOT PANIC. Even under pressure, you can create a basic speech that follows the formula of an introduction, body, and conclusion. If you have a few minutes, jot down some notes that fit into each part of the speech. (In fact, the phrase "speaking off the cuff," which means speaking without preparation, probably refers to the idea that one would jot a few notes on one's shirt cuff before speaking impromptu.)[1]) An introduction should include an attention getter, introduction of the topic, speaker credibility, and forecasting of main points. The body should have two or three main points. The conclusion should have a summary, call to action, and final thought. If you can organize your thoughts into those three parts, you will sound like a polished speaker. Even if you only hit two of them, it will still help you to think about the speech in those parts. For example, if a speech is being given on a pet peeve of chewed gum being left under desks in classrooms, it might be organized like this.

- **Introduction**: Speaker chews gum loudly and then puts it under a desk (attention getter, demonstration). Speaker introduces themselves and the topic and why they're qualified to speak on it (topic introduction and credibility). "I'm Katie Smith and I've been a student at this school for three years and witnessed this gum problem the entire time."
- **Body**: Speaker states three main points of why we shouldn't leave gum on desks: it's rude, it makes custodians have to work harder, it affects the next student who gets nastiness on their seat (forecast of order). Speaker then discusses those three points
- **Conclusion**: Speaker summarizes those three points (summary, part 1 of conclusion), calls on the audience to pledge to never do this again (call to action), and gives a quote from Michael Jordan about respecting property (final thought).

While an impromptu speech can be challenging, the advantage is that it can also be thrilling as the speaker thinks off the cuff and says what they're most passionate about in the moment. A speaker should not be afraid to use notes during an impromptu

speech if they were given any time to organize their thoughts.

The disadvantage is that there is no time for preparation, so finding research to support claims such as quotes or facts cannot be included. The lack of preparation makes some speakers more nervous and they may struggle to engage the audience due to their nerves.

Extemporaneous

The last method of delivery we'll look at is extemporaneous. When speaking extemporaneously, speakers prepare some notes in advance that help trigger their memory of what they planned to say. These notes are often placed on notecards. A 4"x6" notecard or 5"x7" size card works well. This size of notecards can be purchased at any office supply store. Speakers should determine what needs to go on each card by reading through their speech notes and giving themselves phrases to say out loud. These notes are not full sentences, but help the speakers, who turn them into a full sentence when spoken aloud. Note that if a quote is being used, listing that quote verbatim is fine.

The advantage of extemporaneous speaking is that the speakers are able to speak in a more conversational tone by letting the cards guide them, but not dictate every word they say. This method allows for the speakers to make more eye contact with the audience. The shorter note forms also prevent speakers from getting lost in their words. Numbering these cards also helps if one gets out of order. Also, these notes are not ones the teacher sees or collects. While you may be required to turn in your speech outline, your extemporaneous notecards are not seen by anyone but you. Therefore, you can also write yourself notes to speak up, slow down, emphasize a point, go to the next slide, etc.

The disadvantage to extemporaneous is the speakers may forget what else was planned to say or find a card to be out of order. This problem can be avoided through rehearsal and double-checking the note order before speaking.

Many speakers consider the extemporaneous method to be the ideal speaking method because it allows them to be prepared, keeps the audience engaged, and makes the speakers more natural in their delivery. In your public speaking class, most of your speeches will probably be delivered extemporaneously.

Try It

https://assess.lumenlearning.com/pra...5-5ad92b18b805

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1. As per the *Oxford English Dictionary*'s entry for "Off the Cuff." See an extensive discussion at Mark Liberman's Language Log here: https://languagelog.ldc.upenn.edu/nll/?p=4130↵

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6.10: The Speaking Outline

Learning Objectives

Identify characteristics of a speaking outline for a speech.

Once you've completed a detailed preparation outline, you are ready to adapt it to a **speaking outline**.

Most public speaking is presented extemporaneously where speakers have diligently planned and practiced their speech (practicing early on with their preparation outline), but the actual delivery is done using limited notes in the form or a speaking outline. This means the speakers are well-prepared, but the actual wording of their speech will be determined during delivery. This allows you to be "present" in delivery rather than tied to reading a manuscript or detailed outline. Using a speaking outline will enhance your delivery with greater eye contact, vocal variety, gestures, and expressiveness.

The speaking outline includes only high-level key phrases in the outline order. A specific quote or statistic might be included in totality. Transitions can also be written in full. Any other materials should be limited to keywords or phrases. Your speaking outline should also include personal notes, such as "smile," "pause," "repeat more slowly," or even "you've got this!" You might highlight or underline or bold certain keywords to remind you to emphasize or slow them down. You do not include the title, central idea, or bibliography in the speaking outline.

A few recommendations for the layout and printing of a successful preparation outline are:

1. Only use a device (tablet, laptop, etc.) for your speaking outline if your instructor permits it. It is generally not advisable to rely on a device for your speaking outline.
2. Print your speaking outline well in advance of your speech on 8.5″x11″ inch paper. Double-check that every page is printed and in order. You do not want last-minute printer issues to add stress!
3. Use a 14- or 16-point font so your outline is easily readable when held at chest level.
4. Double or triple space your outline so it's easy to keep track of where you are.
5. Number your pages. We've seen too many speakers drop their notes or skip a page and lose their spot.
6. Do not print front and back—make it as easy as possible to move from one page to the next.
7. Do not staple your pages. Turning a stapled page is cumbersome and distracting. Keep your audience's attention on YOU while you subtly shift from one page to the next.

Here is an example of a preparation outline about reusable water bottles that has been adapted to a speaking outline: https://docs.google.com/document/d/1...it?usp=sharing.

Try It

https://assess.lumenlearning.com/pra...b-db7244e5260f

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6.11: Introduction to Documenting Your Sources



Squirrels are famous for forgetting where they buried their stash of nuts. Don't do this with your research sources!

While it can be daunting to gather research materials for a speech, the process is much easier if you carefully document your research as you go along. This section offers some practical tips for how to track and organize sources throughout the research phase. We will also cover how to organize your final list of sources into a formatted bibliography.

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6.12: Develop a Preliminary Bibliography

Learning Objectives

- Develop a preliminary bibliography of your sources.

Preliminary Bibliography



Your preliminary bibliography should include all the resources you used to research your speech.

Throughout the research process, you will find articles, books, websites, images, etc., that relate to your topic and might eventually be included in your speech. As part of your note-taking, keep a list of each of these sources, even if you don't ultimately end up using all of them. This is called a **preliminary** or **working bibliography**.

Developing a preliminary bibliography will help you keep track of your various sources and gather broad knowledge on your topic. It also helps you build a list of possible sources without the pressure of determining yet whether or how they will fit in your final speech draft.

Since your preliminary bibliography will contain sources that do not end up in your speech, it's important to keep track of which sources do make the cut. Keep track of the sources that end up in your speech by marking them clearly in your preliminary bibliography. This will remind you to transfer these sources to the Works Cited document.

Works Cited

As you note the research in your preliminary bibliography, next you will decide which sources were actually used in creating the final outline. A Works Cited (or References) bibliography should be submitted as a part of your final speech outline. Every school is different in terms of the style of reference entries they prefer. Check with your instructor before completing. For our purposes, we will focus on the two major ones used at most colleges and universities, MLA and APA formats.

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6.13: MLA Works Cited

Learning Objectives

Create and identify appropriate MLA Works Cited entries.

MLA style is one of the most common citation and formatting styles you will encounter in your academic career. The MLA, which stands for Modern Language Association, is an organization of language scholars and experts. MLA format is typically used for writing in the humanities and is widely used in many high school and introductory college English classes, as well as scholarly books and professional journals.

Containers

Instead of offering a specific way to format each and every source time, the new MLA offers a streamlined approach using something called “containers.”

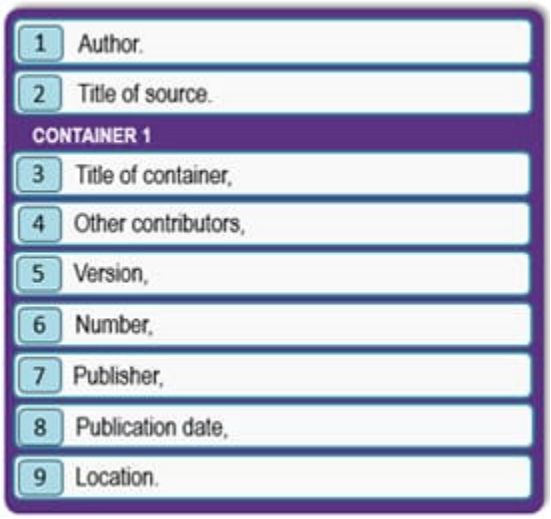


Figure 1. MLA formatting requires you to think about your source as a whole and pick out all the appropriate pieces to include in the container.

These containers, pictured here, provide you with the required elements, order, and punctuation for each of your Works Cited entries.

As you work to format your Works Cited entries, you will notice that some sources require only one container, as shown on the right. These are sources that you access directly from their original publication, such as books, an online magazine article, and general websites. You should follow the order of items listed in the container, following the simplified punctuation rules you see in the container as well. You will place a period after the author and the title of the source. Then, you should place commas after each item until the end of the entry.

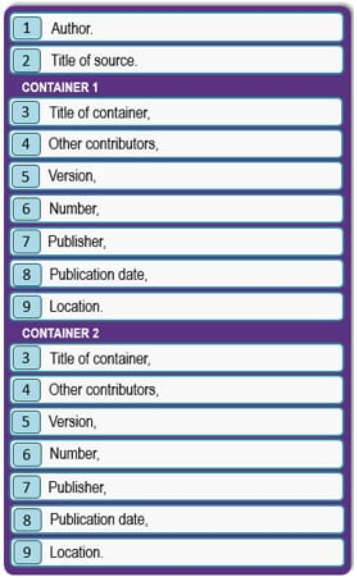


Figure 2. You use two containers if the source you are using is part of a larger source, such as a poem within an anthology, a series within a TV show, or a journal within a database.

Two containers are required for sources that you access through places like library databases. An example of MLA's "two container" structure is depicted at the left. Here, you will notice there is a place for the first container with the original publication information.

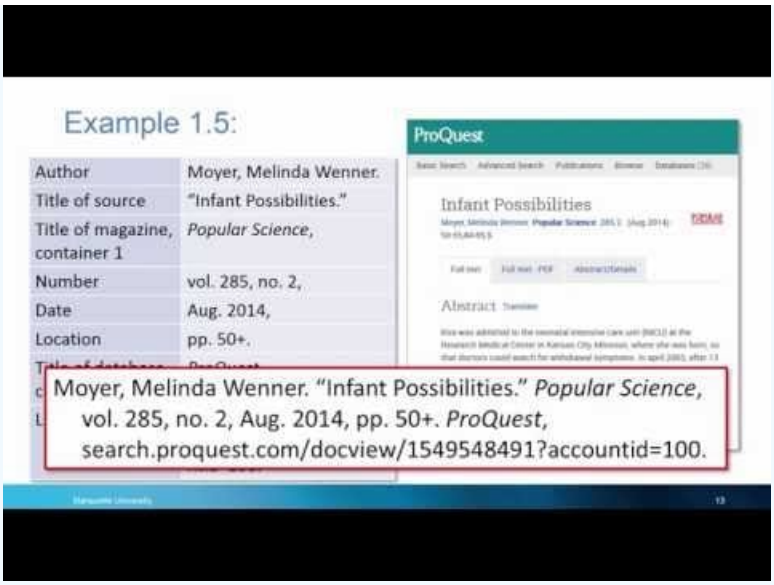
Below the first container, the second container provides publication information for where you retrieved that information. For example, a journal article you access through your library's databases will have its original publication information (container 1) and access information from the online database (container 2).

Focus on the Core Elements

Regardless of the source type, you are now asked to locate the same core elements from your sources and place them in a standard order in order to create citations. These core elements are explained in detail below. **Note that you do not need to memorize every step of this process**, but should take this opportunity to understand how citations are created. (You will likely use some kind of citation generator to do this work for you, but you will need a general familiarity so that you can know what information to plug into that citation generator and so that you can understand how to double-check the citation generator's inevitable mistakes.) You can always return to this page, to the MLA handbook, the MLA Style Center, or to other online resources to help you create the citations you need for your paper.

MLA: Core Elements

Watch this video to see examples of how to identify the core elements needed in a citation:



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=354

You can view the transcript for "MLA Style, 8th Edition: An Introduction" here (opens in new window).

The basic guidelines for many types of citations are listed below. To see more, visit MLA Citations on the Excelsior OWL website, Purdue OWL website, or in this citation guide from Santa Fe College.

Print Books with a Single Author

If you are accessing a print book, then you will need just one container for publication information.

> Minot, Stephen. *Three Genres*. Pearson, 2003.

Books with Multiple Authors

If you are accessing a print book, then you will need just one container for publication information.

Two Authors

> Sennett, Richard, and Jonathan Cobb. *The Hidden Injuries of Class*. Vintage Books, 1973.

More Than Two Authors

For more than two authors: list only the first author followed by the phrase "et al." (Latin abbreviation for "and others"; no period after "et") in place of the other authors' names.

> Smith, John, et al. *Writing and Erasing: New Theories for Pencils*. Utah State UP, 2001.

Article in a Reference Book

If you are accessing a print book, then you will need just one container for publication information. If an article in a reference work has no author, you should begin with the title of the article.

> "Discourse." *The Dictionary of Literary Theory*. 2nd ed., Penguin, 1991.

eBooks

Because eBooks may have been originally published in print, you may need two containers to present publication information. The first container includes the print information, and the second container includes the access information.

Gikandi, Simon. *Ngugi wa Thiong'o*. Cambridge UP, 2000. *ACLS Humanities E-book*, hdl.handle.net/2027/heb.07588.0001.0001.

Print Magazine Articles

If you are accessing a print magazine article, then you will need just one container for publication information.

Gallivan, Joseph. "Against the Odds." *Oregon Humanities*, Summer 2008, pp. 16–24.

Online Magazine Articles

If you are accessing a magazine article directly from the web, you will most likely need just one container to present publication information.

Bilger, Burkhard. "The Height Gap." *The New Yorker*, 5 Apr. 2004, www.newyorker.com/magazine/2004/04/05/the-height-gap.

Print Journal Articles

If you are accessing a print journal article, then you will need just one container for publication information. If the journal does not use volume numbers, cite the issue numbers only.

Pasquaretta, Paul. "On the Indianness' of Bingo: Gambling and the Native American Community." *Critical Inquiry*, vol. 20, no.4, 1994, pp. 151–187.

Online Journal Articles

If you are accessing a journal article directly from the journal's website, you will most likely need just one container to present publication information. Note that MLA now requires full URLs for online material. However, if your article includes a DOI (digital object identifier), that information should be provided instead of the URL.

Collins, Ross. "Writing and Desire: Synthesizing Rhetorical Theories of Genre and Lacanian Theories of the Unconscious." *Composition Forum*, vol. 33, Spring 2016, compositionforum.com/issue/33/writing-desire.php.

Cho, Helen, Sam D. Stout, and Thomas A. Bishop. 2006 Cortical Bone Remodeling Rates in a Sample of African American and European American Descent Groups from the American Midwest: Comparisons of Age and Sex in Ribs. American Journal of Physical Anthropology 130(2):214–226. doi: 10.1002/ajpa.20312.

Article from a Database

If you are accessing a journal article from a database, you will need two containers to present the original publication information as well as the access information from the database.

Goldman, Anne. “Questions of Transport: Reading Primo Levi Reading Dante.” *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69–88. *JSTOR*, www.jstor.org/stable/41403188.

Online Newspaper

If you are accessing a newspaper article directly from the web, you will most likely need just one container to present publication information. Reviews and letters to the editor should be presented in a similar manner.

St. Fleur, Nicholas. “City Bees Stick to a Flower Diet Rather Than Slurp Up Soda.” *The New York Times*, 19 May 2016, www.nytimes.com/2016/05/21/science/urban-bees-diet-flowers-soda.html.

Websites

Websites that contain articles, postings, and almost anything else have been simplified in the 8th edition of the *MLA Handbook*. Just one container is needed for most websites.

Hollmichel, Stephanie. “The Reading Brain: Differences between Digital and Print.” *So Many Books*, 25 Apr. 2013, somanybooksblog.com/2013/04/25/the-reading-brain-differences-between-digital-and-print/.

Images

In the eighth edition of the *MLA Handbook*, images from the web will most likely need just one container. Images from other types of sources should follow guidelines for those particular sources.

Wootten, Bayard. *Woman Resting*. 1937. Louis Round Wilson Special Collections Library, *North Carolina Collection Photographic Archives*, 12 Feb. 2013, http://library.unc.edu/wilson/.

Videos

In the eighth edition of the *MLA Handbook*, videos accessed via web will most likely need just one container.

Buffy the Vampire Slayer: Unaired Pilot 1996.” *Youtube*, uploaded by Brian Stowe, 28 Jan. 2012, www.youtube.com/watch?v=WR3J-v7QXXw.

Try It

Build the MLA-style citation for each source. Note that these exercises do not use hanging indents.

https://h5p.cwr.olemiss.edu/h5p/embed/41

A link to an interactive elements can be found at the bottom of this page.
A link to an interactive elements can be found at the bottom of this page.

Formatting the Works Cited Section

In MLA style, all the sources you cite throughout your speech are listed together in full in the Works Cited section.

- **Title:** On the first line, the title of the page—“Works Cited”—should appear centered, and not italicized or bolded.
- **Spacing:** Like the rest of your paper, this page should be double-spaced and have one-inch margins (don’t skip an extra line

between citations).

- **Alphabetical order:** Starting on the next line after the page title, your references should be listed in alphabetical order by author. Multiple sources by the same author should be listed chronologically by year within the same group. If your reference has no author, use the title to alphabetize, leaving out any articles (for example, alphabetize *The Awakening* under A).
- **Hanging indents:** Each reference should be formatted with what is called a hanging indent. This means the first line of each reference should be flush with the left margin (i.e., not indented), but the rest of that reference should be indented 0.5 inches further.
    - Any word-processing program will let you format this automatically so you don't have to do it by hand. (In Microsoft Word, for example, you simply highlight your citations, click on the small arrow right next to the word "Paragraph" on the home tab, and in the popup box choose "hanging indent" under the "Special" section. Click OK, and you're done. In Google Docs, highlight the area you want to indent then choose Format > Align & Indent > Indentation options > Select "Special," then "Hanging" > Apply.)



Freeman 8

Works Cited

Buchanan, Wyatt. "More Same-Sex Couples Want Kids: Survey Looks at Trends among Homosexuals." *SF Gate*, Hearst Communications, 25 Apr. 2006, www.sfgate.com/bayarea/article/NATION-More-same-sex-couples-want-kids-Survey-2499131.php.

Coontz, Stephanie. "Not Much Sense in Those Census Numbers." *Uncommon Threads: Reading and Writing about Contemporary America*, edited by Robert D. Newman et al., Longman, 2003, pp. 146-48.

"Developments in the Law: The Law of Marriage and Family." *Harvard Law Review*, vol. 116, no. 7, 2003, pp. 1996-2122. *JSTOR*, www.jstor.org/stable/1342754.

Hymowitz, Kay S. "The Incredible Shrinking Father." *City Journal*, Spring 2007, www.city-journal.org/html/17_2_artificial_insemination.html.

Marcotty, Josephine, and Chen May Yee. "New World of Fertility Medicine Is a Big-Money Marketplace." *Seacoastonline.com*, Local Media Group, 30 Oct. 2007, www.seacoastonline.com/article/20071030/PARENTS/71029007.

Figure 2. A correctly formatted Works Cited page, according to the MLA handbook.

Recap: Works Cited

Watch this video to review the process for creating a Works Cited page.

https://lumenlearning.h5p.com/content/1290981892674151068/embed

You can view the transcript for "MLA Works Cited" here (opens in new window).

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6.14: APA References

Learning Objectives

Create and identify appropriate entries for an APA References page.

APA stands for the American Psychological Association. Scholars working in the social sciences (psychology, history, political science, economics, geography, and sociology) typically use APA formatting and citation style. The APA style is spelled out in the *Publication Manual of the American Psychological Association*, seventh edition, but the APA also maintains its own website with multiple examples of how to format your references list and cite your sources. If you're unable to find the answer to your question here, check the APA Manual seventh edition or the APA website.

References Page

Every cited source from your speech, with the exception of personal communications, should appear on your References page, which comes at the end of the essay.

The References page must conform to the following rules:

- Entries in your list of references should be alphabetized by the authors' last names. Use the title if a work does not have an author. (Don't use any article in alphabetizing—*The new America* gets alphabetized under "N.")
- Center and bold the word **References** at the top of the page.
- Double-space all references, even within individual references.
- Use a hanging indent of 0.5 inches for each reference. This means the first line of each entry will be flush against the left margin, and subsequent lines are indented 0.5 inches.
  - In Microsoft Word, for example, you simply highlight your citations, click on the small arrow right next to the word "Paragraph" on the home tab, and then in the popup box choose "hanging indent" under the "Special" section. Click OK, and you're done. In Google Docs, highlight the area you want to indent then choose Format > Align & Indent > Indentation options > Select "Special," then "Hanging" > Apply.
- All book and articles titles in APA appear in sentence case, meaning that the capitalization rules here are different than what you are accustomed to seeing:
  - only the first word and proper nouns are capitalized (*The great Gatsby*). The first word of a subtitle that comes after a colon is also capitalized.
  - books are italicized and articles have neither italics nor quotation marks (A study of symbolism in American movies).
  - Journal titles are capitalized and italicized (*New Jersey English Journal*).

See below for more information on how to create a specific reference entry for your source type.

APA Reference List

In this video on APA format, you'll see a sample references list with some tips on creating a references list of your own.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "APA References Seventh Edition" here (opens in new window).

Print Books

Single Author

Elements: Author's Last name, Author's First and Middle initials. (Year of publication). *Title italicized*. Publisher.

Larson, M. S. (1977). *The rise of professionalism*. University of California Press.

Multiple Authors (two to 20)

List up to 20 authors by their last names followed by initials. Use an ampersand (&) before the last author.

Rivano, N. S., Hoson, A., & Stallings, B. (2001). *Regional integration and economic development*. Palgrave.

Online Books

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year of publication). *Title of the book italicized*. URL to the full text eBook or to the distributor's homepage

Austen, J. (1813). *Pride and prejudice*. http://www.gutenberg.org/ebooks/1342

Online Book with a DOI

Smith, J. (2018). *Women's support groups*. Routledge. https://doi.org/10/1022/0000091-00

Edited Ebook from a Library Database

NOTE: Use (Ed.) if there is a single editor.

Randall, S. & Ford, H. (Eds.) (2011). *Long term conditions: A guide for nurses and health care professionals*. http://www.ebrary.com

Print Journal Article

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year of publication). Title of article. *Title of Journal italicized, Volume number italicized*(Issue Number), Page numbers.

Winans, A. D. (1992). The Mafioso and American political culture. *Journal of Popular Culture, 22*(1), 21–47.

Online Journal Article

Journal Article with a DOI (Digital Object Identifier)

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year). Title of article. *Title of Journal italicized, Volume number italicized*(Issue number), Page numbers. DOI

Herbst-Damm, K. L., & Kulik, J. A. (2005). Volunteer support, marital status, and the survival times of terminally ill patients. *Health Psychology, 24*(2), 225–229. https://doi.org/10.1037/027806133.24.2.225

Journal Article without a DOI, with a Nondatabase URL

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year). Title of article. *Title of Journal italicized, volume number italicized*(Issue number), Page numbers. URL

Kelley, H., & Betsalel, K. (2004). Mind's fire: Language, power, and representations of stroke. *Anthropology & Humanism, 29*(2), 104–116. http://www.onlinelibrary.wiley.com/j...SN%291548-1409

Journal Article without a DOI from Academic Research Database

NOTE: Do not include the database name or URL.

Anderson, H. (2019). Teaching during times of trauma. *Education Today, 36*(1), 35–43.

Magazine Articles

Print Magazine Article

NOTE: Magazine citations are similar to journal citations, but they include additional information about the publication date. For monthly magazines, the month is included. For weekly magazines, both the month and day are included.

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year, Month and Day of publication). Title of article. *Title of Magazine italicized, Volume number italicized*(Issue number, if available), Page numbers.

Cooper, H. (1998, May). The trouble with debt. *Kiplinger's Personal Finance Magazine, 43*, 100–103.

Online Magazine Article

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year, Month and Day of publication, if available). Title of article. *Title of Magazine italicized, Volume number italicized*(Issue number, if available). URL or DOI link

Vogel, C. (2008, June). A honeymoon cut short: How one couple survived the sinking of the Lusitania. *American Heritage*.

http://www.americanheritage.com/honeymoon-cut-short

Article from a Database

NOTE: If an article from a database includes a DOI, provide the DOI link as you would for any online journal article. If the article does not include a DOI, the reference will look like a print version of the article. The seventh edition of the APA Publication Manual states, "Do not include the database name or URL."

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Date). Title of article. *Title of Journal italicized, Volume number italicized*(Issue number), Page numbers.

Mershon, D. H. (1998, November). Star trek on the brain: Alien minds, human minds. *American Scientist, 86*(6), 585.

Online Newspaper Article

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Year, Month and Day of publication). Title of article. *Title of Newspaper italicized*. URL for article

Hunter, J.D. (2019, April 14). Pressure cooker: A Tiger Woods recipe. *The Oregonian*. https://www.oregonlive.com/sports/20...ommentary.html

Webpage on a News Website

Elements: Author's Last name, Author's First and Middle initials, & Last names and initials of other authors, if any. (Date published or updated). *Title of webpage italicized*. Site Name. URL

Street, F. (2020, January 9). *How the village that inspired 'Frozen' is dealing with overtourism*. CNN. https://www.cnn.com/travel/article/o...ria/index.html

Webpage

Elements: Author (person or organization). (Date published or updated). *Title of webpage italicized*. Site Name. URL

Boyd, V. (2012, January 15). *About Zora Neale Hurston*. Zora Neale Hurston. http://zoranealehurston.com/about/

NOTE: If the above example had no author or date, the title of the webpage would be moved to the front, and (n.d.) should be used to reflect that no date is available.

About Zora Neale Hurston. (n.d.). Zora Neale Hurston. http://zoranealehurston.com/about

Television Broadcast

Elements: Last name, First and Middle initials, & Last names and initials of other primary contributors, if any. (Function). (Year, Month and Day, if available). Title of episode. In First and middle initials followed by Last name (Executive Producer or Producers), *Title of series italicized*. Production company.

Levy, S. (Director). (2017, October 27). Chapter three: The pollywog. In M. Duffer, R. Duffer, S. Levy, D. Cohen, & I. Paterson (Executive Producers), *Stranger Things*. 21 Laps Entertainment; Netflix.

YouTube or Other Streaming Video

Elements: Last name, First and Middle initials, & Last names and initials of other primary contributors, if any. (Year released, Month and Day). *Title of the video italicized* [Video]. Streaming Service. URL

Ezekiel, S. (2012, March 21). *MIT understanding laser and fiberoptics: Fiberoptics fundamentals* [Video]. YouTube. http://www.youtube.com/watch?v=0DCrIAxEv_Y

Podcast

NOTE: Provide the podcast episode number after the title of the episode in parentheses, but the episode number can be omitted if the series does not number episodes. In the brackets after the episode title and number, specify if the podcast is audio or video. If the URL of the podcast is not known (if accessed via an app), simply omit the URL.

Elements: Last name, First and Middle initials, & Last names and initials of other primary contributors, if any. (Function). (Year, Month and Day, if available). Title of episode (No. episode number) [Audio or video podcast episode]. In *Title of the series in italics*. URL

Garber, J. (Host). (2019, November 22). The grazing revolution: A radical plan to save the Earth (No. 638) [Audio podcast episode]. In *The farming podcast*. https://www.thefarmingpodcast.com/2019/11/

Tweet

Elements: Last name, First and Middle initials or Name of Group. [@username]. (Year, Month and Day). *Content of the post up to the first 20 words italicized* [Description of audiovisuals] [Source type]. Site Name. URL

NASA. [@NASA]. (2020, January 5). *A team of astronomers have found EGS77—the farthest galaxy group known to date!* [Video attached] [Tweet]. Twitter. https://twitter.com/NASAUniverse/sta...25744352661504

Try It

Now that you've learned all the essentials, see if you can identify the correct citations in the following activity.

A link to an interactive elements can be found at the bottom of this page.

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6.15: Develop an Annotated Bibliography

Learning Objectives

Develop an annotated bibliography.

Annotated Bibliographies

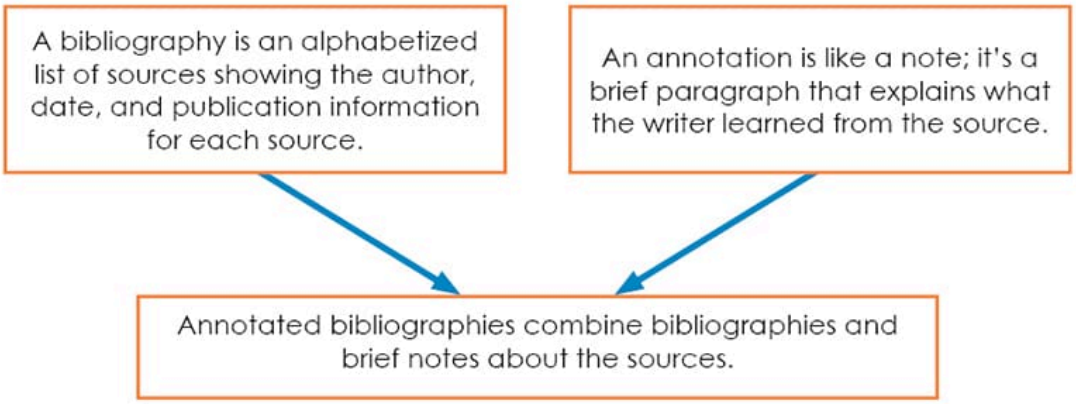


Figure 1. Annotated bibliographies are helpful when finding sources and determining how that source might be helpful for your paper.

An **annotated bibliography** is a list of all your sources, including full citation information and notes on how you will use the sources. Writers often create annotated bibliographies as a part of a research project, as a means of recording their thoughts and deciding which sources to actually use to support the purpose of their research. Some writers include annotated bibliographies at the end of a research paper as a way of offering their insights about the sources' usability to their readers.

College instructors often assign annotated bibliographies as a way to help students think through their sources' quality and appropriateness to their research question or topic.

Although it may take a while to complete the annotated bibliography, the annotations themselves are relatively brief.

The Purpose of the Annotated Bibliography

Annotated bibliographies are useful for several reasons. If you keep one while you research, the annotated bibliography will function as a useful guide. It will be easier for you to revisit sources later because you will already have notes explaining how you want to use each source. If you find an annotated bibliography attached to one of the sources you are using, you can look at it to find other possible resources.

Constructing Your Citations

The first part of each entry in an annotated bibliography is the source's full citation. We examine citations in the previous pages, and detailed instructions for creating the citation can be found in the style manual for whatever format (APA, MLA, etc.) your professor wants you to use.

What to Include in Each Annotation

A good annotation has three parts, in addition to the complete bibliographic information for the source:

1. a brief summary of the source,
2. a critique and evaluation of credibility, and
3. an explanation of how you will use the source in your essay.

Start by stating the main idea of the source. If you have space, note the specific information that you want to use from the source, such as quotations, chapters, or page numbers. Then explain if the source is credible, and note any potential bias you observe. Finally, explain how that information is useful to your own work.

You may also consider including:

- An explanation about the authority and/or qualifications of the author
- The scope or main purpose of the work
- Any detectable bias or interpretive stance
- The intended audience and level of reading

WRITING THE ANNOTATED BIBLIOGRAPHY

Keep these suggestions in mind as you construct an annotated bibliography:

1. You need a **relatively narrow focus** (a relatively narrow research question or a working thesis sentence with a clear angle) in order to gain value from having an annotated bibliography.
2. As you research, **select the sources that seem most related** to your narrow focus. **Skim the sources first**; then more carefully read those that seem useful to your research focus.
3. In your annotation for each entry in your annotated bibliography, **summarize the source.** Reproduce the author's main ideas in your own words. Be careful to change the wording and the structure as you put the information from the source into your own words.
4. After you summarize, **analyze the source.** Ask yourself questions such as the following: Is there enough relevant information to address my narrow focus? Does the author delve deeply into the subject as opposed to offering a general overview? What type of evidence does the author use? Does the author use statistical information accurately, to the best of my knowledge?
5. Finally, **evaluate the source's usefulness** to the narrow focus of your research. Make connections between the source and your focus for your project.
6. Be sure to **use the assigned bibliographic style** (usually MLA or APA style) to create the bibliography entry that begins each annotated source on your list.

In most annotated bibliographies, the summary, analysis, and evaluation for each source becomes the body of the annotation for that source. Some annotated bibliographies may not require all three of these elements, but most will. Be sure to consult your instructor and ask questions if you're unsure about the required elements within each entry of your annotated bibliography.

Example Annotation

Source: Farley, John. "The Spontaneous-Generation Controversy (1700–1860): The Origin of Parasitic Worms." *Journal of the History of Biology*, 5 (Spring 1972), 95–125.

- Notes: This essay discusses the conversation about spontaneous generation that was taking place around the time that *Frankenstein* was written. In addition, it introduces a distinction between abiogenesis and heterogenesis. The author argues that the accounts of spontaneous generation from this time period were often based on incorrect assumptions: that the discussion was focused primarily on micro-organisms and that spontaneous-generation theories were disproved by experiments. The author takes a scientific approach to evaluating theories of spontaneous generation, and the presentation of his argument is supported with sources. It is a reliable and credible source. The essay will be helpful in forming a picture of the early 19th-century conversation about how life is formed, as well as explaining the critical perception of spontaneous-generation theories during the 19th century.

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6.16: Putting It Together- Organizing and Outlining Your Speech

In this module, we've considered some of the ways to organize and outline a speech.

We've looked at various organization patterns, including

- Topical (ordered by topic)
- Chronological (ordered according to time)
- Step-by-Step (ordered by step)
- Spatial Organization (ordered within space)
- Paired Sequences, such as Problem-Solution (ordered in pairs)

We've also looked at the way most speeches are written, which is in outline form. The text from which the speech is actually delivered will depend on the delivery method, from the complete sentences of manuscript delivery to the few keywords of impromptu notes.

Try It

https://assess.lumenlearning.com/pra...9-ea05a96ac587

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6.17: Assignment- Outlining a Speech

Step 1: To view this assignment, click on Assignment: Outlining a Speech.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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6.18: Discussion- Organizational Patterns

Step 1: To view this discussion prompt, click on Discussion: Organizational Patterns.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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7: REFINING YOUR SPEECH

7.0: Why It Matters- Refining Your Speech
7.1: Introduction to Introductions
7.2: Purpose of a Speech Introduction
7.3: Types of Introductions
7.4: Writing and Revising the Introduction
7.5: Introduction to Conclusions
7.6: Purpose of a Speech Conclusion
7.7: Types of Conclusions
7.8: Writing and Revising the Conclusion
7.9: Introduction to Connectors and Transitions
7.10: Purpose of Connectors and Transitions
7.11: Types of Connectors and Transitions
7.12: Revising Connectors and Transitions
7.13: Introduction to Language and Style
7.14: Oral versus Written Style
7.15: Choosing Words Well
7.16: Language Pitfalls
7.17: Putting It Together- Refining Your Speech
7.18: Assignment- Oral versus Written Style
7.19: Discussion- Attention-Getters

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7.0: Why It Matters- Refining Your Speech



Just like a car, a speech is made up of multiple parts working together.

A speech is like a car. We think of it as one unified object, but it's actually a lot of smaller mechanisms working together. If your car isn't running as well as it could, you can't just fix the whole thing as one piece; you have to figure out which part isn't performing as well as you'd like. Is it something in the engine? The fuel injector? The spark plugs? How are the brakes? Does it need new tires? Similarly, a speech is made up of discrete parts that connect into a whole. Each part of the speech has its own logic and function, and each requires slightly different tools to build, diagnose, and repair.

In this module, we'll look at some of the most important parts of the speech: introductions, conclusions, and transitions. We'll also consider the fuel that makes the whole thing run: language.

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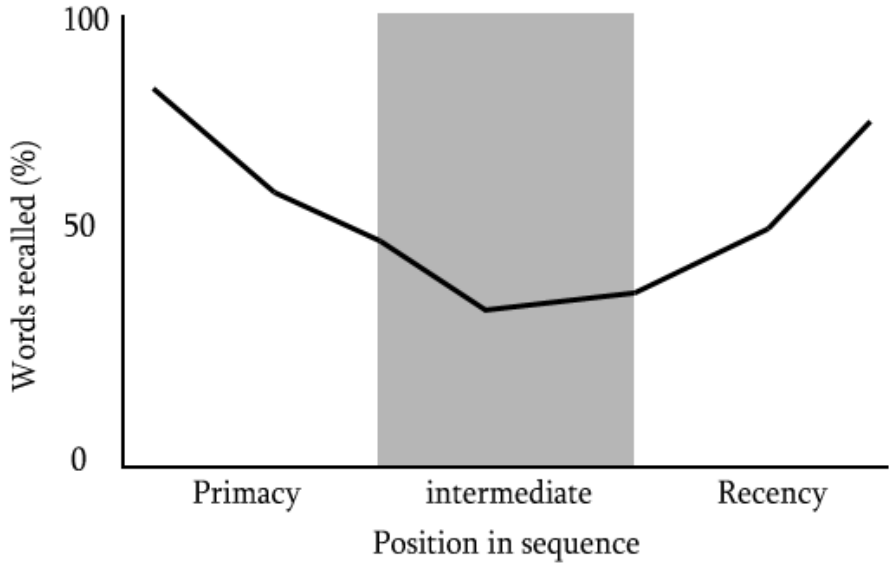
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7.1: Introduction to Introductions



A graph demonstrating the serial-position effect. More words are remembered from the beginning and end of the series than the middle.

The human mind has a tendency to focus on the first and last things in a series. Social scientists call this the **serial-position effect**, a combination of the **primacyeffect** (remembering the first thing one hears) and the **recencyeffect** (remembering the last thing one hears).[1][2]

In practical terms, the serial-position effect means that you should always try to go first or last at auditions and interviews. More importantly for our purposes, it means that introductions and conclusions are extremely important.

In this section, we'll explore ways to start your speech that both grab your listeners' attention and help them understand what they're about to hear.

---

1. The term "serial-position effect" was coined by Hermann Ebbinghaus in *On Memory: A Contribution to Experimental Psychology*. Teachers college, Columbia University, 1913 ↩
2. Sousa, David A. *How the Brain Learns.* SAGE Publications, 2011, 95–97. ↩

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7.2: Purpose of a Speech Introduction

Learning Objectives

Explain the purpose of a speech introduction.

For those new to public speaking, an introduction may seem like an afterthought to a well-researched and organized speech. Seasoned speakers can tell you, however, that having a well-thought-out and well-delivered introduction is one of the most important aspects of a successful speech. After all, the introduction is where the audience makes a decision about you and your topic. Although the introduction takes no longer than 10–15% of your total speech time, it must be thoughtfully constructed in order to convince your audience that you and your topic are worth listening to.

An introduction must achieve five goals in a short amount of time:



OK, it's a squirrel that looks like it's hailing a cab. But it got your attention, right?

Goal 1: Get the audience's attention

Although you might be thinking of nothing but your speech in the moments before and during it, your audience is likely thinking about something else. In a speech class, they could be thinking about the long list of chores or obligations they have, a recent conversation, another class or assignment, or even their own speeches. Even though you, the speaker, are seemingly the only thing standing in front of them and speaking, you must wade through a sea of distractions to actually get their undivided attention. To help you do so, there are a number of useful attention getting strategies; we'll discuss these strategies on the following page.

Goal 2: Establish credibility

Credibility, or ethos, is considered one of the three cornerstones of an effective orator and the introduction is where a speaker's credibility is established with their audience. Establishing credibility, however, demands a nuanced combination of both verbal and nonverbal communication that demonstrates the speaker's competence, trustworthiness, and caring and goodwill toward the audience members.



Competence is sometimes conferred by titles, degrees, or publications; other times it has to be established by the speaker.

- **Competence** refers to the level of expertise or knowledge the audience perceives the speaker to have in the subject matter they are discussing. It can be established when the speaker has a legitimate title reflective of expertise in the subject matter or when the speaker can prove extensive research or personal experience in the subject matter.
- **Trustworthiness** refers to whether the audience perceives the speaker as honest. Unfortunately, sometimes an audience will remain skeptical due to the topic or previous rumors or perceptions of the speaker. However, a speaker can work to build trustworthiness by using only credible, unbiased sources, balancing sources, and fact checking. A trustworthy speaker also will avoid using information out of context and avoid using logical fallacies.
- **Caring and goodwill** refers to how the speaker is perceived as caring about and having the best interest of the audience members, rather than trying to manipulate the audience. Thoughtful audience analysis evident in examples, argument structure, and impact statements will establish caring and goodwill.

Goal 3: Provide a reason to listen

If your attention getting strategy was successful, you now hold the attention of the audience. During this brief window, you must convince them to continue paying attention to your speech by illustrating the importance, timeliness, exigency, and relevance of your topic in direct relation to your audience. A good speaker will use audience analysis to discover ways in which the topic directly impacts the audience.

Goal 4: Reveal the thesis

The introduction should quickly get to the point by simply and succinctly stating the thesis of the speech. Just like you may sometimes feel like you're listening to someone tell a story without a point, if the audience is unclear about the thesis of the speech, they are likely to stop listening. By following the guidelines established to create an effective thesis, a good speaker will be able to create a simple sentence that draws the audience's attention to the singular purpose and thesis of the speech.



An introduction should include a clear preview of the main points of the speech.

Goal 5: Preview main points

An introduction should end with a clear preview of the main points of the speech. The purpose is to provide a clear, overarching structure of how the topic will be divided and the thesis fulfilled. Therefore, it is important to use concise language and to only preview the names of your main points, avoiding the mention of any subpoints or digressions. Imagine your preview like a road sign showing the major city in that direction, not all the smaller stops along the way.

It is important that the main points are previewed in the respective order that they will be presented in order to demonstrate your organization as a speaker, to prepare the audience for the flow of the speech, and to help the audience find their place in case of a momentary day dream.

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7.3: Types of Introductions

Learning Objectives

Describe the different types of introductions.

The first thing an audience hears in your speech should always be the attention-getter. There are several ways to get the attention of an audience, but not all are effective. While it might be tempting to employ loud distractions or vaudevillian tactics such as falling to get your audience's attention, those tactics will provide only a temporary distraction to your audience and will likely hurt your credibility. Unless your attention-getter is relevant to your speech, your audience may not devote any further attention than simply recognizing that you are there.

An effective attention-getter serves three functions:

1. Sets the tone for your speech
2. Acknowledges and appeals to your audience
3. Provides a teaser for your topic



How should we start a speech about Kimchi?

There are eight useful attention-getting devices that fulfill these functions when used well. Some are more effective than others and many can be used together and/or peppered with humor. When deciding which to use, consider the amount of time you have to prepare your speech, whether your audience will likely need winning over, and how familiar they may already be with your topic.

Let's say that you are giving a cultural artifact speech about the Republic of Korea's national dish: Kimchi.

Quick and Easy Attention-Getters

With little time to prepare and for an audience that is already familiar and positively invested in your topic, these low-order, attention-getting devices can be used.

1. **Rhetorical question**. A rhetorical question is one to which no reply is expected, but instead invites the audience to consider something.
   - "If you had to eat the same thing for every meal, every day—what would it be? In the Republic of Korea, that answer is easy: kimchi. In fact, that is exactly how often it is eaten."
2. **Quotation**. This attention-getting device uses the words of another person that relate directly to your topic. If the person you are quoting is not well known, it is a good idea to provide information of why that person is relevant in the context of your speech.
   - "Famous American historian Donna Gabbacia stated, 'Humans cling tenaciously to familiar foods because they become

associated with nearly every dimension of human social and cultural life. . . . Eating habits both symbolize and mark the boundaries of cultures.' Nothing exemplifies her words more than the national dish of Korea, kimchi."

Audience-Centered Attention-Getters

With a little more time to prepare and for an audience that may not be as familiar or positively invested in your topic, the following medium-order, attention-getting devices can be used.

3. **Refer to the audience.** When using this attention getting device, the speaker shows their understanding of the audience by drawing attention to a unique quality the audience shares that should make your topic interesting to them.
   - "Here in Philadelphia, some might say our most recognizable meal is a Philly cheesesteak."
4. **Refer to a recent, current event or historical event.** Using a recent, current, or historical event as your attention-getting device helps the audience gain awareness of how relevant your topic is in today's world. It can serve as an emotional appeal as it summons the feelings that the audience members associate with the given event.
   - "As we in the United States begin planning our Thanksgiving dinner, more than 3,000 people will gather in Seoul to cook kimchi together for the city's annual festival."
5. **Hypothetical Scenario**. Similar to a rhetorical question, the goal of using a hypothetical scenario is to engage the audience by asking them to consider something. What makes a hypothetical scenario more effective than a rhetorical question is that the audience members are asked to be the protagonist in a story, which evokes emotions, suspense, and identification.
   - "Imagine sitting down after a long day to eat a well-deserved meal with your family, the table full of comfort food. Now, if you are sitting at a table in Korea—your comfort food is something that has been slowly fermenting for a year!"

Relevant and Stimulating Attention-Getters

With plenty of time to prepare and for an audience that does not know about your topic or knows but disagrees with your thesis, the following attention-getters of the highest order can be used.

6. **Anecdote—External or Personal.** An anecdote is a very effective attention-getting device, using a real story or account of an interesting or humorous event. It can be an external story or account, or a story about yourself. If you are an expert, or have first-hand experience, an anecdote is an excellent way to show that you are credible from the very beginning. When using an anecdote in your introduction, you should ensure that it is brief and has a clear application to your topic.
   - "When South Korea's first astronaut, Ko San, blasts off April 8 aboard a Russian spaceship bound for the International Space Station, the beloved national dish [kimchi] will be on board. Three top government research institutes spent millions of dollars and several years perfecting a version of kimchi that would not turn dangerous when exposed to cosmic rays or other forms of radiation and would not put off non-Korean astronauts with its pungency."
7. **Provocative Statement.** A provocative statement makes an excellent, but sometimes challenging, attention-getting device. It is especially effective if the audience is already aware of your topic and may hold certain beliefs, attitudes, or knowledge about it. A provocative statement begins with a well-known fact about your topic, but then challenges that idea. This statement will pique the interest of your audience as well as challenge their own existing ideas about your topic.
   - "Kimchi is well known as the national dish of Korea, eaten at every meal. However, the kimchi museum in Seoul claims that Korea's neighbor across the Yellow Sea invented the national dish some 3,000 years ago."
8. **Startling Statistic or Strange Fact.** When considering a startling statistic as your attention-getting device, the goals should be to surprise and engage your audience. You can achieve the same goal by using a strange fact if you do not want to use numbers or statistics.
   - Startling Statistic: "There are over 200 varieties. It is both a condiment and a meal. It will preserve your health while burning you from the inside out. The average Korean eats 40 pounds of kimchi per year."
   - Strange Fact: "When the SARS pandemic tore through Asia, Korea was left untouched. The reason for that is . . . kimchi."

Examples of attention-getters

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Examples of Attention Getters" here (opens in new window).

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7.4: Writing and Revising the Introduction

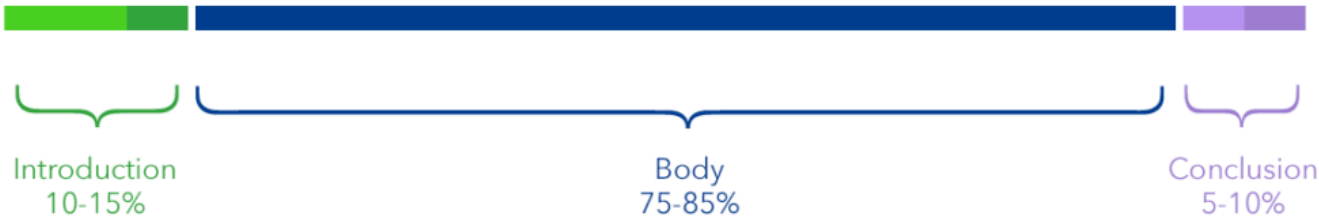
Learning Objectives

Outline strategies to write and revise a strong introduction.

By this point, hopefully your introduction has been rightly thought through as the important beginning to your speech that it is. Now the next step is to ensure that your introduction is as strong as it can be by carefully writing and revising it.

Question #1: How long is my introduction?

Begin by ensuring that your introduction is no longer than 10–15% of your total speech. That means that in a five-minute speech, your introduction will last between 30 and 45 seconds. In a ten-minute speech, your introduction will last between 60 and 90 seconds.



The introduction should be about 10–15% of the total length of the speech.

Question #2: How effective is my attention-getter?



A startling fact: “Since flamingos spend most of their time in water with high salt concentrations, they have to get fresh water from boiling geysers. The flamingo is one of the few animals who likes to drink water at a boiling point. Another, of course, is the human. I’m here today to talk about tea.”

Although your speaking situation may only require the lowest order of attention-getters, the best way to start your speech is with one of the highest order attention-getters: an anecdote, a provocative statement, or a startling statistic/strange fact. By moving up the echelon of attention-getting devices, you will entice the audience and bolster your own credibility in the process.

Question #3: Have I adequately linked my attention-getter to my topic?

If you picture your introduction as a funnel, your attention-getter should filter into your topic and lead to your thesis through

a logical sequence of ideas. Your attention-getter should be relevant to your topic by teasing or introducing the idea. After the attention-getter, you should then provide a more specific statement that narrows the focus onto your topic, and introduce your thesis.

Question #4: How strong is my thesis?

A strong thesis is clear, succinct, and simple. The audience should have no doubt what your topic is, the specific aspect of the topic that will be discussed, and your stance on it. You can make your thesis even stronger by swapping out any passive verbs in favor of active ones; paring down the wording; and drawing attention to your thesis by beginning it with a time indicator, such as "Today . . . ."

Question #5: Have I provided a reason to listen?

Your introduction should contain a significance statement either just before or just after your thesis that provides the importance, timeliness, exigency, and relevance of your topic in direct relation to your audience. Since the speaker generally chooses their own topic, the audience already knows that the topic is important to the speaker. Therefore, to bolster speaker credibility, one should use a reputable source to support this statement. Further, audience analysis should be used to illustrate how the topic impacts the audience members, whether socially, financially, ethically, health-wise, etc.

Question #6: How easy is it to recall my preview?

The last part of your introduction should be a simple preview of your main body points. A good preview is easy for the audience to identify and recall. Using time indicators such as *first*, *next*, and *finally* help the audience to clearly separate each main point in the preview. In addition, a great preview exercises word economy by creating names for each main point. A name is created by boiling the main point down to one or two key words. Names can then be reworked with literary techniques such as rhyming, alliteration, and parallel structure to help the audience recall the tags. Finally, the main points should be stated in the same order they will be presented during the speech.

Question #7: How have I established my credibility?

Unfortunately, it is not as easy as just being friendly, having a title, or simply telling an audience to trust you. Audience members have access to their own knowledge, experience, and research. As such, they likely trust themselves more that they will trust you. Further, even experts can be considered out-of-touch know-it-alls if they do not show an understanding of their audience's experience and knowledge.

To establish credibility, a speaker needs to demonstrate competence, trustworthiness, and goodwill and caring toward the audience. Good speakers use every avenue available to establish from the very beginning and continue reinforcing their credibility.

- Nonverbal Credibility: appropriate dress for the occasion; using open, friendly, and appropriate facial expressions; displaying preparation and confidence; maintaining eye contact
- Verbal Credibility: using appropriate and relatable language, correct use of words
- Content Credibility: using credible sources, showing knowledge of audience experience and goals, using logical reasoning

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7.5: Introduction to Conclusions



All's well that ends well, but some endings are better than others.

An old proverb tells us that "all's well that ends well."[1] This is particularly true of public speaking. Especially if the content of a speech is complex and hard to follow, the conclusion gives the speaker a chance to summarize and condense the main points into a useful takeaway.

In this section, we'll look at some techniques to bring your speech to a clear, effective, and thought-provoking close.

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1. Shakespeare probably titled his play after the proverb (not the other way around). See Martin, Gary. "All's Well That Ends Well." *The Phrase Finder,* https://www.phrases.org.uk/meanings/...ends-well.html ↩

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7.6: Purpose of a Speech Conclusion

Learning Objectives

Explain the purpose of a speech conclusion.

Just as the introduction is one of the most important aspects of a successful speech, so too is the conclusion. The primary recency effect is the idea that people are more likely to recall and formulate opinions based on the first and last pieces of information they listen to. While a well-crafted introduction and conclusion will not outweigh a poorly composed speech, the primary recency effect does place critical importance on a presentation's introduction and conclusion.



Don't end with a mic drop. It was funny when President Obama did it at the 2016 White House Correspondents' Dinner, but it's become a cliché since then. Plus, microphones are expensive, and they tend to break when dropped.

The purpose of a conclusion is to briefly summarize your speech, to leave the audience with a clear takeaway, and to signal the end of your speech. Ending a speech with "So...that's it" or "OK, I'm done" is unacceptable. It is also unacceptable to introduce a new idea in your conclusion. A conclusion must be clear, memorable, and brief. How brief? No more than 5–10% of the total speech. In that time, you must achieve three goals.

Goal 1: Review main points

A conclusion should include a clear review of the main points of the speech. The purpose is to remind the audience of the main ideas that were covered in the speech. To bolster recall, follow these two rules:

1. Use the exact same language and name for each main point that was used in the overall preview from the introduction, avoiding the mention of any sub-points or digressions.
2. Review the main points in the order in which they were presented.

Goal 2: Restate the topic

Repetition is a good thing in a speech. Just as you prepared them to listen to your speech in support of your thesis in your introduction, it is important to bring them back to the singular purpose and idea of your speech now that you have presented your key points and supporting ideas.

Goal 3: Provide a lasting thought

Your conclusion should clearly indicate the end of your speech. The last thing a speaker says should set the tone, motivation, or intrigue that the audience should take away from having listened to the presentation. To help you do so, the next page will outline useful attention-getting strategies for your conclusion.

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7.7: Types of Conclusions

Learning Objectives

Describe the different types of conclusions.

As the famous saying goes, "it's not over 'til it's over." In a race, losing focus and energy no matter how close to the finish line can lose a race. In those final moments, a poorly conceived lasting thought can break the spell of a good speech and cause the audience to disengage, losing confidence in the speaker and the importance of the speech itself. To keep the energy and focus of your speech until the very last word, a good speaker employs a concluding device.

Low-Order Concluding Devices

1. **Rhetorical question**. A rhetorical question is one to which no reply is expected, but instead invites the audience to consider something.
   - "The next time you see that spicy, smelly, fermented red dish, will you pass or will you dig in?"
2. **Quotation.** This concluding device uses the words of another person that relate directly to your topic. If the person you are quoting is not well known, it is a good idea to provide information as to why that person is relevant in the context of your speech.
   - "As we've learned today, kimchi is so much more than a simple condiment or even meal. When you think about kimchi, consider the words of American novelist Jonathan Safran Foer: 'Food is not rational. Food is culture, habit, craving, and identity."

High-Order Concluding Devices

3. 

These posters of Rosie the Riveter, Uncle Sam, and Smokey the Bear are all examples of calls to action.

   Call to action. A call to action is an explicit appeal to your audience members to take specific action. Since no new ideas should be presented in your conclusion, it is important that the call to action stems from the ideas mentioned in the speech by concretizing and providing actionable steps that each audience member can perform. A good call to action has the following components:

   A. **Clear and direct.** Begin with a strong action verb and state exactly what action the audience should take, when, where, and to or with whom
   B. **Immediate**. The longer that time elapses, the less likely the audience will be to act, regardless of how well you may have convinced them. A successful call to action will be an action they can perform before leaving the room or, if necessary, that day.
   C. **Lowers barriers to action.** The first, small action leads to more complex action. In order to help the audience make the first step, you must make that action very easy to complete. Bring in any necessary forms, information, or products for the audience to use. Start a process, like a petition or a form letter, so that the audience just needs to sign or join. Create a small task that is easily completed so the audience members can act immediately and with little risk.
   D. **Focuses on the benefits to the audience**. Surround the call to action with how it will improve the audience's life by focusing on the same values you used in the introduction to provide a reason to listen.
   E. **Personalized to the power of various roles of audience members**. In some speeches, the topic equally affects everyone in your audience. In others, audience members each have different roles that either contribute to or are

affected by your topic. Asking a student to complete an action that only a college president has access to will likely discourage those students. Instead, using your audience analysis, consider the power and the limitations of the roles that comprise your audience and provide actions for each role.

Of course, the call to action makes the most sense if your speech is persuasive, but you can also provide a call to action with an informative or ceremonial speech simply by providing a way for the audience to use or channel the information provided. This concluding device is a wonderful way to leave your audience empowered and motivated.

- "I've brought homemade kimchi with me today, already separated into single servings. Improve your gut health, build your spice tolerance, and taste the culture of Korea. Take one and try it. I've listed the ingredients in case of allergies. If you've got allergies, I've printed out recipes with substitutions that you can try at home. Take one, and let the class know how it turned out."

To Watch: Andy Puddicombe, "All it takes is 10 mindful Minutes"

In this TED talk, Puddicombe talks about the power of mindfulness and meditation. For our purposes, let's focus on the conclusion of his speech. The title lets us know in advance where this thing is going. Puddicombe ends with a call to action: "We can't change every little thing that happens to us in life, but we can change the way that we experience it. That's the potential of meditation, of mindfulness. You don't have to burn any incense, and you definitely don't have to sit on the floor. All you need to do is to take 10 minutes out a day to step back, to familiarize yourself with the present moment so that you get to experience a greater sense of focus, calm and clarity in your life." Note how this call to action fulfills all five requirements outlined above: It is clear and immediate, has a low barrier to action, focuses on the benefit to the audience, and offers all audience members an action they can perform.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=382

You can view the transcript for "All it takes is 10 mindful minutes | Andy Puddicombe" here (opens in new window).

What to watch for:

Note how Puddicombe uses a prop to add interest and movement to his speech. We spend the first four minutes of the speech wondering why he's holding three balls in his left hand. Eventually, we learn that they act as a memorable visual metaphor for different kinds of thought patterns (and Puddicombe gets to show off his juggling skills).

4. **Visualize the future.** This conclusion device helps to set the tone that you want the audience to have at the end of your speech. By illustrating how the information provided can create a better or more interesting future to your specific audience,

you can motivate your audience to act or to reflect on the importance of what was said in your speech. This was British Prime Minister Winston Churchill's strategy in his famous speech to the House of Commons on June 18, 1940: "Let us, therefore, brace ourselves to our duty and so bear ourselves that if the British Commonwealth and Empire lasts for thousands of years, men will say: 'This was their finest hour.'"[1]
    - In our hypothetical speech on Kimchi, we might envision future unity: "Imagine a world where a taste and a smell are a shared national experience. Where all it takes is a shared dish of kimchi to unite strangers."

To watch: Malala Yousafzai, Nobel Peace Prize Lecture 2014

In the conclusion (start at 25:24) of her acceptance speech for the Nobel Peace Prize, activist Malala Yousafzai combines a call to action with a vision of the future. "I call upon my fellow children to stand up around the world," she says. "Dear sisters and brothers, let us become the first generation to decide to be the last. The empty classrooms, the lost childhoods, wasted potential—let these things end with us. Let this be the last time that a boy or a girl spends their childhood in a factory. Let this be the last time that a girl gets forced into early child marriage. Let this be the last time that an innocent child loses their life in war. Let this be the last time that a classroom remains empty. Let this be the last time that a girl is told education is a crime and not a right. Let this be the last time that a child remains out of school. Let us begin this ending. Let this end with us. And let us build a better future right here, right now." Note Yousafzai's use of repetition in this conclusion, with the repeated exhortation "Let this be the last time..."

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Malala Yousafzai: Nobel Peace Prize Lecture 2014" here (opens in new window).

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1. https://winstonchurchill.org/resources/speeches/1940-the-finest-hour/their-finest-hour/ ↩

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7.8: Writing and Revising the Conclusion

Learning Objectives

Outline strategies to write and revise a strong conclusion.

 By this point, your conclusion should have a review of your main points, a restatement of the thesis, and a lasting thought. A clever conclusion, however, will successfully crystallize the speech and leave the audience with motivation and inspiration to incorporate that speech into their life.

The next step is now to ensure that your conclusion is as strong as it can be by carefully writing and revising it.

Question #1: How long is my conclusion? Begin by ensuring that your conclusion is no longer than 5–10% of your total speech. That means that in a five-minute speech, your conclusion will last between 15 and 30 seconds. In a ten-minute speech, your conclusion will last between 30 and 60 seconds.

Question #2: Have I included any new ideas in my conclusion? This is NOT the place for new ideas. If you have an important idea that was not discussed in your speech, decide which main point it supports and put it there.

Question #3: How easy is it to recall my review? Review in the same order that each main point was presented and use the same names introduced in your introduction.

Question #4: Is the thesis of the speech clearly articulated? Since time has passed since the audience first heard it, it is helpful to use the exact same language you used for your thesis in the introduction.

Question #5: Have I linked back to my attention-getting device? A good speaker will leverage the power of the primary recency phenomenon by referencing the attention getting device in the conclusion. For example, the speaker could reference the protagonist from an anecdote, revisit the hypothetical scenario or current event, ask the rhetorical question again, and suggest how to view it in light of what the audience has learned from the speech. These links can reinforce a sense of familiarity in your audience for both the speaker and the speech.

Question #6: How effective is my lasting thought? While a lower order concluding device may be sufficient, using a higher order device like a call to action or visualizing the future will relate more to your audience, and thus have a stronger impact.

Question #7: How well can I deliver my conclusion? Since your conclusion is the shortest part of your speech, yet a very important one, it may be helpful to memorize it. You will want to ensure that you are maintaining eye contact and speaking emphatically, which means that you will want to avoid reading or glancing at your notecards.

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7.9: Introduction to Connectors and Transitions



Connectors, transitions, and signposts allow your listeners to orient themselves within the overall argument.

One of the ways a speaker can help an audience follow what they're saying is to use words and phrases that illuminate the connections between different parts of the speech. These parts of speech, known as connectors, transitions, or signposts, help the listeners keep track of the movements of an argument.

Imagine describing a house to someone over the telephone. You probably wouldn't just list the objects and furniture: "I see a sofa. And a table. Now there's a bed. And a window. There's a stove and a sink." If you wanted your listener to be able to picture the layout of the house, you would use connector words to help them orient themselves in space. "I'm walking through the front door. To my left is the living room. There's a sofa with a table in front of it. To my right is the dining room. I'm walking through a door into a bedroom. There's a bed and a large window." This is how transitions and signposts work in a speech. But rather than orienting ourselves in space, we're orienting ourselves within a story or argument. Are we changing directions? Are we going deeper into a particular detail? Are we moving into a new section? Are we giving an overview of the section to come or recalling the part we just finished? Signposts are what allow your listener to understand where they are in the overall structure of the speech.

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7.10: Purpose of Connectors and Transitions

Learning Objectives

Explain the purpose of connectors and transitions in a speech.

We are used to processing information both visually and aurally. Class lectures often are accompanied by slide decks or outlines. When listening, we often take notes, writing the main ideas and important pieces of information in a way that helps us to organize and recall that information.



When listening to a speech, however, audience members rarely take notes and a good speaker does not rely on a slide deck to illustrate the outline of the presentation. Therefore, the audience loses the visual aspect of processing information. This loss creates the need for obvious, succinct, and repetitive audible organizational tools that the speaker can use to usher their audience through their presentation. The general rule of a presentation is tell them what you are going to say, say it, then tell them what you've said.

Take a moment to consider the characteristics of effective audible organizational tools. To do so, imagine that you are driving on a road trip. The first thing you would do is preview your route to get an understanding of how long the drive should be, the general direction you will be moving, and any major towns or cities you will drive through. If you try to include too many details in this general route, you likely wouldn't remember it—so you only want to note the overview.

Then, while driving you will need to recognize any signs that indicate exits, merges, street names, speed limit changes, etc., so that you can take the action you need to. These signs need to be clearly visible and easy to understand at a glance so that you can keep moving. It's also helpful to see confirmation of the road or direction from time to time to ensure that you are going the right way. Similarly, the organizational tools you provide in your speech should be easy to identify and follow for your audience.

Obvious: The audience should be able to easily identify that they are hearing a preview, transition, or review.

Succinct: Just like a road sign, the organizational tools should be very brief, simple, and clear.

Repeated: The same words should be used to preview, review, and transition as it will help the audience identify where they are in the speech.

There are two main goals of transitions, or connectors.

Goal #1: Connect Ideas

The bones and muscles of your outline may be solid, but presenting only your information to the audience may come off very choppy and abrupt as you move from one idea to another. Therefore, previews, reviews, transitions, and signposts work like connective tissue to help seamlessly move the focus of information from one idea to the next.

Goal #2: Help the Audience Follow Along

When reading, paragraph indentations, chapter breaks, and headings serve to help a reader organize and process information. In a speech, those visual cues are unavailable to your audience. Therefore, the speaker must create audible organizational cues to help the audience follow along, organize, and recall the information that they hear.

So, even though it may feel awkward and repetitive to so blatantly state previews, transitions, and summaries, it is necessary for a smooth presentation and to help your audience to process what they hear. In the next few pages, you'll learn the different types of connectors and how to phrase them.

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7.11: Types of Connectors and Transitions

Learning Objectives

Describe the different types of connectors and transitions.

The outline of a speech contains your structure, key points, and supporting material but if delivered without connectors, your speech can seem choppy and unrelated. Transitions, previews, summaries, and signposts are the glue that connects the elements of your speech to one another, making your speech a coherent whole.

To illustrate each connector in action, let's take a rough sample outline of an informative speech about your college or university:

1. The Campus
   A. Locations
   B. Colleges
   C. Student Gathering places
2. The Students
   A. Undergraduate
   B. Graduate
   C. Continuing Education
3. The Faculty
   A. Tenured and Tenure Track
   B. Adjunct
   C. Visiting Professors

Previews



A preview provides a road map for what's to come, much like a table of contents, serving the "tell them what you are going to say" function of connectors. Like a table of contents, the preview should not contain any extraneous information, summaries, or details that will be covered within each major topic. In your speech, you will have a main preview in your introduction as well as internal previews in each main point.

> **Main Preview**: The main preview comes just once at the end of your introduction. It is a preview of the main points of the speech in the order that they will be presented. To keep the main preview simple, succinct, and easy to recall, do not include extraneous details or subpoints in the main preview.

> "To better appreciate the prestigious legacy of our college, we will first explore the campus, then turn to the students, and finally, learn about the faculty."

Internal Preview: These previews occur at the beginning of each main point. It is a preview of the subpoints to that main point in the order that they will be presented. To keep the internal preview simple, succinct, and easy to recall, do not include extraneous details or sub-subpoints in the preview.

> "As we explore the campus, we'll first cover the locations, next the colleges, and finally student gathering places."

Reviews/Summaries

A review, or summary, reminds the audience of the major topics that were just covered in your speech, serving the "tell them what you've said" function of connectors. It often uses the same language and names for each point as the corresponding preview does as well as listing the major topics.

Main Review: The main review comes just once at the beginning of your conclusion. It is a review of the main points of the speech in the order they were presented. To keep the main review simple, succinct, and easy to recall, do not include extraneous details or subpoints in the main preview.

> "Today, we have explored the campus, turned to the students, and learned about the faculty."

Internal Review: These reviews occur at the end of each main point. It is a review of the subpoints to that main point in the order that they were presented. To keep the internal review simple, succinct, and easy to recall, do not include extraneous details or sub-subpoints in the review. Note, an internal review may be unnecessary for speeches that are 10 minutes or shorter.

> "Now that we have explored the locations, colleges, and student gathering places, we have a better understanding of our campus."

Transitions



A transition that connects one idea to the next. Without transitions, the speech will sound choppy and leave the audience wondering where they are in the speech. Transitions work like a lubricant, to smoothly flow from one idea to the next.

Summary Transitions: These transitions occur only between main points. They restate the main point that was just finished and introduce the next main point.

> "With a clear picture of our campus, let's now turn to the students."

Internal Transitions: Your speech will likely have many internal transitions within each main point. They occur between subpoints. They do not necessarily need to summarize the previous subpoint, but they do need to indicate that you are moving on to the next subpoint.

"In addition to a large undergraduate student population, we also have many graduate students."

Signposts

A signpost is simply a word or phrase that indicates order, sequence, or time passing, such as *first*, *next*, and *finally* or a shift in ideas, such as *in addition* or *furthermore*. You should use signposts often and with each connector in your speech.

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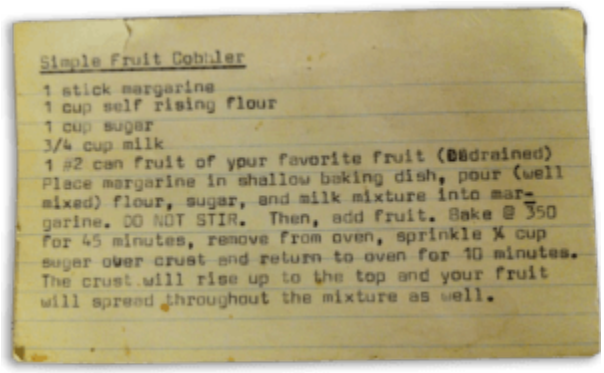
7.12: Revising Connectors and Transitions

Learning Objectives

Explain how to revise connectors and transitions.

Now that you've identified which connectors to use and where to put them in your outline, it is worth your time to make each connector as seamless and impactful as possible.

Question #1: Are they in respective order?


Simple Fruit Cobbler

1 stick margarine
1 cup self rising flour
1 cup sugar
3/4 cup milk
1 #2 can fruit of your favorite fruit (undrained)
Place margarine in shallow baking dish, pour (well mixed) flour, sugar, and milk mixture into margarine. DO NOT STIR. Then, add fruit. Bake @ 350 for 45 minutes, remove from oven, sprinkle ¼ cup sugar over crust and return to oven for 10 minutes. The crust will rise up to the top and your fruit will spread throughout the mixture as well.

Like a recipe, connectors and transitions need to be in the right order.

Imagine following a recipe, but finding out halfway through that the steps are not chronological. A good preview and review not only clearly names the main points or sub-points during an internal preview, but it reflects the organization of those ideas by listing them in the order that they will be or have been delivered. People familiarize themselves with content by remembering information in sequence. By presenting your ideas out of sequence, one of the main goals of a connector, to help the audience follow along, is unmet.

Question 2: Are they easy to recall?

Since connectors exist to help the audience follow along, they should easily be able to recall the main points and identify the subpoints in the speech. It is much easier to remember a sequence of three words than it is a sequence of three sentences. It is even easier to remember a sequence when it rhymes or uses alliteration. A good speaker will make this sequence as easy as possible for the audience by simplifying the names of main points and subpoints as well as using literary techniques that help them to stand out.

A. **Reduce wording.** Try to reduce your main points to the most salient words. While you may not be able to reduce each main point to just one word each, no more than three key words per main point is a good goal.
   - "Main points: 1) Clients need to get reports quickly 2) Reports need to be accurate 3) Clients want a lot of details" becomes: "Clients need reports to be quick, accurate, and thorough"
B. **Use Parallelism.** Use the same grammatical pattern of words for each main point. Depending on how much you've been able to reduce the number of key words in each main point, this strategy can occur at the word, phrase, or clause level.
   - "I had come. I saw. The city was conquered." becomes "I came, I saw, I conquered."
C. **Use Alliteration and Assonance**. If you are able, use a thesaurus and your extended vocabulary to create labels for each main point or subpoint. Try to use labels that each begin with the same sound or repeat similar vowel sounds
   - "Reduce wording, Parallelism, and Alliteration and Assonance" becomes "Reduce, Rephrase, Refine"
D. **Embrace Repetition**. Use the same labels and phrasing and in the same order each time you refer to your main points throughout your speech.

Question #3: Does each connector have signposts?

Signposts help your audience identify connectors as well as organize information. By ensuring that each connector includes a signpost, your previews, reviews, and transitions will be easily identifiable and your speech will be easy to follow.

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7.13: Introduction to Language and Style

What kind of language should you use in your speech? Should your words be blunt and to the point? Or should you use soaring rhetoric and lofty ideas? Well, it depends on the subject and context of your speech! As Shakespeare puts it, “Suit the action to the word and the word to the action” *(Hamlet* Act 3, Scene 2).

No matter what kind of language you decide to use in your speech, certain things will always be true: your language must be appropriate for oral delivery (rather than written style); it should be as concrete and meaningful to your audience as possible; and you should avoid exclusionary, inappropriate, and inaccurate language. In the following section, we’ll look at techniques to achieve these ends.

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7.14: Oral versus Written Style

Learning Objectives

Explain the difference between oral and written style.

In a public speaking class, you will likely be asked to turn in an outline rather than a manuscript because speeches should not be considered oral presentations of a written text.



It takes a lot of practice to make reading from a teleprompter (or a manuscript) sound natural. It takes even more practice to write in a style that sounds like speech.

Although we've seen many speeches delivered from a teleprompter, it is important to remember that those speeches are usually written by professional speechwriters, who are familiar with the differences between written and spoken communication. For newer speakers who are writing their own speeches, identifying the differences between oral and written style is an important key to a successful speech.

Oral communication is characterized by a higher level of immediacy and a lower level of retention than written communication; therefore, it's important to consider the following adaptations between oral and written style.

Personal Pronouns

- **Oral Style:** Heavily relies on personal pronouns, most commonly first person plural such as *we*, *us*, and *our*.
  - Example: In her acceptance speech for the 2015 Goldman Environmental Prize, activist Berta Cáceres says "¡Despertemos¡ ¡Despertemos Humanidad¡ Ya no hay tiempo. . . . El Río Gualcarque nos ha llamado, así como los demás que están seriamente amenazados. Debemos acudir." (Let us wake up! Let us wake up, humanity! There is no time. . . . The Gualcarque River has called upon us, as have other gravely threatened rivers. We must answer their call.)
- **Written Style:** Infrequent use of personal pronouns, most commonly uses third person such as *one*, *they*, and *he/she/they*.

Grammar and Sentence Structure

- **Oral Style:** Shorter thought units that are easy to follow, whether simple sentences or fragments. Thoughts may begin with *and*, *but*, *etc.*
  - Example: Ashton Applewhite begins her TED talk "Let's End Ageism" with a series of questions and short sentences, many starting with *and*: "What's one thing that every person in this room is going to become? Older. And most of us are scared stiff at the prospect. How does that word make you feel? I used to feel the same way. What was I most worried about? Ending up drooling in some grim institutional hallway. And then I learned that only four percent of older Americans are living in nursing homes, and the percentage is dropping. What else was I worried about? Dementia. Turns out that most of us can think just fine to the end. Dementia rates are dropping, too. The real epidemic is anxiety over

memory loss."[1]

- **Written Style:** Complicated sentence structures that follow comprehensive grammatical rules.
  - Example: "In many modern nations, however, industrialization contributed to the diminished social standing of the elderly. Today wealth, power, and prestige are also held by those in younger age brackets. The average age of corporate executives was fifty-nine years old in 1980. In 2008, the average age had lowered to fifty-four years old (Stuart 2008). Some older members of the workforce felt threatened by this trend and grew concerned that younger employees in higher level positions would push them out of the job market. Rapid advancements in technology and media have required new skill sets that older members of the workforce are less likely to have."[2]



Repetition is a great strategy in speaking . . .

Repetition

- **Oral Style**: Greater repetition of words and phrases to emphasize ideas.
  - Example: Winston Churchill, speech to the House of Commons, June 4, 1940: "We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender."[3]
- **Written Style**: Precise and varied language to repeat ideas.



. . . but boring in writing.

  - Where Churchill's speech uses the verb *fight* seven times, this excerpt about the Battle of Britain from a biography of Churchill uses a variety of words and formulations to describing the fighting. "The Luftwaffe's [German Air Force's] first object was to destroy the RAF's [the British Royal Air Force's] southern airfields. Had this been accomplished there is no doubt that a seaborne invasion would have been launched with a good prospect of establishing a bridgehead in Kent or Sussex. After that the outlook for Britain's survival would have been bleak. But the RAF successfully defended its airfields and inflicted very heavy casualties on the German formations, in a ratio of three to one. Moreover, the German aircrews were mostly killed or captured whereas British crews parachuted to safety. Throughout July and August the advantage moved steadily to Britain, and more aircraft and crews were added each week to lengthen the odds against Germany. By mid-September, the Battle of Britain was won."[4]

Colloquialisms and Tone

- **Oral Style**: Conversational tone is set using colloquial words and contractions.
  - Example: Simon Sinek, "How Great Leaders Inspire Action," said, "As we said before, the recipe for success is money and the right people and the right market conditions. You should have success then. Look at TiVo. From the time TiVo came out about eight or nine years ago to this current day, they are the single highest-quality product on the market, hands down, there is no dispute. They were extremely well-funded. Market conditions were fantastic. I mean, we use TiVo as verb. I TiVo stuff on my piece-of-junk Time Warner DVR all the time."[5]
- **Written Style**: Formal tone and infrequent use of colloquialisms and contractions.
  - From an academic article about TiVo: "Our analysis of the longitudinal data on TiVo and the TV industry ecosystem generated three themes that we develop in this paper. First, a disruptor confronts three coopetitive tensions—intertemporal, dyadic, and multilateral. Second, the disruptor continually adjusts its strategy to address these coopetitive tensions as they arise. Third, as the disruptor's innovation and relational positioning within the changing ecosystem coevolve, the disruptor has greater latitude to frame its innovation as sustaining the operations of ecosystem members. Overall, these themes contribute to an understanding of strategy as process."[6]

Vocabulary

- **Oral Style**: Familiar words based on audience understanding.
  - Note how Sinek, in the example above, uses everyday words in simple sentences. The thesis of his speech is stated equally simply: "People don't buy what you do; they buy why you do it."
- **Written Style**: Rich and precise vocabulary, regardless of audience.
  - The academic article cited above uses a number of words most non-expert readers would have to look up to understand. *Coopetitive* is a made-up word combining cooperative and competition. *Intertemporal* describes a relationship between past, present, and future events. *Dyadic* describes the interaction between two things. And *multilateral* means three or more parties are involved. In a speech—unless it's a speech to experts—a sentence containing all four of these words will cruise over the heads of most audience members.

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1. https://www.ted.com/talks/ashton_applewhite_let_s_end_ageism ↵
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7.15: Choosing Words Well

Learning Objectives

Explain how to use and choose words well for speeches.

A speech must be well researched, logical, and applicable to its audience. These things, alone, though will not guarantee a successful speech. In order for a speech to be well received, the great ideas, logic, and research within must be messaged well and adapted to connect with its audience. When considering how to message your speech, focusing on semantics (the study of relationships between words and how we draw meaning from those words) will help you choose the words that will be most effective in our speech.

Semantics reminds us that words no have meanings within themselves; people have meanings for words. When using and choosing the most effective words for your speech, it is helpful to consider three semantic categories.

Abstract versus Concrete Words



Abstract Language: Image not found (can you imagine why?)

Abstract words have no physical referent. They refer to intangible qualities, ideas, and concepts that we only know through our intellect, like *love*, *success*, *moral*, or *a lot*. They are very ambiguous. Because each audience member holds a different understanding of abstract words, these words work very well when appealing to or evoking emotion from a large audience. They enable each audience member to relate in their own way. They should be avoided, however, when providing instruction or other instances when detail is necessary.



Concrete Language: A red apple

Concrete words refer to tangible qualities or characteristics—things we know through our senses, like *apple*, *rose*, or *laptop*. If a word is concrete, then you will know which of the five senses it appeals to: sight, smell, touch, taste, or hearing. Words like *purple*, *burnt*, *hot*, *spicy*, or *loud* are all concrete. As you may have noticed, not all concrete words are specific. When a word conjures up different images, it isn't very solid. Therefore, when needing to illustrate a specific idea, such as a thesis, try using a tool called the ladder of abstraction.

The ladder of abstraction moves a word from general to specific. General words, like *jobs*, *games*, or *purple* become a more narrow and precise descriptive word when advancing through the ladder, making it easier for the audience to visualize your words.

Entertainment → *Games* → *Video Games* → *Multiplayer Online Games* → *Fortnite* → *Fortnite Battle Royale*

To help audiences emotionally connect, visualize our message, and grasp our meaning, we need to sketch the big picture using abstract words and share concrete stories and examples to add color.

To Watch: Guante on concrete language

In this video, slam poet and activist Kyle "Guante" Tran Myhre talks about the importance of using specific, concrete language. Guante is talking about writing spoken-word poetry, but his points about language apply equally to informative speaking. Especially when we're speaking to inform, it can be easy to fall into broad or abstract descriptions, which can be confusing or forgettable for audiences. Specific, concrete language, however, is easier to follow and much more memorable.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Guante: On Concrete Language, Specificity, and Turning Ideas into Poems" here (opens in new window).

Denotative versus Connotative Meanings

Words have both denotative and connotative meanings.

The **denotative meaning** is the standard, dictionary-based meaning of a word. Be careful of assuming the audience will all assign the same denotative meaning to your words, though. Some words have multiple denotative meanings, such as *scale*. Therefore, providing context is important.

The **connotative meaning** is the emotional responses and personal thoughts evoked by a word. Connotations represent various social overtones, cultural implications, or emotional meanings. Different audience members may have different reactions to the same word. Therefore, careful audience analysis as well as outside perspectives will help you to match the desired reactions to your words.

Jargon versus Familiar Language

Jargon is a form of shorthand that conveys a specific meaning to the insiders who use it. For instance, within some industries, acronyms like *ROI*, *C-suite*, *API*, or *BSB* are expected to be used and understood, so when presenting within those industries, using that jargon can be efficient and effective. Though it's fine to use this specialized vocabulary with a group of industry insiders, it can be confusing and isolating for audience members outside the field or industry. When presenting to a mixed audience where some know and expect jargon and others do not, it is helpful to define the jargon or acronym the first time it is used.

When speaking with a general audience, it's best to use **familiar language** that is commonplace both to yourself and to your audience. One of the biggest mistakes novice speakers make is thinking that they have to use million-dollar words because it makes them sound smarter. Actually, million-dollar words don't tend to function well in oral communication to begin with, so using them will probably make you uncomfortable as a speaker. Also, it may be difficult for you or the audience to understand the nuances of meaning when you use such words, so using them can increase the risk of denotative or connotative misunderstandings. Do not try to use vocabulary words to prove how smart you are—use the words that are the easiest to understand and recognize.

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7.16: Language Pitfalls

Learning Objectives

Describe the different language pitfalls you need to avoid as a speaker.

Language can either inspire your listeners or turn them off very quickly. An important step in revising and reviewing your speech is to ensure that you've avoided any language pitfalls that may cause you to lose your audience.

Exclusionary and Offensive Language

While we tend to think of extreme and obvious language choices such as profanity, racial slurs, and other forms of hate speech when considering this pitfall, language is constantly changing to reflect the culture and society that uses it. As a result, some words and phrases that may not have been considered exclusionary or offensive in the past are rightly recognized as such now. As a speaker, it is your responsibility to learn what may be considered exclusionary and offensive before you deliver your speech. For more on the specifics of this topic, see the section on inclusive language elsewhere in this course.

Inappropriate Language

As with anything in life, there are positive and negative ways of using language. One of the first concepts a speaker needs to think about when looking at language use is appropriateness. By appropriate, we mean whether the language is suitable or fitting for ourselves as the speaker, our audience, the speaking context, and the speech itself.

- **Yourself**. One of the first questions to ask yourself is whether the language you plan on using in a speech fits with your own speaking pattern. Not all language choices are appropriate for all speakers. The language you select should be suitable for you, not someone else.
- **The Audience**. Consider whether the language you are choosing is appropriate for your specific audience. 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.
- **The Context**. Identify what the expectations of communication are in the particular context of your speech. Recall that the speaking context includes the occasion, the time of day, the mood of the audience, and other factors in addition to the physical location. The language you may employ if you're addressing a student assembly in a high school auditorium will differ from the language you would use at a business meeting in a hotel ballroom. If you're giving a speech at an outdoor rally, you cannot use the same language you would use in a classroom. Take the entire speaking context into consideration when you make the language choices for your speech.
- **The Speech Itself**. The appropriateness of language involves whether the language is appropriate for your specific topic. If your speech topic is the dual residence model of string theory, it makes sense to expect that you will use more sophisticated language than if your topic was a basic introduction to the physics of, say, sound or light waves.

Inaccurate Word Usage

We learn words by experiencing them. Reading words without ever hearing them can often lead to mispronunciation. For instance, words like *ennui* are often mispronounced. Furthermore, when we learn words by hearing them without ever reading or looking up the denotative meaning, we sometimes mishear or conflate what we hear with what we already know, resulting in embarrassing inaccuracies when we later use that word.

When speakers use incorrect words, it can, at the very least, confuse and distract the audience, and at worst, lower their credibility with the audience. Below are four common ways that speakers use incorrect and inaccurate words.

- **Words that do not exist**. This error occurs when we mishear or conflate two words to inadvertently create a new, nonexistent word rather than using the correct word for what we mean. Common examples are *conversate* and *supposably*.
- **Not knowing the definition of a word**. This error happens when we only learn a word by hearing it and rather than learning

the actual definition, we mistake those common words for the actual word that means what we intend. Common examples are *bemused*, *compelled*, *travesty*, *ambivalent*, and *literal*.

- **Malapropism**. A malapropism is the use of an incorrect word in place of a word with a similar sound, resulting in a nonsensical statement. For example, Former Australian Prime Minister Tony Abbott once claimed that no one "is the suppository of all wisdom" (rather than the *repository*, or place where things are stored).
- **Eggcorns**. An eggcorn is a word or phrase that results from a mishearing or misinterpretation of another because it sounds similar and seems logical or plausible. An example is the common eggcorn "all intensive purposes" which should be "all intents and purposes." An eggcorn often involves replacing an unfamiliar, archaic, or obscure word with a more common or modern word. An extensive database of eggcorns is maintained here.

Creating "I versus You" Scenarios

There may be appropriate times to separate yourself as the speaker from the audience, for instance when telling a personal story. Using first-person singular to refer to yourself and second person to refer to the audience throughout the speech, however, creates an *I* and *you* that can create a divide between speaker and audience. This is often how experts are disparaged and labeled as "elitist" or "know it all" by the audience. Whenever possible, use the first-person plural, "let's explore," "we will," "our best interest," to enhance your credibility with the audience.

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7.17: Putting It Together- Refining Your Speech

A speech is made up of multiple parts, each of which can be refined and improved to make the whole speech more expressive, eloquent, and effective.

An attention-getting introduction will:

- Set the tone for your speech
- Acknowledge and appeal to your audience
- Provide a teaser for your topic

A satisfying conclusion will:

- Review main points
- Restate the topic
- Provide a lasting thought

The various parts of the speech are brought together by connectors and transitions, which guide the audience through and between different ideas.

Along with these structural considerations, refining a speech entails taking a careful look at the language of the speech. It's important to remember that the language style of a speech will be quite different from the language style of a written essay.

When you've refined the structure and the language of your speech, it's ready to deliver!

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7.18: Assignment- Oral versus Written Style

Step 1: To view this assignment, click on Assignment: Oral versus Written Style.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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7.19: Discussion- Attention-Getters

Step 1: To view this discussion prompt, click on Discussion: Attention-Getters.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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8: DELIVERING YOUR SPEECH

8.0: Why It Matters- Delivering Your Speech

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8.0: Why It Matters- Delivering Your Speech

Imagine this. A speech topic is perfectly chosen; the content is nicely organized and flawlessly researched; and a great deal of work was invested in preparing the “text” or “script” of the speech, but the speech is poorly delivered. Will the speech be effective? Will the audience stay alert and follow it? Will the audience properly interpret the speaker’s intended message? These questions contribute to the universal fear of public speaking. It is not the preparation of a speech that strikes terror in the hearts of so many, but the performance of a speech!

Since an audience does not usually read the text of a speech, but simply listens to it, all the preparation of the content by the speaker must be encoded into a complex combination of communication channels (words, sounds, visual elements, etc.) ready to be performed. The purpose of this chapter is to offer guidance to transfer the speech from the page to the stage.



The Isaac Stern auditorium at Carnegie Hall.

There is an old Burlesque joke:

> One man on a New York street comes up to another and asks,
> “How can I get to Carnegie Hall?”
> The second man answers, “PRACTICE.”

Practice is the key to excellent performance. Trite as it might sound (or obvious), the basic foundation for a good speech delivery involves the two P’s: Preparation and Practice. There is not an actor, athlete, or musician worth his/her salary who does not prepare and practice. Even when a performance is given with spontaneity, the “P’s” are crucial.

Stand-up comedy is everywhere; and those who are successful comedians do not make up their monologues on the spot. The phrasing, the pauses, the timing, is all rehearsed to assure the laughs will happen on cue. Good stand-up comedians are skilled in making it look as though they are making up their routine on the spot, which is part of the success of a good comedy performance. New speakers should think of themselves as performers facing an audience, actors ascending to stage, and athletes stepping up to bat.

This chapter will describe the basic methods of delivery and offer guidance in the aspects of presentation (such as voice, inflection, eye contact, and body and facial language).

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8.1: Introduction to Vocal Aspects of Delivery



Great delivery is the key to making your voice heard.

Sometimes it isn't what you say but how you say it that matters in public speaking. In addition to writing and organizing speech content, the most effective speakers utilize a tool box consisting of physical and verbal delivery skills. In this section, we will examine the tools for verbal delivery that each speaker can use to engage their audience. Vocal variety is the key to making sure the audience stays connected to the speech. Without variety, the audience fails to engage with the speaker because the voice comes across as monotone (absent from pitch variety) or bored. The elements of vocal delivery we will focus on are breath control, articulation, pitch, rate, emphasis, and volume.

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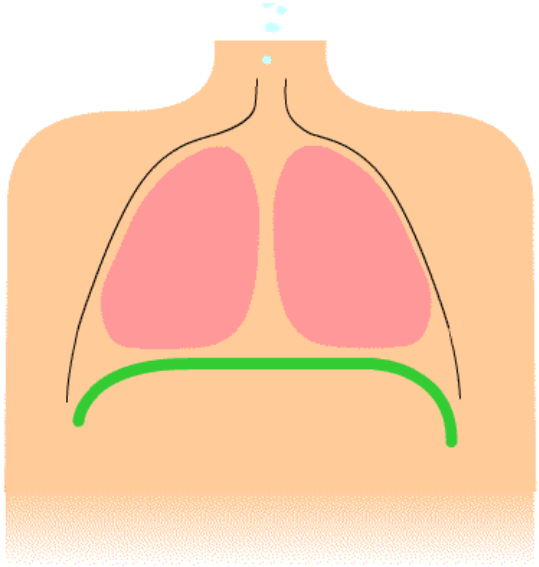
8.2: Breath

Learning Objectives

Explain the importance of breath for effective vocal delivery.

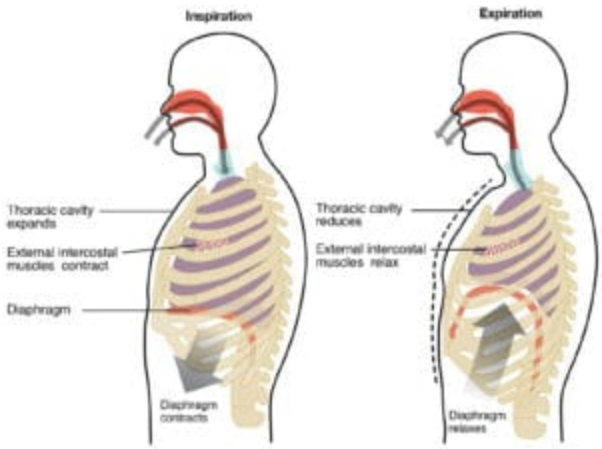
Take a deep breath in and hold it while you count from one to five. Exhale and try to control the amount of air being let out as you count backwards from five to one. Did you have any air remaining? Having control of one's breath while speaking is a critical component to speech effectiveness. The breath controls the quality of sound produced by the voice. When a speaker lacks breath control, it results in audible breathing, shallow breath, and unsupported sound that is so quiet it doesn't project very far into the presentation space. There are three major types of breathing that speakers use during public speaking: clavicular, thoracic, and diaphragmatic. (insert anatomy picture here)

When a **clavicular breather** inhales, their shoulders go up and down and the sound of their voice comes out sounding breathy or shallow. It will not allow the speaker to get many words out with full voice support and is not ideal.



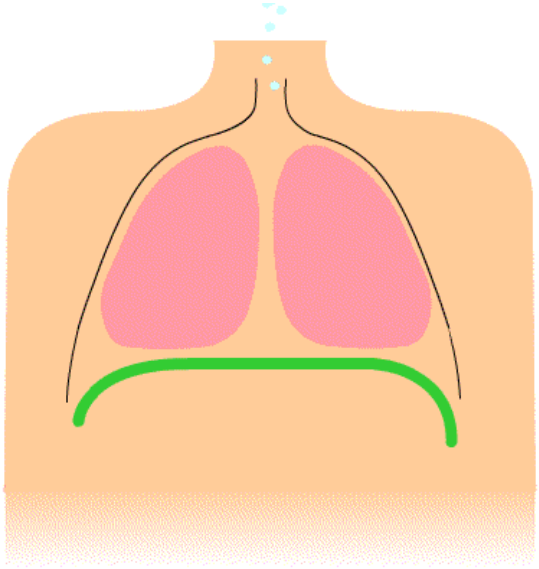
Clavicular breathing. Shallow breaths that don't pull air deeply into the lungs.

The **thoracic breather** moves their chest up and down often taking many inhales because they run out of breath from speaking so fast and then try to inhale more air and the vicious cycle continues. This also produces a shallow breath that is audible and one in which the speaker trails off at the ends of sentences without enough breath support to get the ends of the words out.



Anatomy of breathing, showing the thoracic cavity (the chest), which expands when one breathes in.

The last type of breathing is the **diaphragmatic breath**, which is the best for public speaking. The breath is inhaled using the diaphragm muscle which expands with air, slightly pushes the stomach out upon inhalation, and slowly relaxes back down during an exhale.



Diaphragmatic breathing. The diaphragm muscle pulls air deeper into the lungs.

This is a controlled breath resulting in full sound which is supported and NOT breathy sounding or shallow. If you find yourself running out of breath when speaking in public, the good news is that the diaphragm is like any other muscle and it can be trained with practice. Try lying down on a floor on your back and put the largest book you can find on your abdomen, right around the belly button. As you inhale, the book goes up towards the ceiling. When you exhale, it pulls back down to the floor. Practice pushing the book up with an inhale on a count to ten and then controlling the exhale on a count from ten to one. You can work to extend how long you are able to inhale and exhale for, thus increasing your ability to speak with full sound. ALWAYS take a breath when you need it. The right type of breathing will not make you dizzy. When you're comfortable with controlling the breath, try counting out loud as you exhale and stop when the voice trails off or becomes unsupported.

To Watch: Gina Razón

In this TEDx talk, singer and actor Gina Razón talks about the importance of breathing.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Learning to Breathe Again | Gina Razón | TEDxCambridge" here (opens in new window).

What to watch for:

When Razón gets the whole audience to sing together (at 6:40), it's a great example of using audience participation to make a point (and make it memorably). Part of what makes this strategy work for Razón is the way she jokes about the audience's reluctance to sing—but still insists that they play along. And in the end, she makes her point: even this untrained chorus is able to create a remarkable harmony.

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8.3: Articulation, Pitch, and Rate

Learning Objectives

- Identify techniques to use effective articulation.
- Identify effective rates of speaking.

Articulation

Once you've mastered controlling your breath as you speak, next let's look at how you speak. If you have ever had someone ask you to repeat a word, you may suffer from poor diction. **Articulation**, or **diction**, is what helps the listener not just hear the spoken word but also understand it.

Articulation is how clearly the speaker pronounces words. When some sounds are slurred together or dropped out of a word, the word may not be understood by the audience. To use proper articulation, a speaker must use their **articulators**: tongue, teeth, and lips. When a speaker uses improper diction, the hearer cannot make out the word spoken and often requests a repeat of what was said. In public speaking, a hearer cannot request a repeat and therefore poor articulation can make a listener tune out. It is important to say all parts of the word in order to speak clearly. This **often requires slowing down your speaking pace**, more on that topic to follow, and using your lips, teeth, and tongue to their full capacity.

Tongue twisters are a great way to force the speaker to slow down and pronounce each part of the word. Try saying, "Seven silly swans swam silently seaward" three times quickly. If that was easy for you, s's may be your forte! Each individual speaker will struggle with certain sounds specific to them, or have developed a regionalism that makes them pronounce a word the way they've always heard it that doesn't work in other parts of the country. A technique to making sure your speech isn't affected by problem words is to note which sounds are struggles and circling the parts of the word on the speech outline. This serves as a reminder to take extra care when speaking that word out loud. Identifying these barriers to communication will improve the understanding of the audience and give polish to your speech.

Pitch

In addition to speaking clearly, finding **vocal variety** in your speaking voice will help the audience stay awake. A voice that lacks variety can be described as monotone. In comedies, teachers are often portrayed as having a monotone voice, as in this famous scene in *Ferris Bueller's Day Off*:

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Bueller Bueller Bueller" here (opens in new window).

When the audience hears a monotone voice, they don't stay engaged.

Much like a keyboard, your voice has many notes to it called pitches. Your voice can speak on higher notes and lower notes much like when someone sings. To explore the notes in your voice, try this exercise. Stand up on your toes and lift your hands in the air. Say ah at the highest point of your voice, which makes sound come out, and drop your wrists, elbows, and head over as you slide down to your lowest note. Reverse it and come back up trying to go higher and lower each time. Having discovered how much pitch variety you have to work with, you can now put arrows into your speech outline reminding you to raise the pitch or lower it on some words or phrases to be more effective.



Chicago rapper Twista can clock 280 words per minute or 598 syllables in 55 seconds (a Guinness record). Don't try to do this in your speech.

Rate

Next to being loud enough, the most commonly identified speech problem is speaking too quickly. Raise your hand if you've ever been told you're a fast talker. Controlling the rate at which one speaks is often one of the most challenging things a speaker has to do. When nerves kick in, it can be really hard to pull back on the speed that you're talking at as sometimes you just want to finish and get out of the spotlight. Speaking too quickly can also make your audience tune out from listening to the speech. You've put all this time into the speech, so let's make sure the audience hears it. According to The National Center for Voice and Speech, the average speaking rate for English speakers in the U.S. is around 150 words per minute. In a public speaking situation, you'll want to speak slower than average, around 125–150 words per minute.

One of the ways to control your rate of speech is to make sure you are taking enough breaths. As we discussed before, if you lose control of your breathing, the rate of speech also gets out of control. One of the ways to make sure you breathe enough is to place a mark next to the word in a sentence on your outline to remind yourself to breathe there. A backwards slash (/) is a good signal to use. In order to see if the breaths selected work, read it out loud. If you find yourself gasping for air at the end of that sentence, there should be another breath added. Punctuations are the clues for where to breathe in a sentence too, so let those be your guide.

Recording yourself is one way to get a sense of how quickly you're going. Play the recording back and listen to see if you can hear and understand every word. If not, write notes on your notecards that say SLOW DOWN or BREATHE to remind yourself to do so. Once you've mastered a controlled rate of speech, then you are able to play with speeding up and slowing down certain sections. Finding this variety of speed will further engage your audience. Think about telling the climax of a story. Sometimes you pause at certain moments to build suspense. That's what you want to do in public speaking too. Sometimes you speed up to tell a story with momentum so the audience goes along for the ride too. Finding variety in your rate can be thrilling and the icing to a great speech.

To watch: Rébecca Kleinberger, "Why you don't like the sound of your own voice"

In this talk, MIT voice expert and researcher Rébecca Kleinberger talks about the three voices humans have: the outward voice, the inward voice, and the inner voice. Kleinberger's account here helps to explain why our own voice—which we hear all the time—sounds so unfamiliar to us when we hear it in a recording. It also speaks to the need to *practice* listening to your voice in recordings.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=416

You can view the transcript for “Why you don’t like the sound of your own voice | Rébecca Kleinberger” here (opens in new window).

What to watch for:

Kleinberger’s speech is fascinating, and offers a great deal of insight into the way we perceive (or fail to perceive) our own voices. Interestingly, although she speaks at length about why we don’t *recognize* our voice, Kleinberger doesn’t really answer the question of why we don’t *like* our voices. At the end of the speech, some listeners may still be wondering why they don’t like the voice they hear in recordings of themselves, and what they could do about it. This should serve as a reminder that if you have a catchy title with a question in it, you have to make sure you answer the question in your speech!

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8.4: Emphasis, Volume, and Pauses

Learning Objectives

- Identify effective uses of emphasis in your speech.
- Explain how to achieve the ideal volume when speaking.
- Identify appropriate uses of pauses in your speech.

Emphasis

One of the other things our voices do naturally is emphasize certain words in a sentence. This emphasis tells the listener what's important in the sentence and brings clarity of meaning. For example, in the old tongue twister "Sally sells seashells by the seashore," the speaker decides what is most important for the audience by bolding it with their voice. This type of inflection could be to get louder or go up to a higher pitch on certain words, which creates variety and calls attention to the important words of a sentence. Again, if a voice is lacking such variety, the speaker may sound monotone. Using our example, let's say the speaker decided to emphasize who was selling the seashells. The vocal interpretation would look like:

SALLY sells seashells by the seashore. (This inflection assumes the audience knows Sally and will go look for her.)

Another choice might be to emphasize where she's selling the seashells so the audience knows her location. That sentence might look like:

Sally sells seashells by the SEASHORE.

Practice saying these sentences using the emphasis techniques above. Generally, there are at least two important words per sentence. You can underline or bold the words you want to emphasize in each sentence on your speech outline.

Volume



Have you ever been talking and seen the person you were talking to cup their ear and ask, "what?" to whatever you were saying? Most likely, this action means they couldn't hear you. In addition to being fast talkers, some of us are also quiet speakers. This quietness happens for many reasons, from shyness to hearing loss, but is usually something that can be adjusted. To find your optimum volume, it is usually best to get into the room where you'll be speaking and ask a friend to sit in the back row and see if they can hear you. The other way you can know if people can hear you is by reading the body language of the audience. When listeners can't hear a speaker, they often lean forward and turn their ear toward the speaker. If you see that, take note and just raise your voice volume until you see them settle back down into their seat.

If being loud enough is difficult for you, go back to working on the **breathing** we discussed before. When you are breathing correctly from the diaphragm, the sound quality is projected naturally from the stomach area and can easily travel out of the mouth to the back of the room. As you speak, think about your voice being a ball that hits the back wall behind the audience and aim for it.

Volume can also be varied to give some energy and excitement to the speech. Just like we did with mixing the rate of speech, you can also pick words or phrases to be louder or softer when you speak. Raising your voice can perk up an audience. Going softer can also make them lean in to hear what you are saying. Be careful when using a soft voice to not be so soft you can't be heard. If you use proper, and even a bit overly done, diction when being softer, the audience will still hear you. As noted before, mark down on your notecards or speech outline where you will get louder or softer.

Combining all these vocal practices will make you sound like a polished speaker!

Power of the Pause

One final note about pausing versus the vocalization of pauses such as *ah*, *ums*, *like*, etc. Instead of using the filler words *ah* and *um*, try to take a breath and pause instead. Speakers sometimes feel the pressure to fill dead air with sound. Resist this urge. In fact, while you may be looking through your notecards for something you wanted to mention, a pause gives the audience time to catch up and absorb what you've just said. Our nervousness often makes us want to fill the space so the audience doesn't get bored. There's no need to do so. *Ah*s and *um*s can also make a speaker sound unprofessional and lacking in confidence, so do the best you can to eliminate them from your speech.

To Watch: Reggie Watts

In the spoken part of this PopTech talk, improvisational performer and musician Reggie Watts manipulates various aspects of vocal delivery—pitch, rate, emphasis, volume, and pauses—to make total nonsense sound like the kind of speech you'd hear at a conference like PopTech or TED.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Reggie Watts: A send-off in style" here (opens in new window).

What to watch for:

At 12:28, for instance, Watts does a remarkable imitation of TED or PopTech style speeches. The words are ridiculous, but the loaded pauses and changes in pace and pitch make this nonsense sound profound: "Now we all know that poverty is super easy to fix. And using modular dynamicism we can recreate, unfold, resequence, understand, and reshape the way we think of thought itself. By constantly monitoring thought itself it will not only lead you nowhere, it will give you a headache. So try not to do that. Instead, try to do something that's way outside of the box—like someplace that if you were to see how far away from the box you were, you wouldn't even be able to tell what that box was anymore compared to the landscape that you're comparing it against. Getting outside of the box is more than just getting out of a box and walking away. As children know, sometimes boxes are very difficult to get out of."

Try It

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8.5: Speech Challenges

Learning Objectives

Identify speech challenges.

Each of our voices have a unique quality that makes it recognizable to the listener. There is no such thing as a "good" or "bad" voice. However, each speaker will have different challenges about the way they use their voice to speak in public. In considering these challenges, it is important to differentiate between speech disorders and vocal habits.

Speech Disorders

A speech disorder is a condition in which a person has problems creating the speech sounds needed to communicate. Speech disorders can affect people of all ages. Some speech disorders appear when a child first learns to speak, while others can arise as the result of medical conditions such as an illness or stroke. Stuttering is a speech disorder that disrupts a person's ability to speak as smoothly or fluently as they desire.[1] Stuttering can make public speaking especially challenging, but many people who stutter have gone on to become internationally known speakers and entertainers (a long list can be found at the Stuttering Foundation website). By working with a certified speech pathologist, many children and adults with speech disorders have improved their level of fluency and become confident verbal communicators.

To Watch: Megan Washington

In this TED talk, singer-songwriter Megan Washington talks about speaking publicly as a person who has a stutter.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=420

You can view the transcript for "The Thing Is, I Stutter: Megan Washington at TEDxSydney 2014" here (opens in new window).

What to watch for:

Washington uses humor, especially self-deprecating humor, extremely effectively in this talk. Her jokes not only help to win over the crowd, but also make her struggle to find her public voice both powerful and relatable. Her sincere yet humorous delivery also helps to reinforce her initial point, that public speaking with a stutter can be frightening, but, as she puts it, "not the worst thing in the world. . . . I know that other people in the world have far worse things to deal with."

Vocal Habits

Each of us has our own patterns and habits of speech. It's good to keep in mind, though, that we sometimes slip into speech habits that may work against the impression we're trying to make. This is especially true when we're nervous. Some speakers worry that their voice makes them sound uncertain or unsophisticated, or that they speak with less power and conviction than they feel.

Before addressing these vocal issues, it is important to point out that a number of commentators have characterized some of the public attacks of "bad voice habits" as barely camouflaged attacks on women, especially young women. As Rachel Thompson puts it:

> Women are constantly being told that their voices sound too high-pitched, too "Valley Girl," too shrill. Women are told they apologise too much, that they use too many discourse markers—"like," "ya know," "I mean"—and that they're exhibiting vocal fry and upspeak. [. . .] Once we had the words to define the perceived problem, critics couldn't stop using them to belittle women. But the kicker is, in some cases, these behaviours are just as prevalent in men. [. . .] The internet is littered with utility posts instructing women how they can ditch these speech patterns to sound more professional, more confident, more capable. But the same isn't true for men.[2]

Other cultural commentators, including the prominent feminist author Naomi Wolf, have suggested that young women can face disadvantages in the workplace and in politics because of vocal habits that come across (according to Wolf's sources) as insecure, immature, or incompetent. As Wolf writes, "The most empowered generation of women ever—today's twentysomethings in North America and Britain—is being hobbled in some important ways by something as basic as a new fashion in how they use their voices." Wolf encourages women to "reclaim their voice," writing, "we should not ask young women to put on fake voices or to alter essential parts of themselves. But in my experience of teaching voice to women for two decades, when a young woman is encouraged to own her power and is given basic skills in claiming her own voice then huge, good changes follow."[3]

Although the debate around whether these vocal habits are a problem has focused on young women, it is important to note, as Thompson points out, that these vocal characteristics are common among both men and women. (In fact, one study found that men use more vocal fry than women.[4]) We are presenting this information here to help you identify and understand your own vocal patterns and decide for yourself how you want your voice to be heard.

Vocal Fry

The vocal fry register (also known as creak, glottal fry, glottal rattle, or strohbass) is the lowest vocal register and is produced when loose vocal folds vibrate together. This permits air to bubble through slowly with a popping or rattling sound of a very low frequency.

Audio

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this Audio online

What is vocal fry?

In this video, Lauren Vogelbaum discusses the physiology of vocal fry:



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You can view the transcript for "How Does Vocal Fry Work?" here (opens in new window).

Controversy: Are criticisms of Vocal Fry Sexist?

This report from CBC News summarizes the recent debate about the voice pattern known as vocal fry.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Vocal fry: An attack on women?" here (opens in new window).

To prevent vocal fry, the simplest method is to make sure you have enough breath to support the end of your sentence. Test the difference between saying a sentence after exhaling all the air in your lungs versus saying the same sentence after filling your lungs with air. Vocal fry often occurs at the end of long statements when the speaker runs out of air. Instead, use shorter sentences and don't forget to breathe when there's a natural pause in the sentence. Also, since vocal fry occurs in the lowest registers of pitch, you can try using a slightly higher pitch.

Upspeak

"Upspeak," also known as the high rising terminal (HRT) or "uptalk," refers to a tendency to end declarative sentences or parts of sentences with a rising-pitch intonation, as though the sentence were a question. Although upspeak, like vocal fry, may simply be a value-neutral evolution of spoken English, some listeners consider it off-putting. Since English speakers are used to hearing a rising pitch at the end of questions, some listeners find that a declarative sentence (that is, a statement, not a question) that seems to end in a question mark can make the speaker seem hesitant, uncertain, or insecure. It is important to note that both men and women use upspeak frequently, although some experts have suggested differences between how men and women use it.[5]

One of the best ways to discover whether you use more upspeak than you'd like is to record your speech and pay attention to your intonation while watching it. If you do find that you're ending statements with a rising intonation, you can mark up your notes to

remind yourself to end declarative sentences with a falling intonation. Some people use down arrows to remind themselves to do this, while others end important sentences with exclamation points.

Breathy, Nasal, or Strident Voice

A **breathy** voice allows too much air to escape while speaking and therefore isn't supported by the diaphragm. The actress Marilyn Monroe performed, famously, with a breathy voice. This can be fixed by lowering the pitch of the voice and working on speaking from the diaphragm.

A **nasal** voice pushes all the air through the nose rather than using the mouth. To correct this vocal problem, lower the jaw when speaking and drop the pitch of the voice down. This will bring the resonance into the mouth and away from the nose.

If you feel like your throat is sore after speaking, you may be tensing your vocal chords too much while speaking. Not only is this uncomfortable and tiring, it can also sound **harsh**, **strained**, or **strident**. (The comedian Gilbert Gottfried performs with this kind of voice, especially when he voices cartoon characters like the parrot Iago from *Aladdin*). To correct this problem, the throat needs to be relaxed. Some speakers apply a warm washcloth to help relax the throat muscles, or drink warm tea to relax the vocal chords. Try to speak from your diaphragm and pay attention to breathing. You can also experiment with different pitches until you find one that allows you to relax more while speaking.

Filler words

In linguistics, a **filler** or **filled pause** is a sound or word that is spoken in conversation by one participant to signal to others a pause to think without giving the impression of having finished speaking. In American English, the most common filler sounds are *ah*, *uh*, and *um*. Among younger speakers, the fillers *like*, *youknow*, *I mean*, *okay*, *so*, *actually*, *basically*, and *right* are among the more prevalent. While there are many different reasons for using filler words, sociolinguists have identified six main reasons for doing so: pausing to give time for the speaker to gather their thoughts, speaking more indirectly in order to encourage politeness, approaching delicate topics gently, emphasizing ideas, providing clues to emotions or behaviors, and communicating uncertainty.[6]

If you worry that your use of filler words might be distracting for your listeners, or if you've been told that you say *um* or *like* too much, you might consider watching a recording of yourself speaking. Often, we don't even notice that we're using filler words (especially since they tend to arise when we're thinking hard about what we want to say next). By making yourself aware of your habits around filler words, you can put in the extra mental effort to reduce your reliance on them. The best way to stop using filler words is to get used to silent pauses instead of filling the silence with a filler sound. If you write pauses into your notes, this will remind you to pay attention to the way you use the pause to collect your ideas and refocus your audience.[7]

vocal Exercises

In this video, vocal coach Jessica Hansen offers some exercises for sounding more natural when speaking into a microphone.



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You can view the transcript for “Three tips for training your voice | NPR Training | NPR” here (opens in new window).

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8.6: Introduction to Nonverbal Aspects of Delivery



Even though we don't know what this person is speaking about, we can see his enthusiasm and engagement through his body language.

Imagine watching a speech with the sound off. What would you know about the speaker and the speech? You could probably tell if the speaker is confident and well prepared, and whether they're enthusiastic about their subject. You can see where they tell a joke or a sad story. You know these things because of the speaker's **nonverballanguage**.

In this section, we'll discover how savvy speakers emphasize their words with their actions and support the speech physically. When used well, nonverbal language will greatly enhance a speech. If a speaker doesn't control their nonverbal language, however, it can tell a different story than the one they intend.

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8.7: Personal Appearance

Learning Objectives

Reflect on the role of personal appearance in public speaking.



Any time you are asked to speak, it is important to look your best. Why? Because when you look your best, you feel confident! Confidence is the key to a successful speech. So, when you're tempted to deliver that speech in your public speaking class in your pajamas, don't! The audience doesn't take you seriously when you don't take the speaking situation seriously.

Clothing and personal appearance are deeply personal and situational. That means that the "right" clothes for a speaking situation will depend on your personal tastes, preferences, and intentions as well as the situation in which you'll be speaking, including the audience's expectations and the nature of the event.

We're not going to tell you how to dress. But we will tell you *why* you should pay attention to your personal appearance before a public speaking situation. Namely, study after study has shown that clothing choice affects the way audiences perceive speakers' credibility and influences how audiences behave toward speakers.[1][2] Importantly, though, the studies of clothing as nonverbal communication don't reveal a simple formula, such as *more formal clothing = more credibility*. Like all forms of communication, attire involves a balance of trade-offs. In one study, for instance, formal clothing increased perceived credibility but decreased likability, [3] while in another study, expensive suits increased perceptions of men's confidence and success but decreased impressions of trustworthiness.[4] Meanwhile, it should be noted that clothing is intertwined with identity in complicated ways. Clothing as communication is encoded and decoded within a number of cultural contexts, including categories of gender, class, race, and ethnicity, both on the part of the speaker and the audience (and may at times intersect with sexist, classist, racist, or ethnocentric assumptions or stereotypes)[5][6] As with any form of communication, it's important to approach any assumptions about clothing and appearance mindfully and and critically.

The most important findings on the subject of personal appearance and public speaking—the findings we should pay most attention to—are the studies that showed that people who felt like they *looked* the part, who considered themselves to be dressed appropriately for the situation, also *felt* more competent. [7][8] This is the big takeaway here: You should try to look the way you want to feel, the way you want your audience to perceive you, and the way you want your audience to perceive your attitude toward the speaking situation.

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8.8: Gestures and Movement

Learning Objectives

- Reflect on the significance of gestures in public speaking.
- Reflect on the significance of movement in public speaking.

Gestures

Gestures are what you do with your hands to emphasize words. An inexperienced speaker may not know what to do with their hands, and might find that their hands seem to have a mind of their own. Just as we rehearse our words for the best effect possible, we also need to think about and practice gestures that will convey the meanings and emotions that we intend. The best gestures to use are ones that are natural and that emphasize what you're saying. Be careful not to repeat the same gesture too many times, however, as that can be tiring for an audience. Make sure your hands are out of your pockets and available for use during the speech. If you find making a natural gesture difficult, try putting notecards in one of your hands and using the other to gesture with.

For example: Dananjaya Hettiarachchi on Body Language

In this short video, public speaking expert Dananjaya Hettiarachchi offers tips about using gestures and movement effectively.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "4 essential body language tips from a world champion public speaker" here (opens in new window).

Movement

For some speakers, moving in the space they are speaking in can feel intimidating. However, having some movement in your speech can provide variety for the audience and keep their attention. The amount of movement depends on the size of the space you're speaking in. If you're speaking in front of a room, such as a classroom, consider having three spots to land on: the middle and both sides. Always start and end the speech in the center position. When you walk to one side of the room or the other, plant your feet and stay still for a few minutes. Resist the urge to pace! Pacing makes the audience feel nervous and is distracting. Movement should always be purposeful and to help to engage the audience, not to take away from the speech. Watch for other nervous habits such as shifting weight from side to side, tapping a leg or a foot, etc. If you have a nervous habit, moving to different parts of the room throughout the speech will actually help you. Don't be afraid to try it. The most confident speakers use the space they are in and aren't afraid to be near their audience.

To Watch: David JP Phillips

In this TEDx talk, public speaking coach David JP Phillips discusses the importance of body language and vocal tone and rate in getting your message across. Although it would be impossible (and counterproductive) to try to adopt all 110 techniques (!), Phillips does a great job of demonstrating how important even apparently small decisions about body language can be. Above all, Phillips's speech shows the need to rehearse not just the words of your speech, but also the cadence and gestures of delivery.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “The 110 techniques of communication and public speaking | David JP Phillips | TEDxZagreb” here (opens in new window).

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8.9: Facial Expressions and Eye Contact

Learning Objectives

Identify the importance of eye contact in public speaking.

Facial expressions are important when speaking. A smile is the best way to start a speech. It relaxes you and the audience. Facial expressions can also enhance the words you say, much like gestures. If you have sympathy for the subject of your speech, it is OK to show it! If you're not sure what you look like when giving a speech, practice in front of a mirror or record yourself speaking.

Also, remember that the audience can't see your notecards and doesn't know what you've got planned. If you make a mistake, no one else will know unless you show them with your facial reaction! So, watch twisting your face when something doesn't go according to plan. Take a breath and keep going.



Cue Incongruence: Imagine this person saying: "Thank you so much for coming! I'm really thrilled to be speaking with you today!" When body language contradicts spoken language, we tend to believe the nonverbal signals over the speaker's words.

Above all, it's important to **avoid cue incongruence** in your facial expressions or body language. *Cue incongruence* occurs when your verbal cues say one thing, and your nonverbal cues say another. If you tell someone good news and they frown, look down, and say, "That's great. I'm really happy for you," how would you interpret this? Do they seem happy for you? Or is something else going on? Chances are, you assumed this hypothetical person was *not* happy for you. As this example suggests, most people actually tend to trust nonverbal more than verbal cues.[1][2] For this reason, it's very important that your nonverbal language reinforces the message you're trying to get across to your audience.

Finally, the most important way to engage an audience is by looking at them. **Eye contact** is one of the key ingredients to successful speaking. A speaker who reads their notes constantly, looks at their feet or their visuals, and never looks up at the audience communicates that they are nervous and unprepared. A speaker who tries to look at every part of the audience will be sure to win them over by confidently engaging them with the material. Put a reminder on your notecard to look left, look right, and look center to help you remember to look up from the notes. When you do look up, keep your head up for a bit without looking back down quickly. You will need to rehearse your speech a lot to make sure you are familiar enough with the speech that you can use the note cards as reminders of what to say.

If you are speaking on video, remember that making eye contact with the audience actually means making eye contact with the lens of the camera. When speaking online, some speakers put their cues on sticky notes placed around the camera lens (but not covering it) to make it easier to glance at their notes while maintaining eye contact. Of course, just as in a real conversation, it's natural to break eye contact and look away now and then; just try to do so deliberately, rather than furtively, as though you have something to hide.

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8.10: Introduction to Preparation, Practice, and Delivery



Like so many other skills, public speaking requires focused and consistent practice.

Have you ever heard the phrase “practice makes perfect”? Well, forget it. Perfection is an unrealistic goal by definition. However, practice does make a lot of other things possible. Practice will let you perform at your best without worrying about forgetting lines or losing your place. It will help you look and sound relaxed and natural while calibrating your tone and gestures to captivate your audience. More practice means less anxiety. More practice will give you the ability to deal gracefully with unanticipated problems, interruptions, or technical challenges. In the following section, we’ll discuss how to rehearse your speech effectively and efficiently so that your delivery is confident, powerful, and polished.

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8.11: Mastering the Location

Learning Objectives

Describe techniques for adapting to the physical location of a speech.

Whenever you know you have to speak in a specific place, gather as much information as possible about the speaking space so that you can be prepared and make adjustments that fit the location. Always ask to have time to be in the space before the actual speech to do a rehearsal if time allows.



It's good to get a sense of the room layout ahead of time, since certain spaces can require some adjustments.

What kinds of information should you acquire when you've been asked to speak? See the checklist of questions to ask your host below for a speech that is booked in advance.

1. What is the size of the room? (Knowing the size of the room will allow you to adjust your visual aids to be seen in that room. It also allows you to consider how loudly you will need to speak to be heard.)
2. How many people are expected to be in the audience? (Having this information allows you to prepare visuals that can be seen by the size of the audience anticipated. It also helps to know this information if you intend to pass out handouts, etc. You should also try to get the information about your audience demographics and their beliefs, attitudes, and values toward your subject. More on this in another section.)
3. What is the audio-visual equipment available to be used and who will operate it? (This is critical to the success of the speech delivery. Find out how your visual aids can be displayed; if you can use PowerPoint or Google Slides; and if there's a projector, pointer, etc.; and if you will be operating the slides or someone else will. You should also find out if microphones are used and/or expected. This will mean adjusting the movement of your speech if it is a handheld microphone that is corded or adjusting your voice volume if you are wearing a lavalier microphone on your lapel, etc.)
4. Is there a podium? (Podiums are places where a speaker can set down their notecards. They are also sometimes near the console to operate the room's computer. If you don't want the podium, find out if it is removable.)
5. When is a possible time to access the room and have a rehearsal? (Always ask for time to be in the space before the audience arrives to see the room layout, test your visuals, and set levels for your sound and speaking voice. If there are separate operators for sound and visuals, they should be at the rehearsal as well.)

For those speaking occasions when you don't have any information and just have to walk into the space and speak, what should you be prepared for? Everything!



It's a good idea to have a plan if the AV equipment doesn't work or if it's incompatible with your presentation method. Unless you've brought transparencies (!), a whole room full of overhead projectors won't help.

Always have backups for your visual aids. If you've prepared a PowerPoint presentation or hope to show video clips, bring your own laptop just in case, but hope that you can use whatever equipment is on site. Put your visuals on a backed-up zip drive so that you can easily transfer it to whatever device or system may be in the room if a laptop connection is not available. Bring a printout of your visuals in case everything else fails and copies can be made as handouts. Have a plan for if your video doesn't play or was suddenly taken down from YouTube. Prepare a summary of what the clip contained so you can at least narrate what would have happened or have a backup clip in mind so you can switch to it easily.

When you walk into the space, do a quick assessment of the number of audience seats and where they are located. This assessment is for your eye contact and vocal delivery purposes. As quickly as possible, get to wherever you will be operating your visual aids from and turn on everything and see if you can figure out how to operate it all. If not, try to get assistance from someone on site. It is better to lose a few minutes of speaking time and be able to do all you've planned than not.

If you feel like the place you are asked to speak from is really far from the audience, don't be afraid to ask if the audience seating can be quickly reconfigured.

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8.12: Working with Equipment

Learning Objectives

Identify techniques for effective use of equipment.

Now that we're prepared for the speech and the unexpected in our presentation circumstances, let's discuss how best to work with the equipment on site.

Audio Equipment

Audio equipment is what is used for the amplification of the speaker's voice. If the audience size is less than 30, it most likely isn't needed at all as long as the speaker projects well. In general, if a microphone is offered as an option to you, take it. It will save some strain on your voice. Remember that you still need to project your voice even when using a microphone.



A lavalier microphone

Microphones come in varying shapes and sizes. Some have cords and some are cordless. A handheld mic can be problematic for a public speaker as they have to juggle their notes and the microphone. Some handhelds may have a stand for the microphone to rest in. A stand can help when you have notecards and want to gesture with the free hand.



A lavalier mic clipped to a t-shirt collar.



Lavalier mic battery pack clipped to a pocket

Lavalier microphones are often given to public speakers. They are small and clip on the lapel of a shirt and often have a battery pack that wires run to for energy as the speaker speaks. The battery pack may have a belt clip which holds it in place and frees up the speaker's hands. When using a lavalier, be aware of the positioning of the microphone. If it is on one side of your shirt then the voice projection may be lost when the speaker turns from one side to another. Practice with it so you can test the sound quality. Be aware of your movement and how it affects the microphone's sound. Note that when wearing a microphone, any tiny sound can be heard from scratching to coughing, etc. Also, make sure you know how to turn it on and off so that if you are sitting in the audience waiting to come up to speak that they aren't hearing anything they shouldn't be! Save the comedy for that opening joke you plan to tell.

Visual Equipment

The visual equipment you will be using is generally a computer console with a projector screen. Some spaces will have this capability and some will not. It is very important to find out what you have access to and what you need to bring to make sure you are able to use visuals. We know that our society is visual and having visual aids is one of the best ways to engage them, so plan to incorporate them into the speech whenever possible. If computers are not accessible, then consider bringing objects, photos, posters, handouts, etc.

When presenting a slide presentation, it is best for the speaker to have control of the slides. This may mean having to stand near the console to hit the next slide. If the distance from the computer is far from the audience or in an odd place for the speaker to speak from, then asking another person to operate the slides is a good choice. When another person is operating the slides on your behalf, try to rehearse with them in advance whenever possible. They should have a copy of your outline in front of them to use as a guide. You can also number the slides on the outline so that they can easily follow along and keep up. When rehearsing isn't an option, use language such as "next slide, please" to signal the operator to move on. Be professional and treat the operator as a colleague. If they make a mistake, just simply say, "can you go back one slide, please" or something similar. Keep calm and don't panic if something doesn't go well. Guide the operator with what you're looking for. The audience will stay engaged if you are calm, cool, and collected.

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8.13: Rehearsing Your Speech

Learning Objectives

Discuss the benefits of rehearsing your speech.

Just like a Broadway performer learns their lines, studies their role, and practices at home before they present something to an audience, the skilled public speaker will do the same. Why? Not that practice makes perfect, but because preparedness makes confidence!

Preparation

What does it mean to be prepared? In public speaking, it means you have done sufficient topic research, written your speech outline, created visual aids, and rehearsed your speech out loud.

Rehearsal

To rehearse effectively, the speaker should:

- Start early to allow yourself enough time to experiment, revise, and try again during rehearsal.
- Plan a feedback strategy by recording for self-analysis or by receiving feedback from a friend or a coach.
  - Remember, practice does not make perfect if you continue to practice ineffective strategies. Therefore, you must experiment and learn from the experience to improve the total speech.
- Rehearse out loud.
  - Speak in a conversational style. If your rehearsal would disturb roommates or family members, speak softly but do rehearse out loud.
- Rehearse all the parts of your speech.
  - Rehearse with your graphics and coordinate them to your talk.
  - Practice your nonverbal communication as well as the words you speak. A mirror or a recording can be helpful for this practice session so you can look at your physical delivery and make adjustments to facial expressions and gestures.
  - Make sure you are making eye contact and practice looking up along with speaking words.
- Time your rehearsals.
  - Time the individual parts and the total speech with a stopwatch and make sure to have a clock that you can see while speaking.
  - Prepare for interruptions and questions. Make sure to leave room for a Q&A session at the end of your speech.
  - During your final rehearsal, make brief notes for yourself so you know how long each point in the speech takes. Then mark your outline accordingly so you know if you are spending too much time on any given point during delivery.

Timing



You'll need a stopwatch to time your speech.

When you're ready to rehearse the full speech, you should begin timing each run-through with a stopwatch (you probably have one on your phone, or just type "stopwatch" into a search engine for an online app). Generally, you will have a set amount of time to speak, including Q&A. When rehearsing, you want to make sure to include all the parts of the speech including quotes, examples, video clips, and visual aids. If you don't include all aspects of the speech, you may run out of time and have to cut short important content during delivery.

Timing is not only about knowing how long you are going to speak, but also about how fast to speak, when to pause, and how long to pause to achieve the desired effect. You can vary the rate of speaking and the use of pausing to achieve different vocal effects as you practice.

Dress rehearsal

If at all possible, do a rehearsal in the actual space where you'll be presenting. Many classrooms are left empty at certain times of the day and this can make a big difference in the speaker's comfort level if they've already presented it in the actual presentation space. If it's not possible, your bedroom or living room will do.

Lay out your speaking outfit in advance so you don't waste time and stress tracking down the right clothes. Many speakers find it helpful to rehearse in the clothes they intend to wear for the speech.

While it may seem tedious to rehearse so much, speakers who practice their speech in advance are way more confident and relaxed during the actual presentation. Very little can go wrong when you already know how you want it to go. It is also much easier to adjust to little things like equipment malfunctions, timing changes, and interruptions when you know that the speech content is solid.

Try It

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8.14: Putting It Together- Delivering Your Speech

The most important element in delivering your speech as eloquently as possible is practice. The more you rehearse, the smoother your delivery will be and the more you'll be able to deal with unexpected interruptions or challenges. Ideally, you'll find time to rehearse in conditions as close to the actual speech as possible: using the same equipment and even the same space.

As you rehearse, here are some elements of speech delivery to focus on:

- Breath: Strong, sustained speaking begins with breath. Try to breath from the diaphragm, not from your shoulders.
- Articulation: Pronouncing the words so that your audience can follow the nuances of your argument.
- Pitch: Varying your pitch to avoid sounding monotonous.
- Rate: Speaking at the right rate for comprehension; not too fast and not too slow.
- Emphasis: Using emphasis to call attention to key points.
- Volume: Controlling your volume to add variety and call your listeners' attention to the most important moments in the speech.
- Pauses: Never underestimate the power of the pause. It focuses the audience's attention and creates anticipation. Not to mention, pauses give you time to think about what you're going to say.
- Nonverbal aspects of delivery: Controlled body language and gestures help to reinforce your points and help the audience interpret the impact of your words.

Remember: More practice means less nervousness! Building in time to rehearse productively will make the speech far more effective and far less painful.

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8.15: Assignment- Practice Speech

Step 1: To view this assignment, click on Assignment: Practice Speech.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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8.16: Discussion- Delivery

Step 1: To view this discussion prompt, click on Discussion: Delivery.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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9: INFORMATIVE SPEAKING

9.0: Why It Matters- Informative Speaking

9.1: Introduction to What Is an Informative speech?

9.2: Objectives of an Informative Speech

9.3: Informing the Audience

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9.8: Selecting a Topic for an Informative Speech

9.9: Organizing the Informative Speech

9.10: Supporting the Informative Speech

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9.13: Assignment- Informative Speech Purpose and Structure

9.14: Discussion- Pre-Existing Knowledge

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9.0: Why It Matters- Informative Speaking

Shae is the assistant manager at a coffee shop near the campus where she is going to school part-time to complete her bachelor's degree in Marketing. She has been asked by the store's manager to train all the employees on a new line of iced coffees that the store will be selling for the summer season. The store's manager schedules the training Shae will lead for an all-staff meeting.

Shae is anxious because this is the first time she has had to present information like this to the entire staff. She decides to start by explaining why the new iced coffee is being introduced, then demonstrate the steps involved in making it for the customer, after which she'll pass around samples to all the employees and ask them for feedback on what they think about the new coffee and how to sell it to customers.

The training goes well and the employees appear enthused about the new product. Shea is relieved and her manager tells her she did a great job and says, "Would you like to do more trainings in the future?"

Shae's presentation is an example of what is called informative speaking. When we explain how to do something to an audience or educate them about new information we are engaged in informative speaking.

You probably are called on to present information to an audience more often that you realize. In this module, we will learn how to give informative speeches to an audience. What we learn and practice here are skills we can transfer right away to other situations in our school, personal, or work lives.

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9.1: Introduction to What Is an Informative speech?

In an informative speech, your goal as a speaker is to provide your audience with information about a topic they are unfamiliar with or to provide more information about a topic with which they are already familiar. This distinction is important because the key to a successful information speech is to understand how much your audience already knows about the topic in question. Information speeches must be carefully calibrated to the audience's level of understanding. This section looks at how speakers analyze the audience and then adjust their speech content to better serve their audience.

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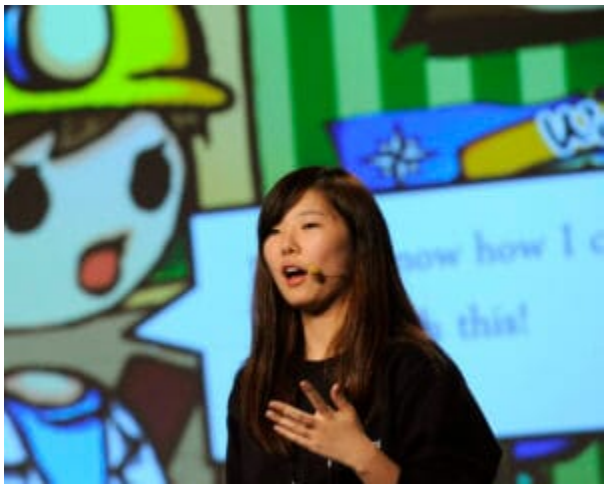
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9.2: Objectives of an Informative Speech

Learning Objectives

Explain the objectives of an informative speech.

Usually when speakers speak to an audience, they have a goal or objective in mind. Think of the goal or objective as what a speaker wants their audience to know, to believe, to feel, or to be able to do after listening to a speech.



Explaining a piece of software is an example of informative speaking.

For example, if you are giving a toast at a wedding, your objective is to praise or celebrate the couple getting married. If you are running for a political office and speaking in front of a group of voters, your goal is to convince the audience that you are the best candidate for the office. If you are a software trainer, your objective is to explain to your audience how to use a new type of software.

Of the three examples above, **only the last one would be considered an informative speech** because the primary objective of an informative speech is to help an audience know more or gain a deeper understanding about a topic.

A lecture given by a teacher in a high school or college class is an example of an informative speech. A manager in a retail store giving a presentation to her staff about how to explain a new product line to customers would also be an example of an informative speech.

To Watch: Julian treasure

In this speech, sound and communication expert Julian Treasure outlines “The Four Ways Sound Affects Us.” From the title alone, it may be obvious that Treasure’s speech is primarily intended to be informative. The audience is supposed to come away with new knowledge about something: in this case, how sound affects us.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=450

You can view the transcript for “Julian Treasure: The 4 ways sound affects us” here (opens in new window).

What to watch for:

As we might expect, Treasure weaves sound into his speech extremely cleverly. His demonstrations of relaxing versus annoying sounds, for instance, illustrate his points far more effectively than simply stating his argument outright. Demonstrations, which allow the audience to experience directly the effect you’re talking about, can be a great way to make your informative speech compelling and memorable.

Even if you have never delivered a formal informative speech, you have likely given informative presentations to other people. Some objectives for giving an informative presentation might be explaining, teaching, or describing. To illustrate, think about a time when you were asked to explain a concept or idea, describe an event, explain how a process works, or teach someone to do something. In each of those cases, you were providing information to an audience.

In order to accomplish these objectives, when we develop and deliver an informative speech, we want to make sure the information we are presenting is:

- communicated accurately,
- communicated clearly using language our audience will understand, and
- communicated in such a way that our audience understands why the information we are presenting them is relevant and meaningful.



An informative speech is **not** trying to persuade the listeners to change their thinking or behavior. (That would be a persuasive speech.)

There is one objective we are not trying to achieve when we give an informative speech: persuasion. When we speak to inform, we are trying to help our audience better understand the topic we are speaking about, but we are not advocating that our audience change their beliefs or their behaviors. When a speaker tries to convince someone to change a belief or motivate them to take a particular action, they are engaged in persuasive rather than informative speaking.

We'll cover persuasive speaking elsewhere in the course, so for now let's focus on how to convey knowledge and understanding to an audience rather than think about how to convince or persuade them.

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9.3: Informing the Audience

Learning Objectives

Identify the needs of the audience of an informative speech.

An example to consider



Jerid was tasked with teaching his colleagues about a new software being rolled out at work. He was the person who implemented the integration of this software into the company's customer relationship management (CRM) application. Jerid was excited about teaching because he knew the system inside and out. Therefore, Jerid thought he didn't have to prepare for the training workshop.

At the workshop, Jerid went through all the different features of the software. Even Jerid was amazed at how many different functions the software had! Each team at the company had different questions about the functions that would impact their work, and Jerid tried to answer each question as it came up. The engineering team, in particular, had a long and technical discussion about how the new software would interface with the existing database.

At the end of the workshop, Jerid handed out a survey to assess the experience of the workshop. When he read the ratings that came back, he was surprised to learn that many found the workshop unhelpful. Many of Jerid's co-workers said that they were confused and still did not know how to use the software by the end of the workshop.

This is an example of a person who did not learn enough about the audience before presenting the information. What could Jerid have done differently to make sure that each member of the audience learned what they needed to from the workshop?

If you want your audience to learn something from your informative speech, it is extremely important to assess the audience's knowledge of the subject you'll be speaking about. You should apply the Goldilocks principle to the information you convey: if you give a highly specialized lecture about something the audience knows little about, it will go over their heads. If you present the basics about a subject about which they are already fairly knowledgeable, they'll get bored. So what's the perfect middle ground?

Learning science tells us that "prior knowledge is the most important influence on what is learnt."[1] In practice, this means that the more you can **build on what your audience already knows**, the more they will learn.

The best strategy for presenting new information then, is to do it in such a way that your audience can attach it to knowledge they

already have. How you do this will depend on the audience's level of knowledge (or what you assume their knowledge to be. (See Module 4: Audience Analysis to find some strategies for getting a more concrete and detailed sense of the audience's starting point.)

To Watch: Michael Rivas and Cynthia Desrochers

In this video, Michael Rivas and Cynthia Desrochers of California State University, Northridge discuss the important of connecting prior knowledge in teaching.



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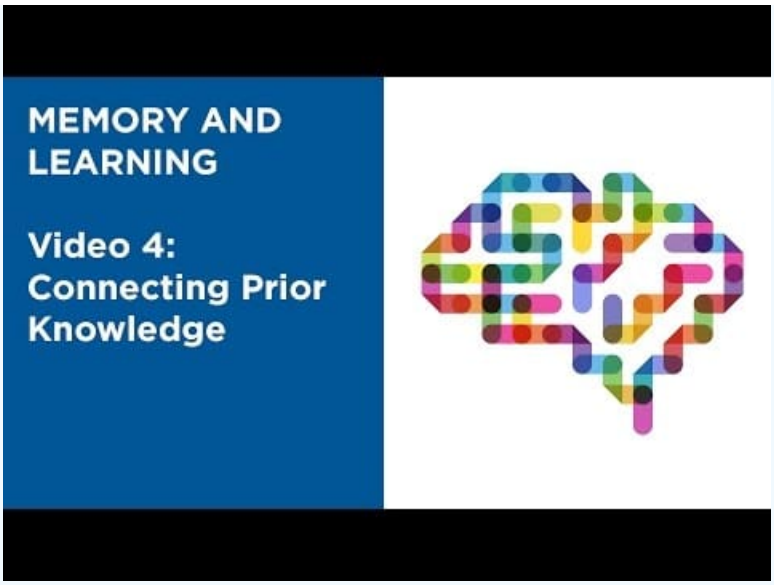
You can view the transcript for "Connecting Prior Knowledge – Gear 3" here (opens in new window).

What to watch for:

Rivas's example of using a rollercoaster to illustrate Newton's first law of motion is a great example of how to connect higher-level concepts with the listeners' experience. Earlier in the video, Desrochers illustrates the way prior knowledge works by talking about Apple products: "Many of us at home may have a Macbook Pro and then we got our iPhone. When the iPads came along, you know, we learned them quite quickly because we'd already established a neural pathway in the brain for how many of these Apple products work." It's a fine example to make her point, but it's also an illustration of an important audience consideration when choosing examples. As we saw elsewhere, social class and income are two of the factors we need to think about when analyzing the audience. An example that starts with "many of us have a Macbook Pro and then we got our iPhone" is making a clear assumption about the buying power and consumer priorities of the audience—particularly because of the "we/us" formulation. Consider how this sentence might resonate differently for different audiences.

A deeper dive (optional)

In this video, English teacher Nicole Brittingham Furlong discusses the learning science behind the need to connect new knowledge to prior knowledge. This video will be of particular interest for those who teach or want to teach in some capacity.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=452

You can view the transcript for "MOOC EDSCI1x | Video 4: Connecting Prior Knowledge | Memory and Learning" here (opens in new window).

To build on audience members' prior knowledge, we need to have a sense of what they know already. Strategies for finding out about the knowledge, attitudes, and beliefs of your audience are covered in more detail in Module 4.

In terms of pre-existing knowledge of a given topic, audiences will fall into a number of categories:

1. Very little knowledge about the topic
2. Some exposure to the topic
3. Previously exposed to false information about the topic
4. Knowledgeable about the topic

If the audience **knows very little** about the subject you're speaking about, you'll need to help them create a foundation on which to build new knowledge (what education theorist David P. Ausubel calls an "advance organizer."[2] Often, this foundation can be built with a metaphor or a comparison with something the audience already understands. If, in describing summer research you've been doing in the biology lab, you launch into a description of cellular biochemical reactions, you might lose your audience between "mitochondria" and "metabolic pathways." Instead, you could use a metaphor like "Imagine that a kidney cell is a car. To make the car run we need fuel, right? The gas tank of our car is the cell's mitochondria. Now imagine there's a leak in the fuel line. What would happen?" and so on. By starting with knowledge the audience already has (a basic understanding of how a car works), you are helping them to attach new information to an existing structure of understanding.

When you're confident that the audience **has some understanding** of the subject, you can start with their knowledge and build on it. For instance, let's say the purpose of your speech is to inform the audience about the underappreciated role played by the inventor and actress Hedy Lamarr in developing technology that enabled Bluetooth, Wi-Fi, and the cellular phone. Since your audience probably has some experience with these technologies, you could explain how they might function differently (or not at all) if Lamarr hadn't come up with her method of sending a frequency-hopping signal.

Countering misinformation is a bit trickier. If the new information would replace facts that weren't very important to the audience, or if the new information is more relevant or appealing than the knowledge it replaces, then the substitution can take place without much difficulty. However, if the facts you present contradict ideas that are highly significant to your listener, your information may be met with resistance. As the French West Indian psychiatrist and philosopher Frantz Fanon puts it:

> Sometimes people hold a core belief that is very strong. When they are presented with evidence that works against the belief, the new evidence cannot be accepted. It would create a feeling that is extremely uncomfortable, called cognitive

dissonance. And because it is so important to protect the core belief, they will rationalize, ignore and even deny anything that doesn't fit in with the core belief. [3]

Whenever you take on a subject area full of *competing facts*—various data sets and interpretations of that data—it's wise to slow down; acknowledge the controversy; and make your case in a thoughtful, respectful, and unbiased way. Above all, you should avoid belittling those who hold the view you are contradicting. Stick to the facts and avoid overly political language. After all, this is a speech to inform, not to persuade. If your facts are sound, and you present them clearly, they should make your case more effectively than fiery rhetoric.

If an audience is **very knowledgeable** about a topic, you can skip straight to the specifics and details. When giving a speech about cybersecurity to a room full of computer programmers, for instance, you wouldn't have to explain what JavaScript is. Instead, you can get straight to the security exploit you're concerned about.

A **mixed audience**, where some listeners are highly expert and others know very little about your topic, requires a different approach. In these situations, you can toggle back and forth between the basic information which keeps the beginners engaged and the more specialized information aimed at the experts. If you're speaking in class about how to execute the perfect pick and roll, you may assume that some of your classmates have played basketball and others haven't. For the ones who haven't, you'll have to explain the various positions and rules involved. For the avid basketball players, on the other hand, you should provide details that add to or go beyond their understanding of this move, so that they learn something from your speech as well.

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1. Kirschner, P. A., & Hendrick, C. (2020). How learning happens: seminal works in educational psychology and what they mean in practice. Routledge. ↵
2. Ausubel, D. P. (1960). The Use of Advance Organizers in the Learning and Retention of Meaningful Verbal Material. Journal of Educational Psychology, 51(5), 267–272. https://doi.org/10.1037/h0046669↵
3. Fanon, F. (2020). Black skin, white masks. Penguin Classics. ↵

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9.4: Introduction to Types of Informative Speeches

Learning Objectives

Identify different types of informative speeches (objects, processes, events, concepts, and people).

Information speeches, like all speeches, are created to serve a specific purpose. In this section, the types and their purposes are discussed. We can break informative speeches down into five different broad types based on the subject of the speech: objects, people, events, concepts, and processes.

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9.5: Informative Speeches about Objects, Processes, and Concepts

Learning Objectives

Identify characteristics of informative speeches about objects, processes, or concepts.

Speeches about Objects

An object is something that has physical existence—it can be perceived with the senses. Examples of objects would include institutions like the college you attend, places like the Grand Canyon, substances like coffee, and inanimate things like a musical instrument.

> Conrad recently bought a piece of Puerto Rican artwork during his trip to the island. He is very excited about this beautiful painting and wants to share how he procured it with his friends. When his friends drop by for a visit, he tells them all about the painting. He is engaging in an informal informative speech about an object.

Unlike an informal description of an object, however, a formal speech about an object needs to have a clear purpose and structure. The audience members need to know *why* they are learning about this object, and they need to learn about it in a clear and structured way. (We'll dive deeper into the question of structure in the next section.)

To watch: Steve Jobs

One of the most famous speeches about an object is the speech in which Steve Jobs introduced the iPhone.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Steve Jobs introduces iPhone in 2007" here (opens in new window).

Speeches about Processes

A process is an action involving a predictable series of changes, phases, or steps. When you give a speech about a process, you are informing your audience about how something works or how something is made or done. A speech about how to apply for a scholarship, how to bake bread, or how recycling works would be examples of process speeches, as would any speech where you physically demonstrate how to do something—such as how to change a flat tire or how to play a guitar.

To Watch: Shantell Martin

In this video, visual artist Shantell Martin discusses her process of drawing.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Shantell Martin: Follow the Pen" here (opens in new window).

What to watch:

Since Martin's artistic work is so process-oriented, her description of the art is closely connected to the way she creates. "Put the pen down and then just go with it. The pen knows where it's going." Halfway through the video, Martin also talks about her process of becoming an artist and how her environment affected the visual works she created.

Speeches about Concepts

A concept is an idea, belief, principle, or theory. Bioethics, human rights, free speech, religious freedom, and karma are examples of concepts. What all concepts have in common is that they are abstract or general ideas. As a result, speeches about concepts can often be more difficult to prepare and deliver than speeches about more concrete subjects like people or events.

To Watch: Brian Green, “That whole General Relativity thing”

In this clip from the *Late Show* with Stephen Colbert, physics professor and science educator Brian Greene explains how gravity works. (The explanation begins at 3:35.)



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You can view the transcript for “Brian Greene Explains That Whole General Relativity Thing” here (opens in new window).

What to watch for:

Green’s speech shows how effective a visual demonstration can be to explain difficult concepts. Saying that gravity warps the fabric of space-time is one thing, but demonstrating it on a piece of actual fabric makes the concept clear and memorable.

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9.6: Informative Speeches about Events and People

Learning Objectives

- Identify characteristics of informative speeches about events.
- Identify characteristics of informative speeches about people (biographical).
- Identify characteristics of informative speeches about oneself (autobiographical).

Speeches about Events

Merriam Webster defines an event as "something that happens." You might give a speech about an event that happens only once or rarely, such as a lunar eclipse, or an event that occurs on a regular schedule, such as the World Cup or an annual professional convention. Many event speeches tell the story of a historical event.

One of the most important considerations in speaking about events is the need to tailor the information to your audience and demonstrate why it might be meaningful for them.

In speaking about events—especially historical events—it can be all too easy to slip into a "just the facts" recounting of what happened. "Frederick I was king, then he died and Frederick William I was king; then he died and Frederick II was king; then he died and Frederick William II was king." Clearly, this recounting doesn't help us to understand why we should care about Prussian history.

To watch: Mary beard, What can ancient Rome Teach us about the Migrant Crisis?

In this short video, best-selling British Classicist Mary Beard talks about a number of events in ancient Rome. To make it directly meaningful to the modern audience, she compares Roman conceptions of the rights and obligations of citizenship to those of present-day Europe, especially in light of the thousands of displaced migrants entering Europe at the time by way of the Mediterranean Sea or through Southeast Europe.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "What can ancient Rome teach us about the migrant crisis? Mary Beard – Newsnight" here (opens in new window).

Speaking about events: Press conferences

Press conferences offer many examples of informative speaking about events. Officials hold public health briefings to convey important steps listeners can take to keep themselves safe. Companies hold press conferences to talk about important changes or upcoming events. When mistakes or misdeeds come come to light, public figures or spokespeople might meet with the press to offer an explanation or an apology. After games, sports stars are asked to break down the events of the game, and offer some insight about their thinking and strategy. In each of these cases, the speaker tries to offer the appropriate level of detail and depth for the particular audience. In the following post-game interview with Stephen Curry, for instance, the audience is assumed to have seen the game immediately before, and to know a lot about the teams and the sport. (Curry's interview also serves as an object lesson in dealing with distractions while speaking publicly!)

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Steph Curry's Daughter Riley Steals the Show" here (opens in new window).

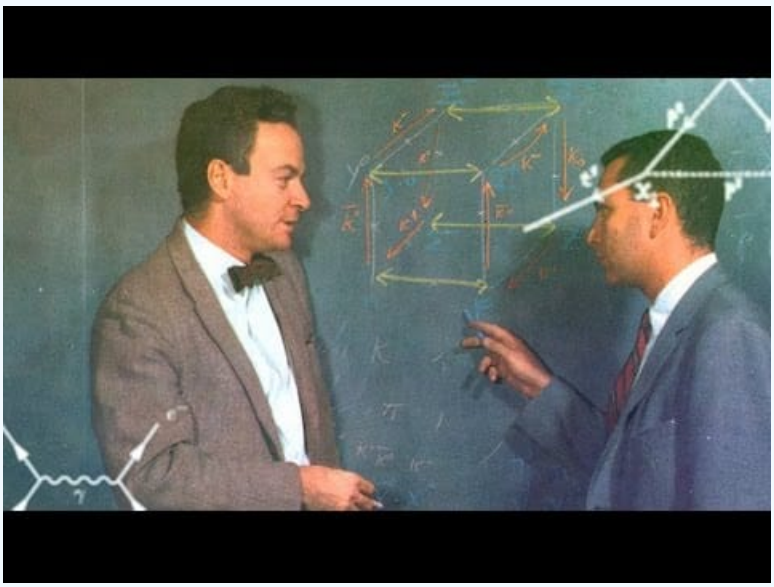
Speeches about People (Biographical)

People, living or dead, can be excellent topics for an informative speech. You can speak about people who are well known to your audience, such as an athlete or celebrity, or someone not well known to your audience, such as a member of your family or an influential mentor of yours like a teacher or coach.

More often than not, a speech about a person is setting them up as an ***exemplar***, which is a way of describing a person or thing that provides an excellent—or at least highly informative—model or example of something. The exemplar doesn't always have to be a good role model, but does have to demonstrate qualities that can be generalized. You can probably imagine people who illustrate what it is to be a moral person, a great athlete, an empathetic listener, a clever businessperson, or a corrupt politician. When you speak about a person, you're often telling your audience what this person's life or actions tell us about how to be a certain kind of human being in the world.

To Watch: Bill Gates, "The best teacher I never had"

In this short video, Microsoft founder and philanthropist Bill Gates talks about the physicist Richard Feynman. As the title suggests, Gates portrays Feynman as an exemplary great teacher.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=458

You can view the transcript for "The best teacher I never had" here (opens in new window).

Speeches about Oneself (Autobiographical)

A speech where you talk about an experience you had is an informative speech about yourself. For this type of speech, you have to remember that the speech is not just about who you are; it is about something you learned from an experience, how you changed from some event, or some growth experience. In some ways, this is the hardest part of the autobiographical speech: trying to build a speech that is **about** yourself but **for** the audience. Always ask yourself, how can your audience benefit from your experience? How can your story give the listeners a new line of sight into their own experiences?

To Watch: Jedida Isler, “The untapped genius that could change Science for the better”

In this speech, Jedida Isler talks about her experience of becoming an astrophysicist. However, she does much more than just tell her own story: Isler uses her experience to talk more generally about the concept of “intersectionality” and the remarkable events that happen at the intersection between two things.



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You can view the transcript for “The Untapped Genius That Could Change Science for the Better | Jedidah Isler | TED Talks” here (opens in new window).

What to watch for:

As much as this is an autobiographical speech, it is also a speech about concepts, in particular the extremely complex idea of *intersectionality*, which describes how aspects of a person’s identity intersect or combine to create different kinds of knowledge and experience, as well as creating complex situations of discrimination and privilege. In the speech, Isler talks about getting a PhD in physics as a Black woman, which required contending with intersecting systems of racism and sexism (at the time of this speech, only 18 other Black women had earned a PhD in a physics-related discipline). Yet, she reminds us, intersectionality is not just about making success doubly challenging. As a metaphor for the incredible productive forces generated at intersections, she talks about astrophysics and the birth of stars: “I’ve lived the entirety of my life in the in-between, in the liminal space between dreams and reality, race and gender, poverty and plenty, science and society. I am both black and a woman. Like the birth of stars in the heavens, this robust combination of knowing results in a shining example of the explosive fusion of identities.”

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9.7: Introduction to Building an Informative Speech



Like any construction project, building a speech requires careful planning.

So far, we have discussed what an informative speech is and when it is used. It seems simple, right? It isn't. It is true that people engage in informative speeches almost on a daily basis. These speeches are informative but not always thoughtfully spoken. It requires planning, preparation, and practice to deliver a good speech.

In this section, we'll discuss how to build an informative speech. We'll cover the basics of creating a central idea, organizing the speech content, vetting the research you use to back up your argument, and choosing language that communicates clearly with your audience.

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9.8: Selecting a Topic for an Informative Speech

Learning Objectives

Select an appropriate topic for an informative speech.

Now that we have discussed the five different types of informative speeches, let's focus on how to select a specific and appropriate topic for your speech. Your speech should fit within one of the five speech types we have discussed in the prior section.



Choice is hard.

Choosing a topic can sometimes be the most difficult step. You want to choose a topic that is of interest to the audience and yourself. You also want to make sure that you have met the assignment expectations. If you think finding a topic is a challenge, you are not alone. There are many (even professional speakers) who think this can be one of the hardest parts of a speech!

As you think about topic choices, recall that the purpose in an informative speech is to share information with an audience, not to persuade them to believe something or take some kind of action.

As an example, you may want to give a speech about affordable housing options. You will want to keep your focus on explaining the options available to your audience rather than offering your opinion on the best options. You do not want to ask your audience to try and persuade their local legislators. You only want to stick to the research you have done about what constitutes affordable housing and nothing more. It is important to select a topic you understand well, is of interest to you, and can be explained to your audience easily. You do not have to be an expert on your topic, but you should be familiar enough with it that you can talk about it with confidence. You also want to keep your audience in mind and select a topic they are unlikely to know a lot about and that they would be interested in learning more about.

When determining a topic, keep the following in mind:

- Know your speech purpose. In this case, it would be to inform or explain. Focus on topics that lend themselves to that purpose.
- Who is your specific audience? Would they be interested in your topic? What knowledge might they already have about your topic? What might they want to know about your topic?
- What constraints have you been given? For example, what kind of room are you speaking in? How much time will you have to speak? How many sources do you need to cite? Are you required to use visual aids?

Find the right scope

One common error students in public speaking classes have is selecting a topic that is too large or broad in scope for the time they have been given to deliver their speech. To illustrate, you might be interested in developing a speech that informs your audience about the Black Lives Matter movement. Even though Black Lives Matter is a specific social justice movement, it is still a broad subject with many different facets, many of which might be a good subject for an informative speech. For example, you could devote the speech to the particular events in 2013 that were the genesis of the movement. Or you might focus your speech on explaining how the #BlackLivesMatter social media hashtag helped spread awareness of the movement. Or, you could talk about how Black Lives Matter started.

As you think about selecting a topic, ask yourself whether you can reasonably hope to inform or educate your audience in the time frame you have for the speech. If you think it might be too broad in scope, try and brainstorm aspects of the topic that would be focused and narrow enough to fit the time parameters you have been given.

Once you have selected your topic and narrowed it to fit the assignment parameters, you can start organizing the speech.

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9.9: Organizing the Informative Speech

Learning Objectives

Discern the best organizational approach for types of informative speeches.

Like an essay, a speech should have a clear organizational structure with a recognizable beginning, middle, and end. But unlike an essay where your reader can go back and re-read sections they may not understand or follow, in a speech in front of a live audience your audience can't stop, rewind, and re-listen to parts of your speech they didn't follow. For that reason it is especially important to have a clear and easy-to-follow structure to a speech.

In this section, we introduce the characteristic organizational structures of an informative speech. Later on, we'll explore each of the organizational structural elements in greater detail.

An informative speech can be broken up into three sections:

- **Section 1: Introduction.** The first section of the speech contains an attention-getter to grab the interest of the audience and orient them to the topic of the speech, a clear thesis that states the purpose of the speech, and a preview of the main points of the speech.
- **Section 2: Body.** The heart of the speech is the body. The body is where you provide your audience all the information they will need to understand your topic. To make the body of the speech easier for the audience to follow, divide it up into **at least two but no more than five main points**. Organize the main points in a clear structure appropriate to the topic and thesis and provide supporting examples and/or evidence for each main point.
- **Section 3: Conclusion.** The conclusion is a short section that reinforces the thesis, summarizes the main points, and provides a sense of closure.

Video example

To see an example of an informative speech with a clear introduction, body, and conclusion, watch this speech where the speaker informs her audience how to manage the stress that comes with being a college student.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=464

You can view the transcript for “Stress Informative Speech (with captions)” here (opens in new window).

Specific Purpose Statement

Once you have a speech topic selected, develop a specific purpose statement. Your purpose statement describes what you want your audience to know as a result of listening to your speech. Here are some examples of informative speech purpose statements:

- To inform my audience about different types of coffee makers.
- To inform my audience about the historical significance of Harriet Tubman.
- To inform my audience about how to prune roses.

Central Idea

Your purpose statement helps you determine the thesis or central idea of your speech. You will present your central idea in the introduction to the speech and everything you say in the speech will support that central idea.

For example, if your purpose is to inform your audience about different types of coffee makers you could develop a central idea like this:

- There are two main types of coffee makers, automatic drip machines and manual coffee makers.

Main Points

Once you have a purpose statement you want to develop your main points. The body of the speech is where you will present and provide support for the main points of the speech. Remember that you should generally aim to have at least two but no more than five main points. Keep time constraints in mind when developing your main points. If you are given four minutes to speak, for instance, trying to have four main points might be too ambitious, so you might instead focus on two or at the most three main points.

You’ll want to organize the body of the speech in a way that helps you present your main points in the most effective order. Your purpose statement helps you decide what kind of organizational pattern would make the most sense for your topic.

Organizational Patterns

There are many types of organizational patterns you can use for an informative speech, as you can see in more detail in Module 6: Organizing and Outlining Your Speech. Here are a few examples:



In a topical organization structure, each point fits into one of a few topic categories.

Topical: This is a good, all-purpose organizational pattern where you divide your main points into topics. It works well for speeches where the main points are clearly distinct from each other and the order they are placed in isn’t critical like it would be for some other organizational patterns. The example above about coffee makers, for example, could be divided into two topical main points: 1) automatic drip coffee makers and 2) manual coffee makers. Each main point would be supported by subpoints that elaborate on the characteristics of each type of coffee maker.

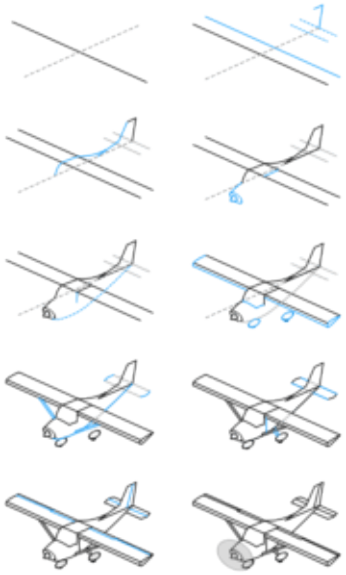
Compare/contrast: With compare/contrast organizational patterns, you explain the similarities and differences between two or more things. A speech about the similarities and differences between video game consoles PlayStation and Xbox would fit this type of organizational pattern. You could devote one main point to the qualities they share in common and a second point to how they differ from each other.



A spatially organized speech about the Mississippi River might follow the river from north to south.

Spatial: Do you have a topic that lends itself to being explained in a directional order such as from top to bottom, left to right, or east to west? If so, you could organize your speech in a spatial pattern. This can be a good organizational pattern to use when you want to describe a place to an audience. For instance, if you gave a speech about the major cities the Mississippi River passes through you could start in the north by describing its origin in Minnesota near Minneapolis and St. Paul, then work south and explain how it flows through other cities like St. Louis before it empties into the Gulf of Mexico in New Orleans.

Chronological: This is a speech that follows a time order. This is a good choice for speeches where you want to explain a sequence of events. For example, you could use a chronological pattern for a speech explaining the steps Apple took in developing the iPhone or the significant decisions made by the Supreme Court affecting rights of the LGBTQIA community. Chronological can also be a good organizational choice for speeches where you are explaining a process or demonstrating how to do something.



To describe or demonstrate a process, step by step may be the best structure.

Step-by-Step: When you're speaking about a process, the most logical organizational structure may be step by step. Step-by-

step organization is useful for “how-to” or demonstration speeches where you are teaching or showing how to do a task. If you were speaking about how to spray-paint a mural, you might describe each layer of the painting step by step.

Biographical: A biographical organization tells the story of a person’s life. The person could be a well-known person or someone who is not. The subject of the speech could even be the speaker themselves. It can be similar to the chronological pattern in that it can be organized by time but it doesn’t have to be. A biographical speech could start by focusing on an important event late in someone’s life and then going back in time to explain how the person got to that point.



A causal structure talks about why something happened.

Causal: If you want to explain a cause/effect relationship, you want to use the causal organizational pattern. Typically with this pattern, you would have two main points: one focused on the causes of an event, the second about its effects. A speech about hurricanes might be organized this way, for example. One main point could be devoted to oceanic and atmospheric causes of hurricanes and the second main point about the effects of hurricanes such as storm surge, strong winds, and flooding.

We cover outlining in detail elsewhere, but at this point once you have a purpose statement, general idea, main points, and an organizational pattern, you are ready to develop an outline.

Outlines

Some important reminders about outlines:

- Working outlines are what you start with and they help you with speech preparation and planning. This isn’t the outline you will use for speaking.
- The full-sentence outline develops the full details of the message. But, again, it is not the outline you use to speak.
- The speaking outline includes key words or phrases and helps you stay organized in front of the audience without reading to them. This is the outline you will speak from so that you are speaking extemporaneously rather than reading your outline word for word.
- Tip: Using notecards for your speaking outline helps with delivery and makes it easier to find information if you lose your place or draw a blank.

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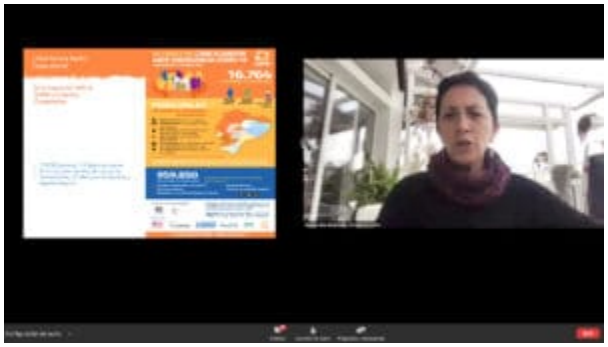
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9.10: Supporting the Informative Speech

Learning Objectives

Describe the importance of vetting facts and data in an informative speech.

We live in a world where we are bombarded by information every day. Some of the information is based upon careful research where facts and data are collected from reliable sources. Some of this information is all opinion based without credible sources to support the claims made. It is important to be able to distinguish between the two.



The speaker in this webinar is using an information slide to describe the work her organization is doing.

Facts and data are what is called supporting material. You can obtain supporting materials by doing research. This research is essential for creating a credible, informative speech that your audience will want to give their attention to. Why provide supporting material in a speech?

- It helps **clarifythe ideas** and content you are sharing.
- It **builds your credibility** as a speaker.
- It helps you to **emphasize key ideas** and make your speech more impactful and memorable.
- It shows the audience that you are **knowledgeable** in the area researched.

The type of supporting material you use and how you present it will impact the effectiveness of your speech and it will reflect upon your credibility as a speaker (or your ethos) as stated in the list above. Credibility is very important to build. The audience will not want to listen to a speaker who uses either poor or no sources. They want to trust that the person speaking knows what they are talking about. How you show this trustworthiness is by using supporting materials. Therefore, your speech is going to be effective only if the audience trusts what you say.

When creating your speech, you should carefully vet—or examine—the facts and data in your supporting materials. The supporting material you cite should be:

- **Accurate**. The materials should be free from factual errors or inaccurate statements. Especially if the claims seem outside of the norm, too good to be true, or controversial in some way, it's important to cross-check the data with other sources.
- **Authoritative**. The materials should come from sources that are reliable, knowledgeable, and credible about the subject.
- **Current**. In most cases, more recent research is better than older research. Exceptions exist for some types of historical research, but in general for most speech topics try to draw from current research.
- **Unbiased**. In most cases, you want to draw supporting materials from sources that don't have a particular agenda or bias behind them. These types of sources can be okay to use for certain speech topics, but generally for informative speeches they should be avoided.

You will want to tell your audience the source of the research you are citing in your speech by verbally citing your sources. Verbal citations are similar to what you would do in writing a paper when you cite your source. It works a bit differently in a speech, however, because in speeches, unlike written source citations, don't follow a standard pattern. How you cite the source will depend on your speaking style, your audience, the kind of information you are citing, and where in the speech you are placing the cited information.

For example

Here is a short video offering an example of a speaker verbally citing a source (and using an overhead projector [!]):

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Informative Speech–Using Citations and Examples" here (opens in new window).



Generally, when citing a source you will want to let your audience know the name of the document itself (book, website, publication, etc.), the author who wrote the document you are citing or the organization that published it, the qualifications of the source, and the date (or year) the document was posted or published. This information is what you include when making any citation. However, when giving a speech, you will want to verbalize the citation.

> Tim needs to give citations for his speech on changing a tire. He decided to use information from the Bridgestone Tire website. When speaking, Tim will tell the audience what he learned from the Bridgestone Tire website. Here is what he might say: "I learned from the Bridgestone Tire website that the best tools to use when changing a tire are . . . . The first step in changing a tire is to pull over and make sure you are in a safe place. Safety should always be the first consideration according to AAA." These citations will really bolster the trust the audience has in Tim's information.

There are different ways to make citations. You can paraphrase what was said by the source or you can directly quote the source. Above, Tim paraphrased what he learned in his citation. To deliver a direction quotation in the speech, Tim might say this: "Bridgestone Tires agrees with AAA when they write the first step is 'find a safe location' on their updated 2020 website."

Always keep in mind that, when citing supporting materials, it's not enough just to provide the citation. You must also explain why the information you are citing is relevant to the topic of your speech. If connections are not made between your speech content and supporting materials, it only serves to make the audience confused and lose confidence in you as a speaker.

A deeper dive

This video offers suggestions on how to verbally cite a source in a speech.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Orally Citing a Source in a Speech" here (opens in new window).

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9.11: Language in an Informational Speech

Learning Objectives

Identify effective language for an informative speech.

Words are important! It is essential in any speech to be cognizant of your word choice. People will be listening to you and what you say will stick in the minds of many. So, careful consideration of language is important.

When presenting information, the main difference is that you are not trying to persuade or impassion your group. You can take a more casual and conversational approach. You want to hook them by making sure that the information and language are interesting and directly speaking to them.



It is a good idea to record yourself so that you can listen to the language and decide if it sounds conversational.

Speaking, Not Writing: It is important to keep in mind that speaking and writing are different in the language choices you will be making to present your ideas. Oral language is designed to be listened to and to sound **conversational**, which means that word choice must be simpler, more informal, and more repetitive. **Repetition** is a strategy that helps the audience remember a point you find particularly important for them to know. Written language uses a larger vocabulary and is more formal. When you choose words for your speech, think about how your words will sound to your audience.

As you practice your speech out loud, **listen to how the words sound**. Are they clear and easy to understand? You might even record yourself giving the speech on your phone or computer so you can listen to how the language you are using sounds and flows.

Audience Knowledge: In thinking about language to use in your speech, don't assume your audience knows a lot about your topic. Are there **terms**, **concepts**, **places**, **people**, or **events** you will be speaking about that your **audience might not be familiar with** or only know a little about? Probably! So present any content that is likely to be unfamiliar to your audience in a clear, simple, and complete way so they'll be sure to understand the information you are presenting.

Target Audience: Likewise, **be careful with obscure or highly technical language and jargon**—remember your audience. It's perfectly fine to speak using the technical terminology of a structural engineer if you are speaking to an audience of engineers. But if you are speaking to a group of first- and second-grade teachers, you want to put technical engineering terms into everyday language that your audience is more likely to understand. If you do need to use words your audience may not be familiar with due to the nature of your topic, define those words for your audience.

Understandable: Informative speeches should contain clear, easy-to-understand language. Speeches aren't generally the best occasion to pull out complex, multi-syllable words your audience may not know. Your goal is to inform your audience, not to confuse them with language they may not understand, so use language you think your audience finds familiar and relatable. Be conversational. As much as possible, **use concrete rather than abstract language**. Abstract language usually refers to ideas,

qualities, or concepts. Concrete language, in contrast, appeals to our senses by describing things or ideas in vivid, specific language.

Effectively Communicate Complex Information: 4 SIMPLE STEPS

In this video, communication professor Bruce L. Lambert offers four tips about communicating complex information, such as in an informative speech.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Effectively Communicate Complex Information: 4 Simple Steps" here (opens in new window).

To reiterate, the language you chose is contingent upon the audience you are addressing. Gauge your language by the audience's knowledge, use language familiar to your audience, and structure your language to be understandable to the majority of audience members.

Try It

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9.12: Putting It Together- Informative Speaking

Whenever you're teaching someone something, you're speaking to inform.

Just like in a teaching scenario, it's important to consider what your audience already knows about the topic to avoid boring or overwhelming them. Most importantly, you'll be able to connect new information to pre-existing knowledge in order to help your audience learn and retain the new material.

Informative speeches usually fall into one of five categories: speeches about objects, people, events, concepts, or processes. Depending on the category, there are various considerations about how you shape and deliver the speech. The most important thing to remember is that the information speech is a speech *to inform your audience*, not to demonstrate your own knowledge. Whether the speech is about a process, an event, a person, or even yourself, the question you need to ask is, how can this information benefit *my audience*?

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9.13: Assignment- Informative Speech Purpose and Structure

Step 1: To view this assignment, click on Assignment: Informative Speech Purpose and Structure.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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9.14: Discussion- Pre-Existing Knowledge

Step 1: To view this discussion prompt, click on Discussion: Pre-Existing Knowledge.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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10: PERSUASIVE SPEAKING

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10.0: Why It Matters- Persuasive Speaking

Have you ever tried to persuade someone to do something? Maybe you tried to convince a group of friends to eat at your favorite restaurant, not that awful pizza place again. Maybe you tried to get your child to stop leaving empty breakfast dishes on the table until the oatmeal turns to cement. Or perhaps you explained to your boss why you should get a raise in light of the great work you've been doing. As you've no doubt found, some persuasion works and some falls flat. Persuasive speaking is an art, and to do it well requires planning and practice. This module will take you through the nuts and bolts of a solid persuasive speech. We'll examine the importance of evidence, appeals, and the all-important call to action.

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10.1: Introduction to Speaking to Persuade



Persuasion is everywhere.

How often do you feel like you're being persuaded to do something? You might think of a few recent conversations where someone made a case for something—maybe your friend was trying to convince you to pick them up at the airport, or your child wanted an ice cream.

Actually, you're being bombarded by thousands of persuasive arguments every day. In 2006, the marketing firm Yankelovich estimated that the average American was exposed to 5,000 ads per day (up from 500 in the 1970s). More recently, Red Crow Marketing pegged the figure between 4,000 and 10,000 ads per day.[1][2] That's a lot of persuasion! Since we're constantly fending off efforts to convince us to buy this, or subscribe to that, or vote for this, or click on that, we've built up strong defenses against persuasion. If you want to get through to your audience, you have to convince them you're not selling something. Or not *just* selling something. You need to make it clear that *your listeners* are the ones who will benefit in some way by following your call to action. In the following section, we'll think about the main characteristics of audience-centered persuasive speaking.

---

1. Story, Louise. "Anywhere the Eye Can See, It's Likely to See an Ad." *New York Times,* 15 Jan. 2007. ↩
2. https://www.redcrowmarketing.com/2015/09/10/many-ads-see-one-day/ ↩

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10.2: What Is a Persuasive Speech?

Learning Objectives

Explain the objectives of a persuasive speech.

Persuasive speaking happens all the time:

- A community member rallies neighbors to demand that the city replace a broken play structure at the park.
- A child explains to her parents why she should get an extra half hour of screen time today.
- A parent discusses with a teacher why he thinks his child should have an Individualized Education Program.
- A landscaper talks to her supervisor about the advantages of investing in a new lawn machine.
- Politicians explain why voters should vote for them and support their political agenda.
- A defense attorney tries to convince a jury that her client is innocent of all charges.
- An informercial says that you should buy this miracle detergent, which cleans your clothes by harnessing the power of dihydrogen monoxide.
- A college student in a public speaking class argues that their university should stop considering the SAT and ACT for admissions decisions.

Persuasion means to cause someone to do or believe something based on reasoning and argument. *Persuade* comes from the Latin roots *per–* (thoroughly, strongly) and *suadere* (to advise), from the Proto-Indo-European root **swād-* (sweet, pleasant, agreeable; like the Sanskrit *svadus, sweet* or the word *suave*).[1] Persuasion, in other words, is an attempt to make a viewpoint or a behavior agreeable to someone. When your objective as a speaker is to convince your audience to adopt a particular belief or engage in a specific action, you are speaking to persuade.

When we persuade, we are acting as advocates and we are encouraging our audience to adopt a point of view or take a particular course of behavior. Learning how to be a better persuasive speaker also has the added benefit of making us better and smarter consumers of persuasive messages.

Persuasion is all around us, of course. Just think of advertising, for example. How many persuasive messages do you receive every day? What makes some of those messages more effective than others? Think about that question as you read this section and begin developing your own persuasive speech.

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1. "persuade, v." "suade, v.," *OED Online*, Oxford University Press, September 2020, http://www.oed.com/view/Entry/141561. ↵

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10.3: Structure of a Persuasive Speech

Learning Objectives

Identify characteristic structures of a persuasive speech.

In many ways, a persuasive speech is structured like an informative speech. It has an introduction with an attention-getter and a clear thesis statement. It also has a body where the speaker presents their main points and it ends with a conclusion that sums up the main point of the speech.

The biggest difference is that the primary purpose of an informative speech is to explain whereas the primary purpose of a persuasive speech is to advocate the audience adopt a point of view or take a course of action. A persuasive speech, in other words, is an argument supported by well-thought-out reasons and relevant, appropriate, and credible supporting evidence.

We can classify persuasive speeches into three broad categories:

1. Those that deal with propositions of **fact**.
    - When we make a claim of fact we argue about the truth or falsity about an assertion being made.
        - The widely used pesticide Atrazine **is** extremely harmful to amphibians.
2. Those that deal with propositions of **policy**.
    - When we make a claim of policy, we argue about the nature of a problem and the solution that should be taken. Persuaders arguing policy claims attempt to convince their audiences to either accept the claim or actively act to enact the policy.
        - All house-cats **should** be kept indoors to protect the songbird population.
3. Those that deal with propositions of **value**.
    - When we argue a claim of value, we ask our audience to make a judgment about something, whether it's good or bad, right or wrong, beautiful or ugly, or moral or immoral.
        - Offshore tax havens, while legal, are **immoral** and **unpatriotic**.

The organizational pattern we select and the type of supporting material we use should support the overall argument we are making.

The informative speech organizational patterns we covered earlier can work for a persuasive speech as well. In addition, the following organization patterns are especially suited to persuasive speeches (these are covered in more detail in Module 6: Organizing and Outlining Your Speech):

- **Causal**: Also known as cause-effect, the causal pattern describes some cause and then identifies what effects resulted from the cause. This can be a useful pattern to use when you are speaking about the positive or negative consequences of taking a particular action.
- **Problem-solution**: With this organizational pattern, you provide two main points. The first main point focuses on a problem that exists and the second details your proposed solution to the problem. This is an especially good organization pattern for speeches arguing for policy changes.
- **Problem-cause-solution:** This is a variation of the problem-solution organizational pattern. A three-step organizational pattern where the speaker starts by explaining the problem, then explains the causes of the problem, and lastly proposes a solution to the problem.
- **Comparative advantage**: A speaker compares two or more things or ideas and explains why one of the things or ideas has more advantages or is better than the other.
- **Monroe's motivated sequence**: An organizational pattern that is a more elaborate variation of the problem-cause-solution pattern. We'll go into more depth on Monroe's motivated sequence on the next page.

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10.4: Monroe's Motivated Sequence

Learning Objectives

- Explain the use of Monroe's motivated sequence to motivate listeners.

Monroe's Motivated Sequence

Monroe's motivated sequence is the best-known organizational pattern focused on motivational appeals. It is especially useful in situations where the speaker is proposing a solution to an existing problem.

If you use Monroe's motivated sequence, you're asking your audience to visualize the consequences of what will happen if they are persuaded to engage in the action you are arguing for. Health-related appeals often use this strategy: for example, smoking, seat belts, mask-wearing in a pandemic, etc.

Alan H. Monroe was a Purdue University psychology professor who used what he knew about the psychology of persuasion to write a book called "Monroe's Principles of Speech." He outlines a speech organizational pattern which is most effective in speeches of persuasion. It involves five key steps for which to order the speech.

1. **Get attention.** This involves calling the audience's attention to a problem. It may occur in the introduction part of the speech or as the first point in the body of the speech. For example, according to the New England Medical Journal in their 2018 June article, four out of five people do not get more than five quality hours of sleep per night.
2. **Establish the need.** Show that there is a problem or a need for something to be done. Use statistics, evidence, etc., to prove the need. This establishment may occur in the introduction or the body of the speech. For example, lack of sleep depletes productivity.
3. **Satisfy the need.** Offer a solution to the issue and explain how the solution would work. This usually is in the body of the speech as a main point. Take a sleep workshop.
4. **Visualize the future.** Paint a picture of what the world would be like if the need is satisfied using your proposed solution. For example, how productive the world would be on seven hours of sleep per night? The visualization could be in the body or conclusion.
5. **Action/Actualization.** Call the audience to take action and commit to doing something such as signing a pledge to get better sleep, going to a sleep workshop, etc. The call for action is usually in the conclusion.

Recap

In this video, Eric Robertson breaks down the components of Monroe's Motivated Sequence.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Monroe's Motivated Sequence | COMMUNICATION STUDIES" here (opens in new window).

To watch: Ron Finley, "A guerilla gardener in South Central LA"

In this TED talk, fashion designer and urban gardener Ron Finley talks about creating gardens in a South Central food desert.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=486

You can view the transcript for “A guerilla gardener in South Central LA | Ron Finley” here (opens in new window).

What to watch for:

Finley’s speech is a good example of Monroe’s Motivated Sequence. Here’s how it fits into the five steps:

Attention: “I live in South Central. This is South Central: liquor stores, fast food, vacant lots.”

Need: “Just like 26.5 million other Americans, I live in a food desert, South Central Los Angeles, home of the drive-thru and the drive-by. Funny thing is, the drive-thrus are killing more people than the drive-bys.”

Satisfaction: “So me and my group, L.A. Green Grounds, we got together and we started planting my food forest, fruit trees, you know, the whole nine, vegetables. . . . I have witnessed my garden become a tool for the education, a tool for the transformation of my neighborhood. To change the community, you have to change the composition of the soil. We are the soil.”

Visualization: “Now this is one of my plans. This is what I want to do. I want to plant a whole block of gardens where people can share in the food in the same block. I want to take shipping containers and turn them into healthy cafes.”

Action: “If you want to meet with me, come to the garden with your shovel so we can plant some sh*t.”

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- A guerilla gardener in South Central LA | Ron Finley. **Provided by**: TED. **Located at**: https://youtu.be/EzZzZ_qpZ4w. **License**: *Other*. **License Terms**: Standard YouTube License

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10.5: Needs, Values, and Motivation

Learning Objectives

- Discuss the role of needs and values in motivation.

Motivational appeals are a type of psychological appeal used by speakers to inspire or encourage their audience to do something. Motivational appeals target an audience's emotions, needs and values.

Reiss's 16 Basic Desires

Psychology professor Steven Reiss developed a theory of sixteen needs and values that motivate human beings.[1]

1.  **Acceptance**, the need to be appreciated
2.  **Curiosity**, the need to gain knowledge
3.  **Eating**, the need for food

4.  **Family**, the need to take care of one's offspring
5.  **Honor**, the need to be faithful to the customary values of an individual's ethnic group, family, or clan
6.  **Idealism**, the need for social justice
7.  **Independence**, the need to be distinct and self-reliant
8.  **Order**, the need for prepared, established, and conventional environments
9.  **Physical activity**, the need for work out of the body
10.  **Power**, the need for control of will
11.  **Romance**, the need for mating or sex

12.  **Saving**, the need to accumulate something
13.  **Social contact,** the need for relationship with others
14.  **Social status**, the need for social significance
15.  **Tranquility**, the need to be secure and protected
16.  **Vengeance**, the need to confront or resist those who hurt or offend

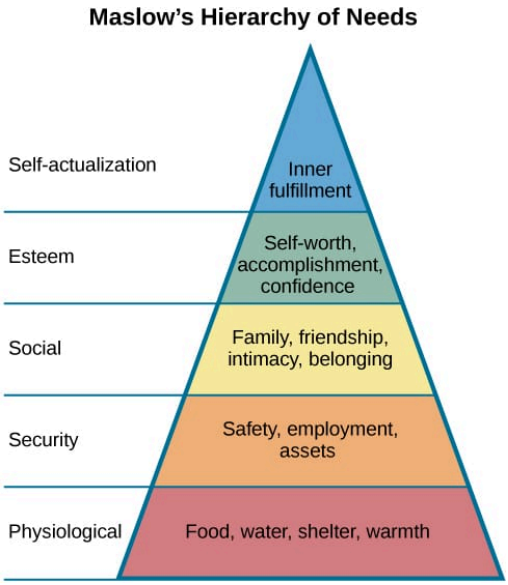
With these motivators in mind, we can then proceed to think about ways to appeal to an audience's emotions, needs, and values.

Maslow's Hierarchy of Needs

One common approach when designing motivational appeals is to make use of Abraham Maslow's model of human needs. Maslow arranged human needs into a hierarchy and he insisted higher-level needs on the hierarchy cannot be achieved before lower-level needs are met. What this means for persuasion is that you cannot motivate an audience to address a higher-level need until their lower-level needs are fulfilled.

Maslow's model of needs in order from low to high level:

- **Physiological needs**: Food, drink, sleep, shelter.
- **Safety needs**: Personal protection and safety from threat, crime, dangerous weather, loss of property, etc.
- **Love and belonging needs**: Love, affection, belonging.
- **Esteem needs**: Desire for stable, high-evaluation of the self and acceptance by others.
- **Self-actualization needs**: The need to achieve our highest sense of who we can become.



Maslow's hierarchy of needs is illustrated here. In some versions of the pyramid, cognitive and aesthetic needs are also included between esteem and self-actualization. Others include another tier at the top of the pyramid for self-transcendence.

1. Reiss, Steven. "Multifaceted nature of intrinsic motivation: The theory of 16 basic desires." *Review of general psychology* 8.3 (2004): 179–193, 187. ↵

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10.6: Introduction to Credibility and Evidence

“Prove it to me.” When someone makes a claim, you don’t always accept it at face value. Sometimes you want to know more details. You want to know how they reached their conclusions and where they’re getting their evidence from. This evidence, in turn, has to be trustworthy. “I read it on the internet” has become a punchline.

In the same way, your audience wants to know how you arrived at the argument you’re making in your speech. The audience will judge your credibility from the beginning of your speech through the end. Based on the content you deliver, and how you deliver it, they’ll decide if they trust you enough to support your cause.

In this section, we’ll look at how to collect and analyze evidence for your speech, and how to package it in a way that your audience can digest.

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10.7: Establishing Credibility

Learning Objectives

Discuss how to establish credibility in your persuasive speech.

If you are going to persuade an audience, you have to first get them to trust you and see you as a credible communicator. Being credible as a speaker means showing your audience you have their best interests at heart, that you are knowledgeable about the subject you are speaking about, and that the evidence you use to support your argument is trustworthy.



Establishing trust with the audience requires a combination of **competence** and **character**.

Communication scholar Stephen Lucas says that speaker credibility is affected most by two factors:

- **Competence**: How the audience views your intelligence, knowledge, and expertise on the subject you are speaking about.
- **Character**: How the audience views your concern for them, sincerity, and trustworthiness.

Lucas further advises that speakers do the following to establish their credibility:

- Explain to your audience **why you are qualified** to speak on the topic. Provide your own personal experience with your topic, if relevant. Demonstrate that you have done sufficient research on the topic to speak about it with authority.
- Establish **common ground** with your audience. Identify with your audience and show them how the case you are making is consistent with their values and beliefs.
- Deliver your speech **fluently**, **expressively**, and with **confidence**. If you speak with conviction and communicate you care about both your speech topic and your audience, you are more likely to be successful.[1]

A major part of coming across as a competent and credible speaker involves putting together a well-crafted speech with effective arguments in favor of your proposition.

Try It

https://assess.lumenlearning.com/pra...1-06a0025079cc

1. Lucas, Stephen E. *The Art of Public Speaking*, McGraw Hill, 2020. ↵

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10.8: Evidence in a Persuasive Speech

Learning Objectives

Identify effective evidence for a persuasive speech.



Part of being perceived by your audience as a credible speaker involves using evidence well suited to the topic of the speech and the audience you are speaking to. Imagine if a speaker made an argument that in 30 days Earth would be invaded by Martians. You'd want to see some credible evidence supporting that claim, right?

We likely won't be making that exact argument in this class, but regardless of whether we are arguing that Martians are going to invade Earth or that Doc Martens are the best shoes, we want to support our claims with helpful, credible, and convincing evidence.

Evidence is necessary to use in a speech because in a speech class we typically are not recognized as an expert on the subjects we speak about. Demonstrating we have taken the time to research our topic enhances our credibility as a speaker and adds to the persuasive appeal of our argument. Each main point you make in a persuasive speech should be supported by at least one type of evidence.

Evidence is also crucial when you are speaking to an audience that doesn't agree with your perspective. Careful use of evidence can help you answer the questions that audience members who don't agree with you may have about the argument you are making.

As a reminder, there are two broad categories of research we can draw from for a speech:

- **Nonacademic sources**, which include books, general interest or trade periodicals, newspapers, blogs, social media sites, and websites like Wikipedia. Nonacademic sources can be a good starting point for research.
- **Academic sources**, which include books, scholarly articles, journal databases, and web resources. Academic sources are usually peer reviewed by experts and they generally are more specific in focus and tailored to an audience of highly knowledgeable readers than nonacademic sources.

There are several sources of evidence that can help establish your credibility as a persuader:

- **Testimony** from experienced and expert individuals will lend credibility to your speech. If there is an expert on your speech topic on your campus or in your community, you could interview them and use their testimony as supporting evidence in your speech.
- **The internet** can be a terrific source of credible nonacademic supporting evidence. It can also be a source of terrible

supporting evidence. So be careful to not only evaluate the content you get off the internet—data from a study, statistics, quotes from an authority, etc.—but the source of that content as well. Are you citing information from someone's personal blog, for example? Or are you citing evidence from a website where information is vetted by editors or experts before it is published? The information published on one isn't necessarily less credible than the other, but we should try and learn something about the qualifications of the person writing on their blog in order to evaluate their knowledge of the subject they are writing about.

- **Library resources**, such as books, periodicals, academic journals and databases, and reference material are also excellent sources. We may not think of libraries first, given how easy it is to search for information on the internet, but libraries are sources for high quality, credible information. In addition, librarians can be a great resource for you in helping you narrow or widen the scope of your research and find sources that would be suitable for your topic.

As you are pulling together your research, it's helpful to ask yourself a few questions such as:

- Am I drawing from a **wide enough variety** of sources that allows me to see a full range of perspectives on my topic?
- Am I choosing sources that are **reputable** and **credible**?
- Do the sources I am choosing have an **agenda or bias** I need to be aware of? And if I use a source with an agenda or bias, how should I present that information in my speech? Generally audiences will find evidence from a neutral source more persuasive than from a source with a bias or agenda.
- Am I **verifying** that the information I find through one source is corroborated by other sources? Generally it's good practice to verify a claim made by one source by checking it against at least one other reputable source.

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10.9: Errors and Fallacies

Learning Objectives

Summarize the major argumentation fallacies.

A fallacy is an error in reasoning. Think of a fallacy as a persuasive appeal that contains logical holes or poor use of evidence. We want to avoid fallacies when we speak to an audience, but fallacies are something we should also listen for when we are in the audience for a speech.

How, though, do we recognize bad arguments when we are confronted with them? Below you'll find a list of common logical fallacies.

Fallacies in Reasoning

Hasty Generalizations

This one is so, so common. We are all likely guilty of forming hasty generalizations on a regular basis. When you make a hasty generalization, you make the error of jumping to a conclusion. A good generalization must meet two criteria:

- It must be made on the basis of a sufficient number of cases.
- And the cases must compose a representative sample of ALL cases.

Hasty generalizations occur when claims are not warranted, either because insufficient cases were used or because they constitute a non-representative sample.

Example: If we were to claim that "Phoenix is always snowy and cold" based on the evidence of two snowy days in January, we'd be guilty of 1) not basing our claim on a sufficient number of cases (as two days hardly qualifies as sufficient) and 2) not basing our claim on a representative sample of cases (to be representative we'd need to also sample days from November, February, etc.).

Transfer Fallacy

These fallacies extend reasoning beyond what is logically possible. Three types exist:

1. **Fallacy of composition**: when claims assert that what is true of a part is true of the whole.

   Examples: "Voters in Austin tend to be Democrats; therefore, voters in other counties in Texas must be Democratic as well."

   "When you've seen one zoo, you've seen them all."

2. **Fallacy of division:** when claims assert what is true of the whole is also true of its parts.

   Example: "Communication courses are fun, and Public Speaking is a communication course; therefore, Public Speaking is fun." (We hope it is fun, but stated this way, the conclusion it is fun is a logical fallacy.)

3. **Fallacy of refutation**: (also known as the *Straw Man Argument*): when an arguer attempts to draw attention to the successful refutation of an argument that was never raised or restates a strong argument in a way that makes it appear weaker. Straw man arguments focus on issues that are easy to overturn. Such arguments are forms of deception because they introduce bogus claims, claims that were not part of the original argument, or they misrepresent the original claim. Example: "Your argument that drunk driving causes death and injury is very interesting, but what about all the people who weren't wearing seat belts at the time of the accident? Aren't you assuming every person involved in an automobile accident has been drinking? You can't really make that claim until you look at some other information."

Irrelevant Arguments

Also known as *non sequiturs* (Latin for "it does not necessarily follow"). Irrelevant arguments are ones that do not seem pertinent in terms of the claims they advance on the basis of proof they offer. They make assumptions that do not follow from the information provided.

Example: "Rolling Valley Vineyards must make great wines (claim). Their social media posts state that they are the only winery that doesn't use pesticides to control insect damages to their vineyards. We should all be concerned about pesticides in what we eat and drink" (The proof does not follow from the claim).

Circular Reasoning

Also known as *begging the question*, arguments that are circular support claims with reasons identical to the claims themselves.

Example: "Everyone at school loves Michele because she is so popular. "

Avoiding the Issue

An error of reasoning that shifts attention from the issue under consideration. It commonly takes the form of:

- a simple evasion of the issue: changing the subject for no apparent reason.
- an attack on the arguer rather than the argument (an *ad hominem* attack).
- a shift of ground: when an arguer abandons their original position and adopts a new one.
- seizing on a trivial point rather than the central issue: when you magnify the weakest or most indefensible position of the other side all out of proportion to its actual importance.

Forcing a Dichotomy

A forced dichotomy is one in which audiences are presented with an oversimplified either-or choice, phrased in such a way that it forces them to favor the arguer's preferred option.

Example: "We must censor video games because to not do so is to support the indefensible notion that video games do no damage to society when we know full well that they have major detrimental effects."

Appeals to Ignorance

Known as *ad ignoratium* in Latin, these appeals ask the audience to accept the truth of a claim because no proof to the contrary exists. In other words, something is true because it cannot be proven false.

Example: "The inability to disprove the existence of flying saucers and extraterrestrial visitation to earth confirms the existence of the former and the occurrence of the latter."

Appeal to the People

This is also known as the bandwagon appeal or, in Latin, the *ad populum* argument. When a claim is justified based only on its popularity, that is, we should believe the claim because the majority of people believe the claim, an appeal to the people is being made.

Examples: "Everyone is getting stars on their belly, so stars must be great and you should get one too!"

"Public opinion polls show that the majority of Americans favor congressional term limits; therefore, we ought to pass a constitutional amendment that limits the terms of members of Congress."

Appeal to Authority

While an argument that uses the opinions and testimony of experts can be a legitimate form of reasoning, there are cases where such reasoning can be used carelessly and fallaciously. An appeal to authority is fallacious when it appeals to a seemingly authoritative source that lacks real expertise. Also, appeals to authority are fallacious when they encourage reliance on some ultimate source of knowledge in place of reasoning as the basis of a claim. Abuses of authority commonly involve religious texts such as the Bible, the Constitution, revered persons, or testimonials by celebrities in advertising.

> Example: "I'm not a doctor but I play one on TV; therefore, you should use the brand of aspirin that I'm advertising."

Appeal to Tradition

An appeal to tradition asks an audience to accept something just because it is customary rather than because there are reasons that justify it.

> Example: "The Democratic party has always been the party of the environmental movement. Therefore it makes no sense for the Sierra Club to endorse a candidate who is not a Democrat."

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10.10: Barriers to Persuading an Audience

Learning Objectives

Explain how to overcome common barriers to persuading an audience.

Persuading an audience to change their beliefs or behaviors can be challenging because audiences are often resistant to change. This reluctance to change means that in order to persuade an audience, a speaker needs to overcome the barriers put up by that audience.

As Dr. Meggie Mapes says, one of the strongest barriers against changing our minds is a broader bias against change.[1] Research indicates that we do not like change—it causes stress and requires effort, both of which we all have a tendency to avoid. Moreover, risk aversion research shows that when it comes to change, we are more concerned with what we lose than with what we gain. As the economic psychologists Daniel Kahneman and Amos Tversky have pointed out, in decision-making, "losses loom larger than gains." [2]

Humans also selectively expose ourselves to messages we already agree with rather than seeking out messages that may challenge our beliefs. The term "filter bubble" which refers to how online platforms like Google and social media present us with information that reinforces our interests can feed into this selective exposure.

To Watch

In this TED talk, author and activist Eli Pariser talks about the causes and effects of online filter bubbles.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=498

You can view the transcript for "Beware online "filter bubbles" | Eli Pariser" here (opens in new window).

What to watch for:

In the page on Speaking for Change, we described the need to "create actionable steps for audiences that are attainable within their sphere of control." Speaking about the internet on the TED stage in 2011, Pariser finds himself in an interesting position: some of the most powerful people in the tech industry—the very architects of the internet—are in the audience. Toward the end of his speech (around 7:50), Pariser addresses Google co-founders Sergey Brin and Larry Page—and, by extension, their company and their industry:

> "I know that there are a lot of people here from Facebook and from Google—Larry and Sergey—people who have helped build the web as it is, and I'm grateful for that. But we really need you to make sure that these algorithms have encoded in them a sense of the public life, a sense of civic responsibility. We need you to make sure that they're transparent enough that we can see what the rules are that determine what gets through our filters. And we need you to give us some control so that we can decide what gets through and what doesn't."

Social psychologist Leon Festinger developed a theory called cognitive dissonance that describes the mental conflict that occurs when our beliefs about the world are contradicted by new information. This cognitive dissonance produces a tension that we respond to by rejecting, ignoring, or explaining away the new information. That rejection allows us to reconcile contradictory information and get rid of the dissonance.

As you might recall, we mentioned that the etymological root of persuasion comes from the root word for "sweet" or "agreeable." To overcome the barrier against change in our audience, we need to make the change more agreeable to them. Mape offers speakers some suggestions for how to persuade an audience:

- Instead of asking your audience to make major changes, ask them instead to make smaller, more incremental changes.
- Focus on the positive consequences or benefits of the change you are advocating. You are trying to help your audience see that the stress of changing a belief or behavior will be worth it. Explain what benefits or advantages the audience will receive if they adopt your message.
- Identify what negative consequences will occur if the audience doesn't change their mind. If the audience does nothing and no change happens as result, what will be the negative effects of that choice?[3]

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https://assess.lumenlearning.com/pra...6-9484b637ed10

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1. https://speakupcallin.pressbooks.com/chapter/chapter-13-persuasive-speaking/ ↵
2. Kahneman, Daniel, and Amos Tversky. "Prospect Theory: An Analysis of Decision under Risk." *Econometrica,* vol. 47, no. 2, 1979, pp. 263–291, 279. JSTOR. ↵
3. https://speakupcallin.pressbooks.com/chapter/chapter-13-persuasive-speaking/ ↵

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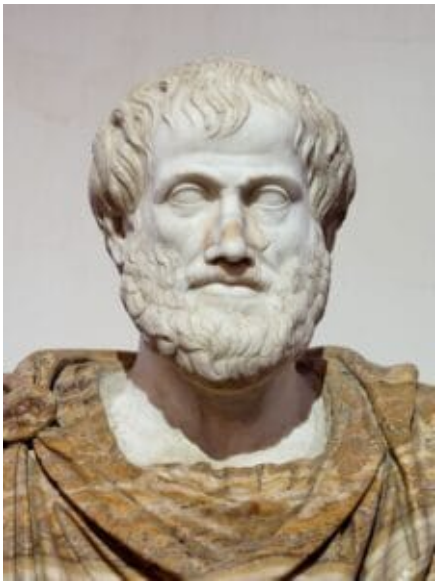
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10.11: Introduction to Persuasive Strategies



Greek philosopher Aristotle outlined three persuasive “proofs” that are still used today.

Ideas about establishing credibility as a speaker aren’t new to us in the 21st century. Persuasion is a subject that has been studied by human beings around the world for thousands of years. Principles of persuasive public speaking were developed by scholars in places like China, Africa, Greece, and Rome. Many of the principles of effective argumentation we study today were first developed in ancient Greece and refined by teachers of public speaking in the Roman Empire.

Greek philosopher Aristotle wrote the first “textbook” on persuasion in the Western world, *The Rhetoric*. In *The Rhetoric*, Aristotle differentiated between different modes of persuasion speakers use. For Aristotle, there were two categories of persuasive modes: inartistic and artistic proofs. Inartistic proofs are resources like physical evidence that a speaker has access to. In contrast, artistic proofs are created by the speaker.

The three artistic proofs Aristotle identified are:

- **Ethos**: The speaker’s character. Ethos involves the way a speaker conveys to the audience that they can be trusted. Ethos includes evidence of good sense (what the Greeks called phronesis or practical wisdom), evidence of good will (called eunoia, enlightened self interest or good of the community), and evidence of good moral character (called arete, moral excellence).
- **Pathos**: The emotions the speaker is able to appeal to and awaken in their audience.
- **Logos**: Use of reasoning. Proving a truth or apparent truth by means of logical arguments suitable to the case in question.

Rhetoric in History



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You can view the transcript for "How to use rhetoric to get what you want – Camille A. Langston" here (opens in new window).

Credible speakers make well-rounded arguments that involve a combination of ethos, pathos, and logos. They're not the only ones, though! Since these three persuasive "proofs" are so powerful, nearly anyone trying to convince you of something will probably use one or more of the three. The short video below outlines some of the ways advertisers use ethos, pathos, and logos to sell products.

Ethos, Logos, & Pathos in advertising



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=500

You can view the transcript for “Ethos, Pathos, & Logos: How to Use Persuasive Ad Techniques” here (opens in new window).

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10.12: Persuasive Strategies Using Ethos

Learning Objectives

Define persuasive strategies using ethos.

Ethos is the way a speaker establishes their credibility and conveys to the audience that they can be trusted.

Ethos is important in any kind of speech situation, but it is especially important when trying to persuade an audience. If your audience doesn't view you as credible and trustworthy, they likely aren't going to be persuaded by your argument. Therefore, it can be helpful to explain to your audience why you are a credible source they should give consideration to.

Through the course of delivering your arguments and sharing reliable, credible supporting evidence, you can demonstrate to your audience that you have taken the time to understand your topic and the evidence behind your argument.

Purdue's Online Writing Lab provides writers concrete tips on being a credible author. Many of these tips also apply just as well to speakers, including:

1. Use only credible, reliable sources. Cite those sources properly.
2. Show you have an open mind about your topic by acknowledging beliefs and values on both sides of the argument in an accurate way.
3. Explain why you are interested in this topic. If you have personal experience, share it.
4. Organize your argument in a logical and easy-to-follow manner. [1]

The last point is especially important in a speech because your audience won't have the option to re-read the parts of your speech they find hard to follow.

To Watch: ANna Maria Chávez, Girl Scouts National convention 2011

When Anna Maria Chávez gave this speech in 2011, she had just been appointed CEO of Girls Scouts of the USA. Her speech thus had a double function: to celebrate the convention and the organization, but also to introduce herself to the viewers—both at the convention and around the world. The first part of her speech is a classic appeal to ethos, both establishing her credibility and demonstrating her commitment to the Girl Scouts. Chávez does this by telling the story of how she became a girl scout and what she learned from Girl Scout camp (starting at 3:56):

> One day my best friend when I was ten years old came to school and said, "I'm going to be a Girl Scout." And I said, "Well, I want to be a Girl Scout too!" And then I thought, "What does that mean?" So I ran home and I told my parents and my grandmother—my Nana—that I was going to Girl Scout camp. And my Nana, she said, "Mi hija, no, no, no, we came from the migrant camp, we don't go back that way." But I wanted to go, and so I went!

Shortly after attending Girl Scout camp, Chávez says, she saw a situation she wanted to change. Her mother said, "Well, Anna Maria, what do we do in these instances?" Eventually, young Anna Maria realized that she needed to become a lawyer if she wanted to change things, and so, she says, "As a Girl Scout, by then the age of 12, I was headed to law school."

The next part of her story demonstrates another facet of ethos: by telling the story of going to Yale, and then law school, and then becoming advisor to "a U.S. president, a vice president, two cabinet secretaries, three federal administrators, two governors, and a husband," she establishes that she has the authority and credibility to lead a national organization. (The "...and a husband" joke demonstrates humor and relatability, which are as important as impressive credentials in appealing to ethos).

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Anna Maria Chavez 2011 National Convention Speech 1 of 2" here (opens in new window).

What to watch for:

Chávez starts her speech by talking about some of the events she's visited at the convention. If you're speaking as part of a multi-part event, it can be good to open with a quick discussion of some of the other remarkable things that have happened at the event, things that impressed you, things you've learned, or memories you'll take away.

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1. https://owl.purdue.edu/owl/general_writing/academic_writing/establishing_arguments/rhetorical_strategies.html ↩

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10.13: Persuasive Strategies Using Logos

Learning Objectives

Define persuasive strategies using logos.

Recall that logos refers to the use of logical reasoning in an argument.

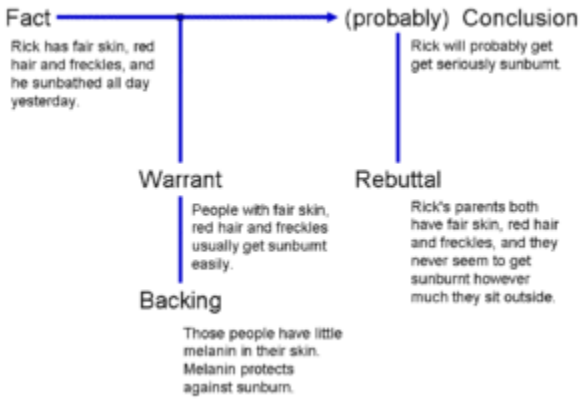
Using ideas of philosopher Stephen Toulmin, who studied how arguments work in everyday communication, we can break up an argument into different parts to help understand how they are structured

There are six elements for analyzing or presenting arguments that are important to the Toulmin method. When you're preparing a speech, you can include these elements to ensure your audience will see the validity of your claims.[1]

These are the six parts of an argument in Toulmin's model:

1. **Claim**: conclusions whose merit must be established. For example, if a person tries to convince a listener that he is a British citizen, the claim would be "I am a British citizen."
2. **Data**: the facts appealed to as a foundation for the claim. For example, the person introduced in Part 1 can support his claim with the supporting data "I was born in Bermuda." The data is your evidence or proof supporting the claim.
3. **Warrant**: the reasoning that connects the data to the claim. In order to move from the data established in Part 2, "I was born in Bermuda," to the claim in Part 1, "I am a British citizen," the person must supply a warrant to bridge the gap between Parts 1 and 2 with the statement, "A man born in Bermuda will legally be a British citizen." Toulmin stated that an argument is only as strong as its weakest warrant and if a warrant isn't valid, then the whole argument collapses. Therefore, it is important to have strong, valid warrants.
4. **Backing**: facts that give credibility to the statement expressed in the warrant; backing must be introduced when the warrant itself is not convincing enough to the readers or the listeners. For example, if the listener does not deem the warrant as credible, the speaker would supply legal documents as backing statement to show that it is true that "A man born in Bermuda will legally be a British citizen."
5. **Rebuttal**: statements recognizing the restrictions to which the claim may legitimately be applied. The rebuttal is exemplified as follows: "A man born in Bermuda will legally be a British citizen, unless he has betrayed Britain and become a spy of another country."
6. **Qualifier**: words or phrases expressing how certain the author/speaker is concerning the claim. Such words or phrases include *possible*, *probably*, *impossible*, *certainly*, *presumably*, *as far as the evidence goes*, or *necessarily*. The claim "I am definitely a British citizen" has a greater degree of force than the claim "I am a British citizen, presumably."

The first three elements (claim, data, and warrant) are considered as the essential components of practical arguments, while the final three elements (backing, rebuttal, and qualifier) may not be needed in all arguments.



Toulmin's model of argumentation

A Deeper Dive

The following video introduces the components of the Toulmin model.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "The Toulmin Model of Argumentation" here (opens in new window).

To Watch: President Obama, "Address to the Nation on Syria"

In this video, Steven Klien, associate teaching professor of communication at the University of Missouri, uses the Toulmin model to analyze President Obama's 2013 speech announcing air strikes against Syrian government forces. Klien's explanation of Toulmin's model is very clear and thorough, so you may want to watch it in its entirety, but for our purposes, the relevant section is 11:47 through 21:00.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "The Toulmin Model of Argument" here (opens in new window).

Toulmin's Method Examples

Example 1

Suppose you watch a commercial for a product that promises to give you whiter teeth. Here are the basic parts of the argument behind the commercial:

1. **Claim**: You should buy our tooth-whitening product.
2. **Data**: Studies show that teeth are 50% whiter after using the product for a specified time.
3. **Warrant**: People want whiter teeth.
4. **Backing**: Celebrities want whiter teeth.
5. **Rebuttal**: Commercial says, "unless you don't want to show your real smile."
6. **Qualifier**: Fine print says, "product must be used six weeks for results."

Notice that those commercials don't usually bother trying to convince you that you want whiter teeth; instead, they assume that you have bought into the value our culture places on whiter teeth. When an assumption—a warrant in Toulmin's terms—is unstated, it's called an implicit warrant. Sometimes, however, the warrant may need to be stated because it is a powerful part of the argument. When the warrant is stated, it's called an explicit warrant.

Example 2

1. **Claim**: People should probably own a gun.
2. **Data**: Studies show that people who own a gun are less likely to be mugged.
3. **Warrant**: People want to be safe.
4. **Backing**: May not be necessary. In this case, it is common sense that people want to be safe.
5. **Rebuttal**: Not everyone should own a gun. Children and those will mental disorders/problems should not own a gun.
6. **Qualifier**: The word "probably" in the claim.

How would you assess the strength of the warrant in this argument?

Example 3

1. **Claim**: Flag burning should be unconstitutional in most cases.
2. **Data**: A national poll says that 60% of Americans want flag burning to be unconstitutional.
3. **Warrant**: People want to respect the flag.
4. **Backing**: Official government procedures for the disposal of flags.
5. **Rebuttal**: Not everyone in the U.S. respects the flag.

6. **Qualifier**: The phrase “in most cases.”

How would you assess the strength of the data in this argument?

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1. Toulmin, Stephen. *The Uses of Argument*. Cambridge University Press, 1958. ↩

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10.14: Persuasive Strategies Using Pathos

Learning Objectives

Define persuasive strategies using pathos.

You probably have seen the TV commercials for the American Society for the Prevention of Cruelty to Animals featuring celebrities such as the singer Sarah McClachlan and images of sad, abandoned animals. Those commercials have been running for years and are notable because they have raised a staggering amount of money for the ASPCA.[1] How do those commercials make you feel when you watch them? Would they be as effective if they didn't appeal to our emotions?

Convincing an audience to believe something or do something often can't be achieved by only appealing to their sense of reasoning. Persuaders also need to know how to appeal to emotions in an effective and ethical way.

When we talk about appealing to emotions, we are talking about **pathos**: the emotions a speaker is able to appeal to and awaken in their audience. Common emotions speakers try to raise in their audience include sympathy, joy, humor, anger, and fear. One of the most common ways to bring emotional appeals into a speech is to use **memorable examples**. Stories, for example, can be compelling in the way they can personalize an otherwise general or abstract issue.

For instance, people who fundraise for charities or nonprofits often share with potential donors concrete stories of specific people to illustrate how donations can materially change lives for the better. These stories can tap into the emotions of the audience and help the audience identify with the subject of the story.

Politicians frequently use **stories** to grab an audience's attention and move them to feel emotion. In almost every State of the Union Address for decades now, for example, the president illustrates policy initiatives by using stories of real people who are often invited to the speech and are sitting in the audience. Those stories are often the most powerful and remembered moments of the State of the Union Address.

To Watch: John MCCAin, "Joe The Plumber"

In politics, one of the classic appeals to pathos is to use one person's story to argue for or against a policy position. During the final debate in the 2008 presidential campaign, Republican candidate John McCain invoked a small-business owner named Joe Wurzelbacher to attack Obama's proposed tax initiatives: "What you want to do to Joe the Plumber and millions more like him is have their taxes increased." Several times during the debate, McCain and Obama sparred about how Obama's tax and health-care policies would affect "Joe the Plumber" (at 0:05 and 2:18 in the clip below). McCain was hoping that viewers of the debate would be outraged by the idea that this hard-working tradesperson would see increased taxes under the Obama plan. Whether or not the plan would actually increase taxes on the average plumber (an idea energetically disputed by Obama) is beside the point: McCain's "Joe the Plumber" story is an appeal to pathos.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "The Final Three-Minute Debate | TIME" here (opens in new window).

Word choices are also key to effective emotional appeals. Vivid, powerful, and emotion-laden language can be very effective in moving an audience. Martin Luther King's "I Have a Dream" speech is a classic example of the way a speaker uses vivid word choices to appeal to the emotions and values of an audience.

Emotional appeals can be very effective, but they can also be overdone or used poorly. When using emotional appeals, be sincere and respectful of the audience. Emotional appeals can backfire when the audience perceives the speaker is being phony or manipulative. Also don't rely solely on emotional appeals as doing so can be seen as less persuasive than an argument that balances emotional appeals with the use of good reasoning and evidence.

1. https://www.nytimes.com/2008/12/26/us/26charity.html ↩

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10.15: Putting It Together- Persuasive Speaking

Persuasive speaking has had a pretty consistent playbook since ancient times. The Greek philosopher Aristotle identified three artistic “proofs”:

- Ethos: Appeal to the speaker’s character.
- Pathos: Appeal to emotions.
- Logos: Appeal to logic and reason.

Schooled in psychology, modern persuasive speakers also try to consider psychological needs and desires in their arguments, asking how a particular policy, fact, or value can fulfill the underlying needs of the listener.

Like any speech, persuasive speeches need to be structured, and the speaker needs to support their claims with evidence.

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10.16: Assignment- Ethos, Pathos, Logos

Step 1: To view this assignment, click on Assignment: Ethos, Pathos, Logos.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking

Step 1: To view this discussion prompt, click on Discussion: Identifying Possible Appeals for Persuasive Speaking.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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11: SPEAKING TO ENTERTAIN AND FOR SPECIAL OCCASIONS

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11.0: Why It Matters- Speaking to Entertain and for Special Occasions



Ever been asked to give a speech on the spot and had that little moment of panic not knowing what you would say? In this module, we'll cover how to adapt your public speaking skills to a number of occasions. From weddings to funerals, following the speech formula you've learned in this course can lead to a meaningful speech no matter the situation or the amount of time to prepare.

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11.1: Introduction to Speaking on Special Occasions

No doubt you are looking forward to special events in your life and the lives of those close to you. Be it a wedding, an awards banquet, a funeral, or another occasion, a few carefully chosen words can help to heighten the significance and emotions of the event. While speeches for special occasions are designed to be different from those for school or work, the basic tenets of public speaking still apply. What is very important to keep in mind is that the event is about sharing and celebrating with others. A special occasion speech is meant to lift others up, even in the solemn case of a funeral eulogy. Even if you are the emcee of an event or the winner of an award who is asked to give an acceptance speech, remember the focus should not be on you, but rather on the event itself or the person or people being celebrated.

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11.2: Adapting Your Speech for the Occasion

Learning Objectives

Explain how to adapt speech skills to different occasions.

 Seth just got a new job at a large technology firm. He has worked in technology for years and left his old job for a leadership position at this prestigious company. As part of the onboarding process, a large welcome dinner is being held in Seth's honor on the Friday of his first week. While he was not told he needed to give a speech, Seth knows that it is customary to give a little talk at such events. Therefore, he starts preparing this on his first day by using the 5Ws and 1H. (See below.)

The evening of the event, Seth feels ready. He has spent time all week listening, questioning, and observing his colleagues. Based on what he learned from his observations, he started the speech with a joke about company culture that was received very well. The rest of the speech was warm, uplifting, and a huge success. It was a great way to start this new job.

Adapting your speaking skills for different special occasions is all about starting with good questions so you can understand the audience and connect with them and their emotions. As you begin to brainstorm your message and how you want the listeners to receive it, start with these question prompts (known as the 5W's + 1H) borrowed from journalism and feel free to add to them anything you want to cover:

- **Who** is this speech about, who else is speaking, and who invited me to speak?
  - This is your audience analysis. This will tell you something about who the people are at this occasion and why you're there.
- **What** is the reason for the occasion and what is the goal of my speech?
  - This tells you what kind of tone to take. You can adapt your speech to fit a fun occasion or a sad occasion.
- **When** is the occasion and **when** will I be speaking during the program?
  - The first question lets you know how much time you have to prepare and practice. The second is even more crucial: your time slot during the program will determine how long you have to speak and, in part, the function of your speech. Are you opening or closing the program, or somewhere in the middle? Length is very important. The audience has little patience for a speech that runs past the allotted time. They also don't want a one-sentence statement.
- **Where** is the location of the function?
  - This allows you to prepare how to move and speak to the audience.
- **Why** have they chosen me to speak and what can I bring to this speech that is uniquely mine?
  - There is a reason that you were asked to be there and speak. It is important to keep this in mind and use it to your advantage.
- **How** do I want this speech to be remembered?
  - Sometimes the best way to find the right tone and content for a speech is to think about the effect you want to have on the audience. How would you want them to remember your speech?

These questions are a great place to start. It is good to dig right into the speech. Make notes and start researching the topic, the

people, and organizations involved. As always, make sure to use credible sources and fact-check everything!

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11.3: Different Language for Different Situations

Learning Objectives

Identify appropriate language effects for different situations.

You don't have to be an artist or a famous writer to add warmth or color to a special-occasion speech. Just do your research, be yourself, and ask for help.

Nicola's mother passed. She and her siblings agreed that Nicola would give the eulogy. As she prepares, Nicola asks her mother's friends to share stories. She also taps into her own sadness at losing her mother. The day of the eulogy, Nicola chooses words that are somber as appropriate for this event. She also chooses words that are personal and connect to her family and her mother's friends. These words describe what a wonderful person Nicola's mother was and how she touched people's lives. At the reception, many approached Nicola and stated how much her eulogy connected with them and really described her mother well.

So, how does one connect to the audience no matter the occasion? Start by simply thinking about the event itself. If you have been to an event like this, what made it memorable? You can also search the internet for similar real-life events and speeches given to watch what this type of speech is like and see if your ideas are a good fit with your speaking engagement. You should take note of interesting concepts, rhythms or word patterns, and literary devices that are often used in literature, poetry, and speechmaking.

Specific, Concrete Language

As is so often the case in public speaking, specificity is key. If you're talking about a person, try to think about them as specifically and individually as possible. If you're describing them with a trait or characteristic, think about *example*s of how they embody that trait. Brainstorming a word map (or using clustering, like in the page on "Narrowing Your Topic") can be a useful way to get started.

Tamara will be giving a wedding toast to her sister, Lisa, and her sister's new wife, Jo. She thinks, "What do I want to say? I want to tell them how much they mean to me and how much I admire them." First, Tamara writes, "You're both such incredible people and you mean the world to me." Then she pauses. "What does incredible mean, anyway? You could call a vacuum cleaner incredible. Not to mention the Hulk." After writing down a few more adjectives ("Amazing? Nope, Spider Man. "Fantastic? Nope, Fantastic Four. Are there any adjectives without superheroes attached?"), she decides that she needs to be more systematic. So she divides a piece of paper into two columns and writes "Lisa" in one column and "Jo" in the other. She starts brainstorming words that she associates with each of the brides-to-be. Some qualities they share include "kind, generous, funny." Others are quite different. This gives her an idea for structure. She starts writing notes like crazy. At the wedding dinner, Tamara gives her speech:



> "In some ways they're so different: Jo loves to hike and sleep outdoors, Lisa won't accept a thread count under 300. Jo's always up on the latest music, and Lisa? Well, let's just say that if it were possible to wear out MP3s, Lisa would have destroyed *'90s Party Mix* by now. Even though they're so different, the qualities they share are some of the greatest qualities people can have. They're both kind, and thoughtful, and funny—by the way, if you haven't heard it yet, make sure you get Jo to tell you the 7/11 story sometime. Just don't take a drink right before she tells it, or you'll snort soda all over everyone like I did! They're both generous with their time—like when Lisa spent two hours on the phone talking me through making a pie step by painful step. And they're generous with their couch, which I always appreciate.
>
> Now some of you may not know this, but I can be generous with my stuff, too. Did you know that Lisa was borrowing my pants the night she met Jo? It was this pair of heavy wool slacks—I still have them—super hot, super itchy. And this was in August. Now imagine the scene. Jo's at a party—a friend of a friend, she doesn't really know anyone. And Jo's like, "I think I'll go talk to that sweaty, uncomfortable-looking woman in the corner who keeps scratching her thighs." Now Jo might tell you she picked Lisa for her quick wit or her great hair, but I know it was because of my lucky pants. And someday I hope that I'll put on these itchy, hot, uncomfortable, lucky pants and meet someone who looks at me the way Jo looks at Lisa, or the way Lisa looks at Jo. So now let's all look at this happy couple with love in our eyes and raise our glasses."

Lisa and Jo loved the toast, and the audience seemed to like it too. Tamara's wedding toast was successful because she took the time to find specific, concrete language to describe the couple. And this, in turn, helped her find the organizing structure for her toast.

Elevated Language

In some occasion speeches, especially more formal ones, you may want to use more elevated language. One of the best ways to elevate your language is through the thoughtful use of rhetorical devices.

The following examples of elevating language for occasion speeches are drawn from two speeches by Senator Jeff Flake, Republican of Arizona: his announcement of retirement, delivered October 24, 2017, and his farewell address to Congress, delivered December 13, 2018.

- **Imagery:** Draws your audience in by using strong words to create pictures in their minds.
  - Example: "Through eighteen years in Washington, our kids grew up thinking it was normal to have their faces plastered on campaign signs along the roadside when election time rolled around. . . . They spent summers in Washington catching fireflies and voting with their dad on the House floor."[1]
- **Simile:** usually using "like" or "as" to draw a comparison between things and adding an element of freshness to bring the words alive such that they make a bigger impact.
  - Example: "It might seem that all of this has lately been tossed around like pieces on a board."[2]
- **Metaphor:** Like a simile, this is a comparison between two different things, but it is implied. The words "like" or "as" are not used.

    - Example: “Cheryl is the rock on which our family is built.” “Eastern Europe was squinting out into the light of liberation for the first time in forty years.”[3]
- **Repetition:** The device of repetition acts as verbal underlining. Repetition of a word or phrase or a sound (or silence) makes the listener take notice. Repetition ties together a point and each additional repetition tightens the knot. Repetition is memorable. Repetition makes the point stick.
    - Example: “**We must respect** each other again in an atmosphere of shared facts and shared values, comity and good faith. **We must argue** our positions fervently, and never be afraid to compromise. **We must assume** the best of our fellow man and always look for the good. Until that days comes, we must be unafraid to stand up and speak out as if our country depends on it. Because it does.”[4]
    - **Anaphora**: Repeating the same sequence of words at the start of several clauses or sentences. The “I have a dream” passage of Dr. Martin Luther King Jr.’s famous speech, in which the phrase “I have a dream” is repeated at the beginning of five consecutive sentences, is one of the most famous cases of *anaphora*.
        - Example: “It must also be said that I rise today with no small measure of regret. **Regret, because** of the state of our disunion, **regret because** of the disrepair and destructiveness of our politics, **regret because** of the indecency of our discourse, **regret because** of the coarseness of our leadership, regret for the compromise of our moral authority, and by our—all of our—complicity in this alarming and dangerous state of affairs.”[5]
    - **Alliteration:** Another form of rhythmic repetition is alliteration. It is usually the repeating of a first consonant in a group of words.
        - Example: “The **r**eckless **p**rovocations, most often for the **p**ettiest and most **p**ersonal **r**easons.” “**H**umility **h**elps. **C**haracter **c**ounts.” [6]
    - **Antimetabole:** An *antimetabole*, related to a figure called *chiasmus*, repeats a clause with the word order reversed in the second version. Most famously: “Ask not what your country can do for you, ask what you can do for your country,” or “When the going gets tough, the tough get going.”
        - Example: “We were not made great as a country by [. . .] calling fake things true and true things fake.”[7]
- **Quotation**: Especially when introducing or concluding a speech, a quotation can add weight to the words being said and the event itself. If the quote is from a literary text or a more formal style of speech, it can be a way to elevate the language of your speech even further. In the example below, Flake quotes Lincoln’s first inaugural speech. Although a contemporary speaker probably wouldn’t write a phrase like “the mystic chords of memory,” this quote allows Flake’s language to expand toward the conclusion of the speech, ending on a point of maximum elevation.
    - Example: “I thank my colleagues for indulging me here today, and will close by borrowing the words of President Lincoln, who knew more about healing enmity and preserving our founding values than any other American who has ever lived. His words from his first inaugural were a prayer in his time, and are no less so in ours: ‘We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory will swell when again touched, as surely they will be, by the better angels of our nature.’”[8]

to watch: Jeff Flake, Announcement of Retirement

In this speech, delivered Oct 24, 2017, Arizona Senator Jeff Flake announces that he will not run for reelection. He uses the occasion to make a powerful statement about the divisiveness and rancor in U.S. politics at the time.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Sen. Jeff Flake announces retirement with fiery speech” here (opens in new window).

If you need some help with creating your speech for a specific event, ask a friend or colleague who is familiar with or attending the occasion to work with you. Talk with them about your ideas, pose questions, and practice speaking with language that speaks to your audience and makes you, your speech, and the event sparkle.

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1. Flake, Jeff. "Farewell Address to Congress," 13 Dec 2018. https://www.cnn.com/2018/12/13/politics/jeff-flake-farewell-address/index.html↵
2. "Farewell Address to Congress." ↵
3. "Farewell Address to Congress." ↵
4. Flake, Jeff. "Announcement of Retirement". 24 Oct 2017. https://www.cnn.com/2017/10/24/politics/jeff-flake-retirement-speech-full-text/index.html↵

5. Flake, Jeff. "Announcement of Retirement." This use of anaphora was also pointed out in Gallo, Carmine. "Senator Jeff Flake Used These 6 Public-Speaking Tools to Build His Headline-Grabbing Speech." *Inc*. 26 Oct 2016. https://www.inc.com/carmine-gallo/6-...shareable.html. ↵
6. Flake, Jeff. "Announcement of Retirement" ↵
7. Flake, Jeff. "Announcement of Retirement" ↵
8. Flake, Jeff. "Announcement of Retirement" ↵

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11.4: Humor in Public Speaking

Learning Objectives

- Identify approaches to humor in public speaking.
- Identify when humor may or may not appropriate for the occasion.

What is humor? We all know it when we see it. It is actions, or words, that are meant to induce laughter. Laughter is a universal response to something funny: everyone laughs. What people laugh at is another matter. We all find different things humorous.

Often, beginner speakers think that starting a speech by using humor is the best way to go. It can be but not always. Using humor is tricky. You really have to know who your audience is and what makes them laugh in order to employ humor. What you think is funny another person might not. So before you choose to use humor, there are many things to consider: audience demographics, number of people, type of event, cultural context, or organizational characteristics. So, reserve humor for speeches where you know the audience well!

If you decide to incorporate humor, here are some tips. Humor should be used sparingly and only if you have a good relationship with the person or group. You should make sure that the humor you use is something that will resonate with the person or group and is appropriate for the special occasion. Self-deprecating humor can be used to raise the honoree up as you jokingly put yourself down; this can work only if you know the honoree very well, but self-deprecate if you don't know the honoree at all.

Tips: How to use Humor in a speech

In this video, public speaking expert TJ Walker gives some advice about how to use humor in a speech.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=524

You can view the transcript for "How to Use Humor in a Speech | Public Speaking" here (opens in new window).

To watch: Andrew Tarvin, Humor at Work

Here, comedian, author, and "humor engineer" Andrew Tarvin talks about the benefits of using humor at work.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=524

You can view the transcript for "Humor at work | Andrew Tarvin | TEDxOhioStateUniversity" here (opens in new window).

What to watch for:

In this speech, Tarvin not only talks about the value of using humor at work, he also demonstrates the *kind* of humor that's probably acceptable at work: it's not an edgy, stand-up "tight five," but rather goofy self-deprecation and Microsoft Office puns.

Inappropriate Humor

One of the dangers of using humor in public speaking is that popular culture provides such a strong model for what this humor might look like: jokes + public speaking = standup comedy, right? Not so much. Many professional comedians see their role as that of pushing the envelope (think Lenny Bruce, Richard Pryor, George Carlin, Sarah Silverman, Dave Chappelle, Lea DeLaria, Kristina Wong), being willing to "cross the line" of appropriateness to get a laugh or make a point. In most public speaking situations, however, a provocative or inappropriate joke doesn't come across as funny; it comes across as uninformed.

Andrew Tarvin describes three reasons why humor may be inappropriate:

1. **inappropriate target**
2. **inappropriate topic**
3. **inappropriate time** [1]

Whenever you consider using humor in a public statement or speech, consider whether the target, topic, and timing are all appropriate for the context.

While **sarcasm** and **satire** can be humorous, this technique is another very tricky area. These speaking techniques are easy to misinterpret. Even if you're sure your best friend will love your satirical wedding toast for them, you may find out that the spouse-to-be is offended by what you said. So, it is better to use caution and avoid using sarcasm and satire. If you have any doubt about incorporating humor, just don't use it.

There are certain occasions when humor is inappropriate. If an occasion is solemn, such as an event to mark a particular tragedy (or if a public tragedy has just happened), humor is not appropriate. Humor is generally ill-advised at funerals as well, with just a few personal or cultural exceptions.

Categories of Humor

Scott Dikkers, founding editor of *The Onion*, has claimed that every joke can be categorized in one of 11 categories.[2]

1. **Irony**: The literal meaning is the opposite of the meaning that the speaker intends.
2. **Character**: A joke based on the recognizability of certain character types.
3. **Reference**: A.k.a. "It's funny because it's true"—references to experiences that the listener can relate to.
4. **Shock**: The language or the inappropriate nature of the joke surprises and amuses the listener.
5. **Parody**: Imitates a person or an idea in a funny way.
6. **Hyperbole**: An exaggeration to the point of being absurd—and funny.
7. **Wordplay**: Puns, double-meanings, and so on.
8. **Analogy**: Comparing two things that don't seem to go together—and yet somehow do.
9. **Madcap**: Silly and often out-of-control. Think John Belushi, Jim Carrey, or Melissa McCarthy.
10. **Meta-humor:** Jokes about jokes.
11. **Misplaced Focus**: Funny because the person is noticing the wrong thing.

Recap: categories of humor

On the *Breaking Down Bits* podcast, Scott Dikkers explains his 11-category system, along with examples from *The Onion*.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Scott Dikkers 11 Funny Filters – Breaking Down Bits Highlights" here (opens in new window).

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1. Whitler, Kimberly. "Humor in Marketing." 27 Jan. 2020, https://www.forbes.com/sites/kimberlywhitler/2020/01/27/humor-in-marketing-dos-and-donts-from-a-comedian-humor-speaker-and-author/#4b6442165bc9↵
2. https://bigthink.com/stephen-johnson/every-joke-falls-in-one-of-these-11-categories-according-to-the-founder-of-the-onion ↵

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11.5: Preparing and Delivering the Special-Occasion Speech

Learning Objectives

Identify the proper techniques for delivering a speech on a special occasion.

The good news is the basic form of a special-occasion speech is much like that of any other speech. It has an introduction, a body, and a conclusion. The better news is that because it is geared to a special occasion, you already have a purpose and, usually, the speech is brief! The challenge is to say what you need to say as clearly and effectively as possible. Here are some steps that can help with structuring this type of speech.

Research

Research your occasion, your topic, and any persons or groups who are attending or who you will be introducing or mentioning. Find some interesting information about the audience, event, or person that is related to the speech topic and purpose.



For example, let's say you volunteer for an organization that provides food and medicine for people experiencing homelessness. At an upcoming event, one of the other volunteers, Cynthia, is being recognized for her years-long dedication to the organization. You are to hand the award to her in an award ceremony. You can approach this small speech by interviewing the person as part of your research. You can ask Cynthia about how she got involved with this specific charity, and anything else she may do to support this cause. What is extremely important to remember when interviewing Cynthia is to ask permission before using any personal information about her in anything you write or say in your speech. Along with interviewing Cynthia, you might want to research background information such as the history of the organization or statistics about homelessness in the area.

Know Your Audience

Know your audience and decide what is appropriate based on age group and interest level. Several different groups may be present and you will want to connect with everyone; you will need to find the best angle to address their interests, catch their attention, and gain their support.

Let's consider Cynthia's award ceremony again. You were told that you have fifteen minutes to speak and introduce the awardee. You've learned that some of the attendees have a connection to the organization, but many don't know much about the work it does. So, you decide to include the following:

- A brief history of the organization
- Cynthia's role in the organization
- The story of how Cynthia got involved in this organization
- How the community can become involved

Writing (and Rewriting) the First Draft

For this speech type, you can lay out the speech in a way you find most comfortable. You can write using your computer, paper and pen, or flash cards. When writing your speech, you will need to keep timing in mind (is it a five-, 15-, or 30-minute presentation?). A typical special occasion speech will include the following components: start by introducing yourself. You can include a summary of your background and your connection to the event in two or three sentences. Then begin the body of the speech using your research you collected; don't forget to cite any sources you may use. You can add any relevant examples or short stories that could build excitement in your speech. You will want to create a tone in the speech using language and literary devices like we talked about earlier. Finally, you will want to conclude in a memorable way. In special-occasion speeches, you do not always need to summarize all the speech points. It will depend upon what you learn in your audience analysis. You will want to thank the audience for their time and attention and conclude with a memorable closing statement!

Back to Cynthia's award ceremony: as you begin to construct your speech, you find that it helps you to write an outline first. An outline gives you the framework you need. You look through your research and decide where you plan to include information by making notes in the outline. You then decide you want to use notecards and begin to write the speech on these cards using the outline.

Practice and More Practice

Now you have reached the best part: getting to perform the speech itself. Start by reading it aloud to yourself until you are anticipating the words as you read. Then underline the phrases you want to be sure to deliver verbatim to make your points, leaving yourself the flexibility to add and subtract content as you practice. A good method is to record your speech and play it back. When you listen to your recording, keep in mind that hearing yourself takes some time getting used to! Don't judge your voice or the delivery at first, just concentrate on how the ideas flow (or not) and the timing and length of the piece and get used to listening to yourself. Make your changes and then find a person to watch your presentation. Don't expect your performance to be perfect. Go easy on yourself and practice enough that you feel comfortable giving the speech. For the very first practice session, relax. It is important to get the words out and then ask for feedback on the ideas and delivery. Don't skip this stage as it is essential to presenting an excellent speech. Remember in these practice sessions, you want to simulate how you plan to give the actual speech. Below are further tips on things to practice while preparing for your speech.

Voice and Delivery

It's not only what you say, it's how you say it! Time to polish this speech to make it shine! Rehearse the speech in a mirror, looking at how much eye contact you are making with yourself. A short speech will be easy to memorize partially, but something longer will need you to balance the amount of eye contact you and your audience will share. If it is a small group in a small room, it is particularly important to make eye contact. Be sure to scan the audience, to make sure they know that you are including everyone. That will allow you to respond to their reactions as a group while maintaining your presence as a speaker! You should speak slowly and allow time for the words to hit their ears. It is good to speak in short sentences and breathe frequently. Some speakers and many performers mark their breaths and especially their pauses in their notes. If you will be speaking in a larger room or auditorium, BE SURE to ask if you will have a microphone and get a time when you can practice with it! Speak directly into the microphone, and practice the distance you need between you and the microphone. The microphone will also affect how you can or can't move during your talk—is it anchored or handheld? Wireless or wired? Your best efforts will be wasted if you are unprepared to deal with the equipment (or lack of it).

Look Good and Feel Good

Find a simple, comfortable outfit and shoes that you like and try it on ahead of the event. Double check with the organizers and ask if there are any dress codes or restrictions. It is okay to ask their opinion if you are not sure. Make sure to select a similar outfit as a backup choice. To feel good is a matter of doing your preparation and getting enough sleep. Even if you are not feeling great on the day of your speech, your preparation will carry you through! Match your movement to the speech and the venue. If you are someone who uses your hands in daily conversation, plan to use them in your speech, but practice to ensure the gestures

are not distracting; some people like to note on their speech when they plan to use a gesture and practice so this looks very natural. Choose facial expressions that fit the event. Lastly, hit the bathroom, check yourself in the mirror, and take a deep breath. Be you. Be ready for anything. Feel confident because you are prepared and ready!



So, award day is finally here and you are ready. You have found out the information you need to know through your research, wrote and edited your speech, and practiced it by yourself and with friends. You start by introducing yourself and move into some statistics about homelessness in the area to drive the need for funding home and affirming why the audience is gathered. You talk about the organization's accomplishments and the importance of Cynthia's role within it. You move into talking about how she has had a huge impact through her dedication to this important cause and tell a quick story about Cynthia that shows her character and commitment. You conclude by thanking Cynthia for her hard work and the audience for being there. You finish by handing the award to her. Cynthia is moved by your speech and thanks you for such an inspiring introduction. During the reception, many approach you stating what a great speech you gave. They give you feedback that your eye contact was great, or your words were well emphasized. You can walk away knowing that you did all the preparation necessary to deliver this successful speech.

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11.6: Introduction to Speeches about People- Toasts, Roasts, and Eulogies



Whether a toast, a roast, or a eulogy (as in this picture), special occasion speeches about people require thoughtfulness and preparation.

Toasts, roasts, and eulogies are public speaking situations that call for thoughtfulness and care. In each of these situations, you're trying to honor someone close to you through your words, while creating an emotional connection to the crowd. You may be entertaining the crowd in an uproarious roast, creating a festive mood with a toast at a banquet, or comforting grieving family and friends with a heartfelt eulogy. Knowing how to deliver speeches for each of these situations will serve you for a lifetime. We'll cover how to properly craft a speech that is tailored for each of these circumstances so that you can rise to meet the occasion!

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11.7: Toasts

Learning Objectives

Define the characteristics of a toast.

If you've found this page after a panicked web search of "how to give a wedding toast when you just got asked to be the maid of honor and you're terrified of public speaking," welcome. You've landed in the middle of an entire textbook on public speaking. We'll try to get you up to speed.

Wedding Toasts

Wedding toasts often loom large in our imagination as we think about public speaking situations. This perception might be because wedding toasts represent a distinctive (and potentially intimidating) combination of the elements of public speaking we've worked on throughout this course. The elements of public speaking for a wedding toast are:

-  **Audience**: At a wedding, the audience is usually highly varied and diverse, from young children to great-grandparents. Some audience members have known the couple for years, others are distant relatives, co-workers, or guests of friends or relatives. We know that it's important to tailor a speech to the audience—how do you do that if the audience is all over the place? The answer, in this case, is that this diverse audience has one thing in common: a connection to the couple being married. So that connection has to be our starting point. The other elements, such as differences in age and worldview, should act as guardrails for the content of the toast. Should you tell that hilarious but not-safe-for-work joke? Not while Aunt Ethel's there. Is this a good time to give a fiery political speech? Probably not, considering how Grandpa Jake will react.
- **Context**: One of the trickiest tensions to negotiate in a wedding toast is the mix of tradition and individualism that goes into any wedding. Most weddings have some element of tradition in their structure or substance. If you're asked to speak at a wedding, it's a good idea to get a sense of how traditional the wedding is intended to be (and which traditions it's drawing from). An online search suggests that, traditionally, wedding toasts in the U.S. follow a pattern like the following. As you read this list, think about all the ways a modern wedding might diverge from these assumptions:
  - The father of the bride, who paid for the wedding, welcomes the guests, leads a toast to absent friends and family, and toasts the bride and groom.
  - The groom thanks the hosts, thanks the guests for attending and for their gifts, says some loving words about his new wife, and offers a toast to the bridesmaids.
  - The best man tells some funny stories about the groom, then says some heartfelt words before toasting the couple or the parents of the couple.

  Most weddings, of course, will differ from this pattern, especially since all the speakers in the list above are men. More importantly, every family and every couple is different. What if there are two grooms or two brides? What if there's a female best man? What if the couple paid for the wedding themselves? And so on. The most important thing to notice about "traditional" wedding toast order is that it ensures that everyone is recognized and thanked. Before preparing your speech, you should find out if there's a particular person or group at the wedding you should acknowledge with your toast.

- **Content**: The content of your toast will depend on your role in the wedding, your relationship to the couple, the amount of time you have available, and the nature of the wedding. However, don't be fooled into thinking that a casual wedding is a place for off-the cuff, unrehearsed remarks. As we've seen throughout this course, public speech—even impromptu public speech—is always more effective with some structure. You should think about your toast as having an introduction, body, and conclusion.
  - **Introduction**: Introduce yourself. Then start your lead-in. You can start with a joke or a funny anecdote, though be sure to pay attention to the appropriateness of your humor for the crowd. Self-deprecatory humor might work well here, as does meta-humor (after all, the crowd expects you to say and do certain things; you can work with that). You can also say something sincere or heartfelt; a wedding toast doesn't have to be funny, but it does have to be genuine.
  - **Body**: Here's where you need to think about the message you're trying to get across. What do you want this audience to know about these people? When preparing your toast, brainstorm qualities or characteristics of the couple that you want to communicate. When you've chosen a few top qualities, think in terms of *evidence*. If you say the groom is kind and thoughtful, what are examples of that? Is there a story you can tell? Make sure you talk about both of the people being married, even if you know one of them better than the other. Stories and anecdotes are often the body of a wedding toast, but remember: they're there as supporting material to prove your claim: that these excellent people are great for each other and have the love and support of their family and friends.
  -  **Conclusion**: In a toast, the conclusion is already baked in. After you wrap up the body of your speech, you get to the toast part. Raise your glass and saying something like, "Now lets all raise our glasses to. . . ." Many toasts include a wish for the future, such as "may your life together be full of love and laughter." You can also use a quote here or tie the toast back into the themes of your speech. The most important thing is to be sincere, complimentary, and uplifting at the end of the speech.
- **Delivery**: Since wedding toasts take place amidst a lot of other moving parts, it's key to get into it and out of it as seamlessly as possible. When it's your turn to speak, be ready to go without hesitation or technical difficulties. You may be using a microphone, in which case you should try to test it out beforehand if possible to find the right volume and distance. Above all, practice before the event! It's usually best to speak extemporaneously, memorizing only the key points of the speech and any lines that need to be delivered word for word (such as quotes).

To Watch: Christopher Conroy, Wedding toast



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=530

You can view the transcript for "The BEST (worst) Wedding Toast EVER!" here (opens in new window).

What to watch for:

In this wedding toast, Conroy sticks to a winning formula:

- Some gentle jokes, largely self-deprecating, with some meta-humor about bad wedding-speech jokes: "I've been preparing this toast for a long time. I hope it's not too burnt! . . . pause for laughter . . ."
- A story about how the couple met: "I was actually with Vinny the very first time we met Danielle."
- Complimentary words about the characteristics of the couple (including supporting evidence): "Vinny and Danielle are the kindest, most compassionate, and most genuine friends I have. I know firsthand that when you are down and out, they're the people that will pick you up and get you back on your feet."
- A description of the couple as a couple: "I know how they interact. . . . I'm kind of an expert on it. . . . I know that they really do love each other."
- Uplifting words: "I also know that love is the only thing in this life that is truly worth fighting for."
- A wish: "I wish you guys nothing but the best in this new journey."

Other kinds of toasts:

At many formal dinners or dinner gatherings, it may be expected to give toasts. The nature of these toasts will be different depending on the situation, but what they have in common is that you say them while holding up a glass (and usually while your audience does too), which means that a toast should be short (this isn't an endurance test!). Don't put down the glass or drink from it before the toast is over; when it is, drink from the glass. Different cultures and contexts may have various customs around toasts. For instance, in some cultures it's important to look people in the eye while clinking glasses. In others, one should drink everything in one's glass after the toast. Some avoid toasting with water. And so on. If you're at a formal dinner, it's a good idea to know what the toasting protocols might involve.

Usually, toasts end with some kind of wish for the future, such as "May you live for as long as you want, and never want for as long as you live!" If you find yourself at a lot of formal dinners, it can be wise to memorize a go-to toast or two, whether heartfelt ("May your house always be too small to hold all our friends") or humorous ("May your children have wealthy parents").

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11.8: Roasts

Learning Objectives

Define the characteristics of a roast.

A roast is a speech honoring someone, usually a close friend or colleague. The lead-up to the honoring part is full of humorous stories, jokes of all sizes and descriptions, and sometimes biting sarcasm and satire. It often pushes the bounds of decency a little, sometimes it pushes them a lot!

Roasting someone is a lot like toasting them. The preparation can be the same: brainstorm a list of traits or characteristics you associate with that person. But now rather than using this material to show how great the person is, use the traits to poke fun at them. Most characteristics that make a person distinctive can also be funny. In terms of our categories of humor (see the page on "Humor in Public Speaking), roast jokes are often a combination of character humor and hyperbole. Identify a distinctive trait, exaggerate it, and then see where it takes you.

Appropriate jokes for a roast are really hard to write! You should give yourself a lot of time to compose them, because you'll throw out far more than you use. For instance, you shouldn't *actually* embarrass or humiliate the guest of honor, or anyone else present. Even comedians who thrive on shock can push the envelope too far in a roast. In a roast of James Franco on Comedy Central, comedian Sarah Silverman made jokes about actor Jonah Hill's weight. When it was Hill's turn to speak, he joked about her being old and single. Afterwards, there was a brief flurry of commentary in the media about whether these jokes had gone too far, and whether feelings were hurt. Both Silverman and Hill admitted afterwards to being a bit wounded by the insults.[1][2] How is that possible in a roast between comedians? There's actually an interesting lesson here: we might speculate that all roast humor should have an element of self-deprecation. Neither Silverman nor Hill were at all implicated in the jokes they threw at each other—and maybe that's why the jokes seemed particularly mean. If he had joked about weight, and she about age, would it have been different?

Consider these two examples from a (hypothetical) retirement roast for Jane, the head of information technology at a university:



Todd, who is Jane's age and has worked with her for a long time: "Jane and I are so old, we not only predate most of the technology in this room, we predate technology itself. When we started this job, we used to have to troubleshoot smoke signal problems. Jane would say, 'Have you tried putting the fire out and then starting it again?' Jane's more up on technology than me, though. She's always been an early adopter. She loves gadgets. I remember when she got her first tablet. It came with a chisel, too."



Jeff, who is in his mid 20s and is fairly new to the department: "Jane's so old, she got started in IT when it stood for 'Information Theology.' Moses called her up after the angel appeared in a burning bush, and she was like 'oh no, did you click on it?' She's so old, when she started this job, she said, 'Our network needs a firewall' and they were like, 'what's fire?'"

Did you feel any different reading the two examples?

The first major difference is how well the two speakers know the guest of honor. Todd knows her well, whereas Jeff is new in the department. This makes a big difference in the kind of joke you can make (actually, if you don't know them well, you probably shouldn't be roasting them at all). However, even if you're sure your friend will get a certain joke, that doesn't mean it's appropriate for the audience! If you really want your friend to know all the outrageous humor you were going to throw at them, you can hand them a list of outtakes.

Another difference between these two examples is the age of the person making age jokes. If you can include yourself in the joke, you're more likely to be laughing with the person, not at them. While brainstorming, you could even create a Venn diagram of your traits and those of the guest of honor—the overlap area is your best bet for jokes. Again, though, even self-deprecating humor doesn't give you license to say anything you want. If possible, you should try out your jokes on a trusted friend of colleague (or several) to make sure they don't cross the line into insensitivity or embarrassment.

Roasts tend to be done by a group of people who have a history with the guest of honor. They have a wider view of the person they are commemorating, often as a friend, co-worker, relative, or boss. This group has details of events often stretching back decades. Their job is to set the stage for the speech by the guest of honor. The atmosphere of good-spirited ridicule often spreads beyond the person roasted. Most often (and effectively) towards oneself, with self-deprecating humor, but also towards other presenters or people in the audience.

Save the best for last—the last person to speak before the guest of honor should be the person closest to them. They should not only have a long-standing relationship with the guest of gonor, but know how to turn the conversation from humorous to heartfelt and torturous to touching. Their job is to take all the energy, humor, and good will that was created during the evening, and focus it like a laser beam to build up the guest of honor so that the applause for them is as thunderous as possible. Standing ovations are often done at roasts!

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1. https://www.usmagazine.com/celebrity-news/news/sarah-silverman-i-chose-living-my-fullest-life-over-motherhood-w469597/ ↩

2. https://youtu.be/gmRbdEO5Yns ↩

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11.9: Eulogies

Learning Objectives

Define the characteristics of eulogy.

A eulogy is a speech usually made at a funeral or memorial service. It is often made by a family member commemorating the life and accomplishments of the deceased person. It is meant to be a positive view of **the deceased's** life, to remember the best of **his or her** personality and accomplishments. It is meant to console and uplift the people there by helping them celebrate their feelings for the deceased person.

Eulogies can be written beforehand, which gives you the luxury of time and even the input of relatives and friends. It can be delivered by the officiant or a friend if necessary. Depending on the kind of memorial event, a eulogy might be a place for fairly elevated language. And depending on the faith tradition of the deceased, it might be a situation in which religious language would be appropriate.

The length of a eulogy can depend on the formality of the service and the wishes of the family. The impact of the eulogy is that it gives the living a chance to renew their commitment to life, to consider the effects of their actions, and to embrace their humanity.

to Watch: Susan Bro, Eulogy for Heather Heyer

Thirty-two–year-old Heather Heyer was killed when a white supremacist drove his car into a group of protesters against the Unite the Right rally in Charlottesville, Virginia, on August 12, 2017. In this eulogy, Heyer's mother, Susan Bro, speaks about her daughter's life and legacy. This speech exemplifies the most important characteristic of a powerful eulogy: try to remember the person the way they would want to be remembered. In this case, Bro talks about holding a large, public remembrance instead of a small, family affair because that's how her daughter would have wanted it. Bro closes with a powerful line, very much in the spirit of her daughter's activism: "I'd rather have my child, but by golly if I got to give her up, we're going to make it count."

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "'They tried to kill my child to shut her up. Well guess what? You just magnified her.' (C-SPAN)" here (opens in new window).

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11.10: Introduction to Speakers, Awards, and Events



The actor Archie Panjabi after winning an Emmy in 2010.

Have you ever been moved watching an acceptance speech given by a surprised winner of a one of the big media awards, such as an Oscar or an Emmy? What was it about the speech that worked for you? In this section, we'll cover the basic speech formula for both presenting and accepting an award. We'll also look at how to introduce a speaker at an event. Lastly, we'll cover what to do if you end up emceeing an event and guiding the audience through the whole program. With some practice, you can be ready to make a big splash in public when the time comes!

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11.11: Award and Acceptance Speeches

Learning Objectives

Define the characteristics of award speech.

Identify characteristics of an acceptance speech.

Presenting an Award

In an award speech, a speaker or emcee introduces an award and the winner. The introduction is meant to build excitement, and often the winner is not known until just before the award is to be presented.

Introduce yourself and thank the group or organization asking you to speak. Then name the award and explain briefly about the award you are presenting. Be sure to include the scope of the award, be it local, regional, national, or international.

Next explain what the winner accomplished to win this award. Did they write a paper or did they lead for a cause? Did they grow the largest pumpkin, finish first in a marathon, or bring community groups together to fight for justice? Your job is to present the facts and summarize the story behind their story.

Lastly, if there are other people in attendance who were competing with the winner, make sure to acknowledge them in the time you were allotted. Be sure to finish with the actual award presentation to the person or team, raising your voice and starting the applause after inviting them to receive their award.

Accepting an Award

An acceptance speech often follows an award speech and is given by the winner of the award.

An acceptance speech, like any other speech, should be prepared in advance. Thanking the givers of your award is your first order of business. State how much and why you are grateful for this honor, and if possible, name the people in the organization individually.

Then thank and give credit to those who helped you achieve the award including family, friends, mentors, and others who supported you in this endeavor. Include their names, their roles, and how their combined efforts made it possible for you to receive this honor. If you can't name all the individuals, name the groups as time will allow.

Briefly share what the honor of the award means to you, and be generous with your praise and your gratitude toward your colleagues and the organizations involved. Smile and carefully look for directions on leaving the stage.

To Watch: Berta Cáceres, Goldman Prize acceptance speech

Environmental and indigenous-rights activist Berta Cáceres, co-founder of the Council of Popular and Indigenous Organizations of Honduras (COPINH), won the Goldman Prize for grassroots environmental activism is 2015 after organizing the Lenca people of Honduras to force the world's largest dam builder to pull out of the Agua Zarca Dam project on the Río Gualcarque. Tragically, Cáceres was assassinated the following year.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=538

You can view the transcript for "Berta Caceres acceptance speech, 2015 Goldman Prize ceremony" here (opens in new window).

What to watch for:

In the case of winning an award for a social cause (in this case, environmental activism), it is common to focus on the severity of the problem at hand—that is, to shift the focus from yourself to the problem you are fighting against. Note how Cáceres begins by framing the cause within the belief system and worldview of the Lenca people. She then explains the mission of the organization she helped to found. Next she turns to her call to action: "¡Despertemos¡ ¡Despertemos Humanidad¡ Ya no hay tiempo." (Let us wake up! Let us wake up, humanity! We're out of time.) The ending of her speech reminds us that gratitude and humility are the most important elements of an acceptance speech. If thanks aren't in line with the gravity of the topic, a dedication can serve a similar purpose: "Dedico este premio a todas las rebeldías, a mi madre, al Pueblo Lenca, a Río Blanco y a las y los mártires por la defensa de los bienes naturales." (I dedicate this award to all the rebels, to my mother, to the Lenca People, to the Río Blanco, and to all the martyrs who gave their lives in the struggle to defend our natural resources.)

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11.12: Introducing a Speaker

Learning Objectives

- Identify effective ways to introduce a speaker.



When you're introducing someone, your job is to get the crowd's attention, tell the listeners why they should care what this person has to say, generate some excitement, then get out of the way.

When you're introducing a speaker, the main thing is to remember that it's not your show. You're just there to set up the speaker and get out of their way. Unless you're introducing someone in a format that requires you to give a significant speech, don't try to be clever, funny, or insightful. These are all great qualities, but they run the risk of upstaging the person you're introducing. No band wants to be outplayed by the opening act.

Public speaking expert Deborah Grayson Riegel outlines three main goals in introducing a speaker:

1. Focus the attention of the audience on the speaker.
2. Build up the speaker's credibility.
3. Generate curiosity and excitement about what the speaker will present.[1]

Here are some dos and don'ts for introducing a speaker:

Do	Don't
• **Stay In Your Lane:** Stick to the main goals of introducing a speaker and don't launch into your own speech about the day's topic. • **Get to the Point**: Be brief. • **Set the Tone**: Project enthusiasm and excitement about the talk. • **Speak to the Audience**: Most of the introduction should be delivered to the audience, not the speaker. Turn to the speaker at the end of the introduction. • **Start the Applause:** Begin clapping after you announce the speaker's name and invite them to the stage. • **Welcome the Speaker to the Stage:** Wait at the lectern (or wherever the speech will be delivered) until the speaker gets there. Greet the speaker in an appropriate manner (usually a handshake).	• **Don't Wing It**: Never try to introduce a speaker from memory; have good notes. • **No Jokes**: Jokes are rarely—really never—appropriate during a speech of introduction. • **Don't Use Clichés**: A statement like "Up next: a person who needs no introduction" doesn't really mean anything because it's so overused. • **Don't Hog the Spotlight:** Sit down promptly.[2]

1. https://hbr.org/2016/10/how-to-memorably-introduce-another-speaker ↩
2. Adapted from Lyman MacInnis, "Introducing and Thanking Speakers." https://lymanmacinnis.squarespace.com/journal/2010/1/17/introducing-and-thanking-speakers.html. ↩

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11.13: The Master of Ceremonies

Learning Objectives

- Identify effective ways to introduce an event.
- Demonstrate how to emcee an event.

Introducing an Event

When introducing an event, you have four main goals. These goals are the minimum ground you need to cover in your introduction. How you do so, and whether you do more, will depend on the amount of time you have to speak.

1. **Make the audience feel welcome and appreciated.** Your opening should welcome the audience and thank them for being there.
2. **Express thanks and appreciations.** You should also recognize anyone who deserves thanks for putting together or hosting the event.
3. **Explain the goals of the event and/or of the hosting organization(s).** Here's where your introduction will deepen and expand if you have the time for it. You might tell stories or share data about the impact of the organization whose event it is or talk in more detail about what participants can expect from the event to come.
4. **Create excitement and anticipation for the event.** Your focus should be on the event that you're kicking off; stay focused on the future, not the past, and on the event, not yourself.

Some events, especially academic events and some non-profit or political events, begin with an **Indigenous Land Acknowledgement**. A land acknowledgement or territorial acknowledgement is a formal statement, often spoken at the beginning of a public event, that it is taking place on land originally inhabited by or belonging to indigenous people. To learn more about Indigenous Land Acknowledgement, the Native Governance Center has put together an excellent guide.

Master of Ceremonies

Being the master of ceremonies (often abbreviated as an *emcee* or *MC*) is a task best dealt with by an experienced speaker. But it is possible to host an event as a beginner and live to tell about it!

Being an emcee will use everything you learned about speaking for special occasions and more. The most important thing to remember is this is more of a marathon than a sprint. You need to keep the energy high and the mood positive throughout the event. So start with being excited, and if you are scared, GREAT! Channel that energy into the excitement you need using the preparation tips below.

Speaker and author Kwesi Millington offers the following seven tips for being a great event emcee:[1]

1. **Know the Agenda.** The more detailed, the better: you should know what should happen at what time and how long each part should take.
2. **Keep Your Energy High.** Millington suggests self-talk and music to pump yourself up to bring 100% energy to the event.
3. **Memorize Your Opening.** Some parts of the event will be impromptu or ad-libbed; your opening, though, should be scripted and rehearsed. The opening sets the tone for the whole event, so it's important to get it right.
4. **Learn About the Other Speakers.** Millington suggests learning one fact about each person you're bringing to the microphone, so that you can personalize your introduction.
5. **Always Be Communicating.** Even if you're not on stage, you should be mixing with the crowd and keeping the energy up.
6. **Interact with the Audience.** The best way to keep the energy high and the mood positive throughout the event is to involve the audience, whether by asking questions or getting them to move around.
7. **Close with Inspiration.** As you close up the event, try to leave the audience with something to think about, something to lift them up.

How to: Kwesi Millington, How to Emcee an Event

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "How to be the Perfect Emcee at an Event or Wedding" here (opens in new window).

---

1. https://www.youtube.com/watch?v=X72gsMtUCUs ↩

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11.14: Putting It Together- Speaking to Entertain and for Special Occasions

Special occasions speeches have specific functions within particular events. Whether you're introducing a speaker, toasting a friend, or kicking off an event, the special occasions speech isn't about you, the speaker. It's about the person being celebrated or the emotions of the event. Even more than other types of speeches, special occasion speeches need to be carefully adapted to the audience and the event. This adaptation includes the language you use in the speech, the emotional content of the speech, the use of humor, the structure of the speech, and the amount of time it takes to deliver.

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11.15: Assignment- Practice Special Occasion Speaking

Step 1: To view this assignment, click on Assignment: Practice Special Occasion Speaking.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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11.16: Discussion- Special Occasions

Step 1: To view this discussion prompt, click on Discussion: Special Occasions.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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12: PUBLIC SPEAKING ONLINE

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12.0: Why It Matters- Public Speaking Online



These days, more and more speeches and presentations are delivered online. Learning to communicate effectively in the medium is a crucial skill for the 21st century.

What's the best way to deliver a speech to an online audience? Is it easier or harder than in person? In a virtual world, we all must be prepared to present well in both digital and in-person formats. In this module, we'll investigate the challenges and opportunities presented by online speaking. Together we'll brainstorm how to deliver both asynchronous and synchronous speeches online. Finally, we'll offer suggestions on how to handle the technical components of an online speech to make sure you look and sound your best.

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12.1: Introduction to Speaking Online

The internet offers tremendous opportunities to experience presentations that would otherwise be inaccessible. Whether dropping in on a lecture at a far-off university or attending a sold-out TED show, anyone with an internet connection has countless opportunities to join virtual audiences near and far. Speaking online can also be a great way to take your message to a wider audience, indeed, a global audience. Virtual meeting platforms allow teams and classes to work together from far away, and enable a greater sense of presence in online interviews and webinars.

To communicate effectively online, you'll need to adjust some of the strategies you would use in person. We'll cover some of these strategies in the section ahead. You'll also need some equipment:

- A laptop, desktop computer, phone, or tablet with a camera that you can use to record your speeches. A webcam may already be built into your device or computer. If not, or if you'd like something with better video quality than your built-in webcam, you can opt for a separate web camera plugged into your device. Another camera option is a stand-alone digital video camera or camcorder. If you go this route, consider also using a tripod.
- A microphone, which may already be built into your device, computer, camera or it can be a part of a separate headset.
- An internet connection. You'll need reliable, high-speed internet service. This is especially crucial if you are speaking in real time to your audience.

Test everything several times before you give your actual speech to make sure your device and software are working. Practice by recording yourself to check that your camera and microphone are working correctly.

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12.2: Online versus Face-to-Face

Learning Objectives

Explain the similarities and differences in speaking to face-to-face and online audiences.

We might think speaking to a virtual audience would be easier than speaking to an audience in person. After all, many of us regularly use online tools like social media to communicate with others. And speaking online would seemingly remove the anxiety many of us feel when speaking to a live audience.

So, online should be easier than speaking in person, right? Well, maybe not. As speech communication scholar Stephen Lucas writes, "In an online speech you have to do everything you would do for an in-person speech—and more."[1]

In this section, we'll explore how speaking online is both similar to and different from speaking in person. We'll get into the "and more" Lucas refers to so you can be better prepared to succeed when you give an online speech.

In many ways, a speech presented online is just like a speech presented in person. As a speaker you want to have a clear purpose (to inform, persuade, or entertain) and a focused thesis. You will want to support your thesis with well-developed main points supported by evidence. You will also want to adapt the style and delivery of your speech to your particular audience.

One of the biggest differences between speaking in person compared to speaking online is that when you speak online your audience is not right in front of you in the same room. In some online speaking situations, you may have the faces of your audience available to you, but more often than not you won't be able to see your audience.

Not seeing your audience means you are missing the nonverbal cues that help a speaker understand whether their audience is engaged and understanding the speech or is instead disengaged or confused.

Try It

https://assess.lumenlearning.com/pra...e-73c12d4f6cd7

1. Lucas, Stephen, and Paul Stob. "Presenting Your Speech Online." *The Art of Public Speaking*. McGraw-Hill Education, 2020, pp. 356–356. ↩

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12.3: Synchronous and Asynchronous

Learning Objectives

Compare synchronous and asynchronous scenarios in online speaking.

There are two basic types of online speeches, synchronous and asynchronous.

Synchronous speeches are where you give your speech online in real time to a live online audience. Typically with synchronous speeches, the speaker and audience are using some kind of web conferencing or virtual communication software such as Zoom, Skype, or Google Hangouts to be virtually present together for the speech. The audience may be all physically located in a single space such as a classroom or conference room to view the speech or they may not be gathered together and instead be watching from a computer or mobile device in their home or office.

When giving a synchronous speech, a speaker may have the ability to get feedback from the audience in real time and adapt their speech as a result of that feedback.

Asynchronous speeches are not delivered in real time to a live online audience, but are instead recorded for viewing at a later time convenient for the audience. Typically, asynchronous speeches will be delivered straight to a camera with no audience present. In an asynchronous speaking situation, the speaker cannot receive feedback from their virtual audience and so must prepare their speech accordingly.

There are some types of speeches that **combine synchronous and asynchronous** elements. For instance, in some cases a speaker talks in front of a live audience and a recording of the speech is posted online for a virtual audience to view. The best known example of this kind of speech delivered to a live audience and posted online would be a TED Talk. More commonly, online meetings or webinars are recorded so that they can be viewed later, hence both synchronous and asynchronous.

Synchronous and Asynchronous

In this video, second graders discover that their synchronous session is actually being recorded. You don't have to be afraid of asynchronous online speech! But you should be aware that it's being recorded for posterity, and behave accordingly.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=558

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12.4: Verbal Communication Online

Learning Objectives

Describe the adjustments you need to make to your verbal communication when speaking online.



Even if you feel like you're talking to yourself when you speak online, remember that you're there to connect with an audience!

Do you like to listen to podcasts or audio books? If so think about the way a speaker or reader's voice helps to keep your attention and interest in what you are hearing. People who make a living using their voices to communicate, whether it be in podcasting, radio, voice over work, etc., know that having a voice that is interesting to listen to both helps them keep their audience's attention and communicate more effectively.

Elsewhere in this class we have discussed vocal variety (also called vocal variation), the idea that it is important when speaking to an audience for a speaker to vary aspects of his or her voice, such as rate, volume, and pitch. This variation will help a speaker sound more conversational and it will also help hold the audience's attention.

When you speak online, your voice is crucial to keeping your audience engaged. When you're speaking into your webcam, particularly if you're explaining something on the screen (such as a slide deck), it can be easy to speak too fast or to slip into a monotone delivery. After all, without the cue of a live audience in front of us, it's easy to forget to enunciate, use pauses, and vary vocal pitch. Don't be fooled! Just because you might feel like you're talking to yourself, don't forget that there is an audience waiting to hear what you'll say.

The University of Melbourne has developed some tips to help students succeed when speaking online. When it comes to verbal communication, students are encouraged to do the following:

- Vary the pace of your speaking. It is better to speak a little slower than you usually would rather than faster that you usually would.
- Pause occasionally. Use short, half-second stops between phrases to help the audience keep up with you.
- Vary your tone of voice to keep the attention of your audience. Vary your tone more than you generally do in daily conversation and stress key words for emphasis.[1]

Additionally, the University of Melbourne also suggests you practice by recording yourself doing your presentation and then watch it to get a sense of your voice.

1. *Presenting Online*. The University of Melbourne. https://students.unimelb.edu.au/acad...senting-online ↩

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12.5: Nonverbal and Technical Aspects of Communication Online

Learning Objectives

- Describe the adjustments you need to make to your nonverbal communication when speaking online.
- Summarize the lighting, camera, and sound needs for online speaking environments.

One of the biggest differences between speaking in person and speaking online involves the use of nonverbal communication.

When speaking in person, we want to be mindful of nonverbal cues like eye contact, gestures, and how we dress. These cues are important as well when we speak online, but online we also have the added dimension of the physical environment we are speaking from and how it may help or hinder our success as a speaker.

These are some nonverbal and technical aspects to be aware of when speaking online:

- **Awareness of the environment** you are speaking in. What does the room you are speaking in look like? It's best to choose a quiet room where you won't be interrupted by friends, family, or pets. Be aware of objects that will appear in the video frame with you. If things look messy or cluttered behind you in the frame they may detract from your effectiveness as a speaker. You might consider using a backdrop to hide the contents of the room from which you are speaking.
- Typically online we **speak while seated** instead of standing. Speakers most often sit when they speak online because they are speaking to a computer placed on a desk. When we sit and speak, we often have to work **harder to convey energy and enthusiasm** than when we are standing.
- Be aware of how **what you wear** will look online. Generally when speaking to a camera online it is best to **avoid clothes with stripes or busy prints** as they can be distracting. Instead, stick to solids as they tend to show up better. White is generally not recommended as it tends to be the brightest thing on screen.
- Make **eye contact with the webcam** and not to the screen. Try and talk through the camera to your audience. To do this, focus your eyes on the camera rather than the screen. If you look at the screen, you won't actually be looking at your audience! Also try to place the camera at eye level rather than above or below your face.
- Use planned-out and **deliberate hand gestures**. Try to avoid too much hand movement as it can be distracting. When you do use gestures, try to make them intentional but as natural looking as possible.

Technical Considerations

Lighting



Backlighting obscures your face and turns you into a silhouette.

How light is the room in which you are speaking? **Avoid having windows or a light source behind you** as they will lighten the background but place your face in shadow. If possible, speak in front of a window to or another light source so you have light on your face. Natural light is best if you have it. If not, use a light source like a lamp placed in front of you.

Camera

If you are using a camera that is built in to your computer or mobile device, sit at **eye level to the camera** with your face in the middle of the frame so you can make eye contact to your audience through your camera. If you are using a stand-alone video camera instead, place it on a tripod or other solid, steady surface so it stays stable. If you are using a phone or tablet to record yourself, consider using a tripod so it stays stable. Also, place your device so it records in horizontal or landscape mode rather than in vertical mode.

Sound



All it takes to speak online is a computer (or mobile device). An external microphone or headset isn't always necessary, but it can help ensure better sound and eliminate background noise.

For best sound quality, either **use a headset or earbuds** with a microphone **or a wired or wireless microphone** to better capture your voice and also dampen background noises. If you cannot do that and are using the microphone in your computer or mobile device, make sure you are **close enough** to your computer so you can be heard clearly. Be sure to double-check the input volume settings for your computer microphone to be sure your voice is sufficiently audible.

Test your system out by recording a couple practice speeches. Make sure your voice is loud enough to be heard, you are making good eye contact, and your face is well lit.

Remember: sound is actually more important than image in most online speaking situations. This is something that documentary filmmakers have known for a long time. As nearly any documentary filmmaker will tell you: "If you must choose between a visually pleasing interview set-up and a good-sounding one, always chose good sound. The audience will forgive a flawed shot, but will tune out if it can't hear the dialogue."[1]

How To: record a speech for an Online Course

This video from Northern Arizona University details how to give and record a speech designed to be used online. While it is focused on how to record a speech in front of a live audience, much of it applies well to any speech recorded for online viewing regardless of whether there is a live audience.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=562

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https://assess.lumenlearning.com/pra...5-a18082d06f00

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1. https://www.documentary.org/feature/beyond-talking-head-step-step-guide-shooting-documentary-interviews ↵

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12.6: Introduction to the Online Audience



As symbolized by this creepy stock photo, real connection with an online audience is possible, but it takes work and preparation.

In this section, we'll discuss how to engage an online audience throughout your speech or presentation. From using polls and chats to enhance engagement to changing software settings to avoid distractions, we'll offer some strategies for making sure your virtual audience stays with you.

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12.7: Engaging the Online Audience

Learning Objectives

Summarize ways to engage audiences in online settings.

In many cases, when you speak online you cannot see your audience. Perhaps you are recording a speech that won't be watched in real time. Of if you are speaking in real time to an audience, you may not be able to see or hear your audience because their cameras or microphones are not turned on.

And if you can see your audience, it may be a very different kind of experience than you have when giving a speech to a live audience in a classroom. Your audience may, for example, appear in tiny boxes on the screen and, if so, you may only be able to see a portion of your audience at any one time. This reality can make it challenging to remember you are speaking to an audience rather than to a computer screen.

All the principles of audience analysis discussed in Module 4: Considering the Audience apply to online speeches. If you can, try to learn about your audience to better understand their beliefs or attitudes about the subject of your speech.

Presentation aids like slides can be very effective when used online. However, resist the tendency some speakers have to make their speech essentially a narrated slideshow where their face is seen only briefly, if at all, in the beginning and end of the presentation. Instead, use slides selectively to emphasize key points or show visuals that will help explain important concepts.

Some software that speakers use online provides the speaker opportunities to get **interaction** from an audience. The software you are using might allow you to poll your audience about a question. Or you might be able to ask for virtual "raised hands" in response to a question. These tools can be valuable ways to engage your audience and solicit feedback from them.

You may have access to real-time text **chat** or you may have the ability to allow audience members to speak and respond to questions. If you do have these options, be aware that using them takes some practice and they can be distracting to pay attention to. If you use them, you may want to use them selectively and only at certain points in your speech so they don't distract you from your message.

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12.8: Eliminating Distractions

Learning Objectives

Discuss the ways to eliminate distractions for online audiences.

Many of the tools in online web conferencing software—such as the ability to have the audience speak, appear on camera, or participate in a live chat—can be effective. But these tools also carry risks for a speaker because they can provide opportunities for distractions.

Video Distraction



A grid like this presents 25 opportunities for distraction.

If you are using software that allows for a real-time interaction between speaker and audience, consider carefully whether you want your audience to be able to appear on camera during your speech. While the grid of faces is great for meetings and discussions, it can also distract your audience in a longer presentation. They may find themselves looking at other members of the audience rather than focusing on the presentation. If someone's child or pet wanders into view, you've lost half the audience. In large webinars, especially, it's common to have only the presenters on screen.

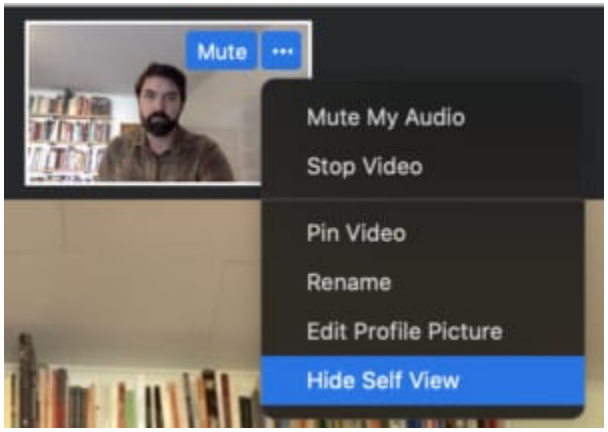
Audio Distraction

Likewise, if everyone's microphone is on while you are speaking you—and your audience—may get distracted by background noise. Unless there are very few people in the meeting (say, six or fewer), it is customary for everyone to be muted unless they're speaking. If you are presenting as the meeting host, consider muting your audience's audio (and/or video) during your speech in order to avoid interruptions.

Chat

If a real-time chat tool is available in the software you are using, it's wise to think through how you might want it to be used. It's tempting to leave the chat on as a backchannel for side conversations and comments, but this option can be very distracting for everyone involved. It can be useful to let your audience know from the outset how you plan to use the chat: "I'll leave the chat open for questions. At the end of the presentation, we'll try to get to as many questions as we have time for." Whatever you do, don't monitor the chat while you're presenting. If you want to get chat feedback in real time (for instance, to answer questions as they come up), wait until you've reached a good stopping point, then open the chat, respond to any relevant feedback there, and close the chat before you start up again. If you're co-presenting, you can ask your colleague to monitor the chat while you present and vice versa.

Hide Self View



Seeing yourself on screen can be very distracting! Here, we see how to select Hide Self View in Zoom, which removes your view of your own camera but keeps you visible to others in the meeting.

One of the best ways to reduce your own distraction in online meetings is to **avoid looking at your own picture**. As the image to the right demonstrates, it's possible in Zoom to hide your camera view from your own screen without removing it from others' (just click on the three dots next to your picture and choose "Hide Self View"). There are some Chrome extensions to do the same with Google Meet, but you can also use a post-it as a low-tech solution. Or arrange the window to keep your own image off your screen. However you accomplish it, getting rid of your own image in a meeting eliminates a huge amount of distraction and cognitive load. After all, we're not used to seeing ourselves speak all the time—your brain works overtime trying to process this information while communicating. Try it out, and you'll be amazed how different it feels. (One caveat: you should check your lighting and background before you remove the self view to make sure there aren't any surprises).

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12.9: Presentation Aids Online

Learning Objectives

Understand presentation aids in an online setting.

Previously we have discussed strategies for using presentation aids during speeches. Those same strategies apply to the use of presentation aids in online speeches.



When using presentation aids online, the slide show will usually fill the whole screen. When presenting online, try to have your face visible as much as possible, and use slides for emphasis or clarification. It's hard for your audience to connect with a slide!

One key difference between speaking in person compared to speaking online is that if you are using a digital presentation tool such as a video or presentation slides, you generally have the option online to make your digital presentation aids the only thing that appears onscreen for your audience.

Most commonly, we see this option when speakers use presentation slides like PowerPoint, Keynote, or Prezi. A speaker may start by talking to their camera so their audience can see them before switching to showing their slides in full screen mode as they narrate or talk over their slides. Webinars often use this format because they are often heavily focused on providing information to the audience.

There are pros and cons to using digital presentation aids in this manner. Whatever is on screen will be what the audience focuses on. Would you prefer your audience to focus on you and your message or on your presentation aids?

We would generally recommend that for speeches you give online in a public speaking class, you try to have your face on camera as much as possible and use your slides to supplement, add emphasis, and clarify what you are saying rather than allowing them to become the main focus of the presentation. This method will help you stay more engaged with your audience.

You will want to make sure you get plenty of practice using your presentations aids before you give your speech. Be particularly attentive to practicing how to transition between the view of yourself on your webcam and your slides and vice versa.

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12.10: Introduction to Scenarios of Online Speech



These days, your computer might contain a classroom, a meeting space, a boardroom, a lecture hall, and a conference center.

Whether in an online class, a Zoom interview, a virtual meeting with your team, or a public webinar, knowing how to present information online is a key skill for the modern world. In this section, we'll cover some of the most common scenarios of online speech.

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12.11: Webinars

Learning Objectives

- Identify strategies for running a webinar.
- Demonstrate strategies for managing Q&A online.

A webinar is a “web seminar” where a presenter uses video conferencing tools to present information to an audience. Presenters in a webinar usually present information to their audience using presentations slides.

In addition, webinars typically provide the audience opportunities to interact with the presenter through something like a chat or poll.

Webinars have become increasingly common in business environments as a way to present information to employees and customers or clients. Webinars have also become more common in higher education as a way of offering online lectures or seminars.

How to: Run an interactive webinar

This video from Manchester Metropolitan University provides an overview of some of the qualities of a webinar.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=574

You can view the transcript for “Interactive Webinars” here (opens in new window).

In his book *10 Steps to Successful Virtual Presentations,* Wayne Turmel identifies four broad categories of virtual presentations:

1. **General Information Webinar:** A session where the presenter shares information about a subject, service, or product. This is similar to an informative speech.
2. **Sales Demo:** A session where the presenter is describing attributes of a product to an audience who are considering purchasing the product.
3. **Training**: A session where a presenter is explaining how to successfully complete a task or process or how to use a product

such as software.

4. **Team Meeting**: A session where a presenter is facilitating a meeting among colleagues working together on a shared task.[1]

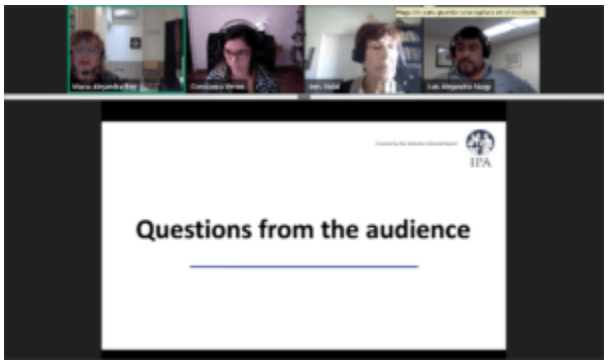
Turmel offers the following suggestions about how to successfully put on a webinar:

1. Identify your **objectives** for the presentation. Your objectives will guide you in developing the content and structure of the webinar.
2. **Learn the software platform** you will be using for the webinar.
3. If you are working with others to develop the webinar **create a project plan** identifying who will do what and by when.
4. **Create an agenda** and **content outline** (main points) for the webinar. Build in places during the webinar for Q&A with the audience.
5. **Create visuals** such as slides that support the content.
6. **Rehearse the presentation**, making sure you are comfortable with the software platform and being able to do things like switch from talking to the camera to presenting your slides.
7. **Present** the webinar.[2]

Try It

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Questions and Answers



It's always a good idea to build in time for questions from the audience.

In most webinar software, you can collect questions from your audience using a **chat tool**.

Two common strategies for handling questions are to 1) have **several short breaks** between presenting content where you do Q&A (often using questions posted to the chat) or 2) **wait until after you present all your information** to answer questions.

Unless your webinar audience is fairly small, it's usually **better to handle questions using chat** rather than having audiences ask their questions via audio because people's microphones or audio settings aren't always working and you don't want to try and troubleshoot a technical issue during the webinar. In addition, some audience members may use question time to go off on a tangent unrelated to the topic of the webinar or use the Q&A time to dominate the session with a long, involved statement or question that all audience members may not be interested in listening to.

In his book *10 Steps to Successful Virtual Presentations*, Wayne Turmel suggests presenters do the following when answering audience questions:

- When you answer a question from the audience, regardless of whether the question comes from a chat tool or audio, **repeat the question** so everyone can hear it. This helps your audience know what the question is and it also give you a chance to think before you answer the question.
- **Go slow** when you answer questions to make sure you aren't rushing and instead are taking time to answer the question correctly.
- Try to finish your answer by **tying the answer back to the primary goal** or objective of the webinar so you reinforce how the answer relates to the reason they are attending the webinar in the first place.

- Ask the person who asked the question whether your answer addressed what they were wanting to learn.[3]

Try It

https://assess.lumenlearning.com/pra...0-b24c9170dac1

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1. Turmel, Wayne. *10 Steps to Successful Virtual Presentations*. ASTD Press, 2011. ↵
2. Turmel, Wayne. *10 Steps to Successful Virtual Presentations*. ASTD Press, 2011. ↵
3. Turmel, Wayne. *10 Steps to Successful Virtual Presentations*. ASTD Press, 2011. ↵

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12.12: Online Meetings

Learning Objectives

Identify strategies for participating effectively in an online meeting.

 If you are leading an online meeting like a webinar, there are ways to engage participants so they participate productively in the meeting. We'll cover some of these strategies below.

Likewise, if you are a participant in an online meeting, keep these same strategies in mind as ways you can increase the quality of your own participation.

Writing in the *Harvard Business Review*, Justin Hale and Joseph Grenny offer the following suggestions for getting people to participate in virtual meetings:

1. **The 60-second rule**: First, never engage a group in solving a problem until they have understood the problem. If you want to engage a group in helping solve a problem, do something in the first 60 seconds to help them understand it. This works much like an attention-getter in a speech. You could provide an anecdote or startling statistic, for instance, that appeals to the experiences of your audience or that taps into their emotions. Help your audience understand the problem so they are more likely to engage with you.
2. **The responsibility rule**: To get participants to be more than just observers, create an expectation of shared responsibility early on in the meeting. The next suggestion provides one example of how to do that.
3. **The nowhere-to-hide rule**: There's a phenomenon social psychologists have called *diffusion of responsibility*, which basically says if everyone is responsible, then no one feels responsible. In virtual meetings where it is easy to just hide rather than be an active participant, diffusion of responsibility is all too common. To counteract it, give people tasks that they can actively engage in so they have to be active, responsible participants. For instance, provide a problem that can be solved quickly, assign people to groups of two or three, and give them a place like a breakout room of chat to communicate and come up with a solution.
4. **The MVP rule**: Here, *MVP* stands for Minimum Viable PowerPoint rather than Most Valuable Player. The idea behind this rule is if your goal is engagement, mix facts and stories rather than overload the audience with slide after slide of bullet points. Choose the least amount of data or information you need to put on your slides to inform and engage your audience. In other words, keep the number of slides you are using to an absolute minimum so your audience isn't overwhelmed and will be more likely to listen to you.
5. **The five-minute rule**: Don't go longer than five minutes without giving your audience another problem to solve, question to answer, or opportunity to provide feedback through something like a poll. If you don't keep up a constant expectation of meaningful involvement, your audience will retreat back into the observer role.[1]

Try It

https://assess.lumenlearning.com/pra...3-37f2a8391e6e

1. https://hbr.org/2020/03/how-to-get-people-to-actually-participate-in-virtual-meetings ↵

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12.13: Online Interviews

Learning Objectives

Identify strategies for online interviews.

Online interviews using technology like Skype or Zoom have become increasingly common. The University of Southern California's Career Services Department provides some useful tips on how to prepare for an online interview:

- **Test your video and audio** before an interview so you know everything is working properly.
- **Turn off anything** on your computer **that might distract you** during the interview. This includes email alerts, software updates, and notifications that may distract you or show up on the screen for those you are interviewing with to see.
- Make sure your laptop or tablet is **fully charged**.
- **Dress professionally** from head to toe.
- Do your interview from a room that is **well-lit.** Keep your **background professional** and free of distractions.
- **Organize your materials**, such as your resume, cover letter, and questions you want to ask the employer, **around your screen** so that you do not have to look away from the screen or shuffle through papers.
- Maintain good **eye contact**. As when giving a speech, focus on looking into the webcam.
- **Assume the audio connection could be delayed** and let the interviewer finish what they are saying and then pause for a few seconds before delivering a response.
- Get a friend or relative to **practice** with you for an online interview. Do a full run-through of the interview. Dress the part and have all your materials ready to go. Have your practice partner provide you feedback on the lighting, sound, and background, as well as your appearance and nonverbal cues.
- Try **recording yourself** responding to typical interview questions to get an idea of how you appear on camera in an interview setting.[1]

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https://assess.lumenlearning.com/pra...c-b24dd95d262e

1. https://careers.usc.edu/students/interviewing/#skype ↵

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12.14: Putting It Together- Public Speaking Online

You might think that speaking online would be easier than face-to-face speaking. After all, you have much more control of many parts of the situation, and you don't have to face down a live audience. Although some speakers find presenting online less stressful than presenting in person, it is certainly not easier than face to face. You have to do all the things you would do in person—audience analysis, structuring the speech, rehearsal—and then add a few extra technical aspects, such as getting the sound right and paying attention to the background. Nonetheless, speaking online is nothing to be afraid of. Like any of the skills in public speaking, it can be mastered with effort and practice.

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12.15: Assignment- Engaging the Audience Online

Step 1: To view this assignment, click on Assignment: Engaging the Audience Online.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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12.16: Discussion- Challenges of Online Communication

Step 1: To view this discussion prompt, click on Discussion: Challenges of Online Communication.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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13: PUBLIC SPEAKING ON THE JOB

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13.0: Why It Matters- Public Speaking on the Job



In any workplace, communication is key.

At the outset of this course, we mentioned all the ways that public speaking can improve your career opportunities and job performance. This module is where we discuss the specifics of how that might happen. Few jobs exist that don't require any public speaking abilities. Whether you're talking with customers, discussing scenarios with clients, strategizing with your team, teaching children or adults, or interviewing for a job, the outcome of the communication scenario depends on your ability to organize your ideas, support your arguments, and make your case.

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13.1: Introduction to Interviews



They may not seem like public speech, but interviews demand nearly all the skills we cover in this course.

Because of their conversational form, interviews might not feel like public speaking, but they actually require many of the skills and habits of mind taught throughout this course. As we'll see in this section, interviews require careful preparation, purposeful communication, and polished delivery. Whether you're interviewing someone else to inform yourself about a new career or being interviewed for a new job, these structured conversations will call on all your research skills and presentation strategies.

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13.2: Informational Interviews

Learning Objectives

Describe strategies for setting up and conducting an effective informational interview.

If you're looking for a new job or exploring a change of career, one of the best ways to learn about different fields and industries is to conduct **informational interviews** with people who have expertise in those fields. An informational interview is a conversation in which a person seeks insights on a career path, an industry, a company, and/or general career advice from someone with experience and knowledge in the areas of interest.



Informational interviews differ from job interviews because the conversation is not about hiring and not about a specific job. The knowledge seeker asks general questions about an industry, company, or career path, and the knowledge provider has an opportunity to learn about the knowledge seeker's character and qualifications outside of a formal job interview process.

Even though an informational interview is usually less formal than a job interview, it still requires preparation, and you'll find that it calls upon many of the skills you're practicing in this public speaking course: research, audience analysis, crafting your message, delivering your message succinctly and professionally, active listening, and soliciting feedback, among others. Although each information interview situation will be different, the following steps can help you get started.[1]

Step 1: Researching the Field

The more specific and focused you can be in each part of the interview process, the more you'll get out of it. In order to move from the general to the specific, we need to start with some research. Use the internet to find local companies or organizations that are involved in the field of interest, and try to find out as much as you can about terminology, subfields, and job titles. Check national job listings for the job titles you've found (websites like indeed.com can help). What qualifications are they looking for?

Step 2: Identify People to Interview

There are two ways to go about selecting people to interview: using your social and professional network or reaching out to people outside of your network. If you can use your network, you're more likely to have a successful response, but you may be able to get closer to the career field you're looking for if you reach outside your network. Your school's alumni network can be an excellent resource.

When you find someone you might want to talk to, find out what you can about their professional presence on the internet. Do they have a LinkedIn profile? Is their resume posted somewhere? Is any of their work published or public in some way? The more you know about the person professionally, the more you can focus your questions to their specific situation. Note, however, that it is unwise (and unprofessional) to go digging into personal information about the person on the internet. It's not relevant to the situation, and there is a high risk of misidentification or misunderstanding.

Don't put all your eggs in one basket. It's best to compile a list of people you'd like to speak with (and some notes to remind yourself how you found them and why you want to talk to them).

Step 3: Prepare Your Introductory Message

Throughout this course, we've been stressing the need to tailor your presentation to your audience. This is very much the case for informational interview requests, especially if the person is outside of your immediate social network. Why are you contacting this person specifically? Do you have a shared connection somehow? Have you seen his or her work or something he or she worked on? Does his or her background or career path have similarities to yours?

In reaching out—usually via email, unless you've been invited to text or call—be clear and specific about what you're asking for.

- Mention how you got their name.
- Ask for a 20–30 minute appointment, at their convenience.
- Emphasize that you're looking for information, not a job.

Especially if you're cold-contacting someone (emailing someone without an introduction from a shared connection), you should not be surprised if your request is ignored completely. That's OK! Repeat Step 3 with the next name on your list. Use this opportunity to revise and refine your message.

Once someone agrees to meet with you, it's time to prepare for the interview!

Step 4: Conduct the Interview

Before the interview, you should prepare a list of questions you'd like to ask, but also be ready to go off script. You should spend time in advance thinking about what you want to learn from this particular person. The more specific and informed your questions are, the more useful the answers will be.

Dress professionally for the interview and make sure you arrive on time or early. Introduce yourself, thank them for coming, and remind them why you wanted to meet with them. Remind yourself (and, if an opportunity arises, your interviewee) that you're looking for information, not a job; this interview is about the interviewee and their experience, not about you and your qualifications. That said, don't expect the person you're meeting with to guide the conversation. You are responsible for asking the questions that will bring out the information you're looking for. [2]

Remember that this interview is a speaking situation, not just a friendly chat (though it will probably be friendly as well). Speak clearly and concisely, and try to use specific, concrete, and professional language.

Step 5: Follow Up and Reflect

It's important to write down a record of the meeting as soon as possible afterwards, while the details are fresh in your mind.[3] Track not only what you learned and next steps, but also reflect on the interview itself. What went well? Did anything happen that you weren't expecting? What can you do more effectively next time?

Be sure to send a thank-you note within one or two days of the interview. Whether you write the note by hand or send an email will depend largely on how you reached the person, whether you have a physical address to send it to, and your personal preferences. Either way, you should try to be as specific as possible, and mention something about the interview that you remember.[4]

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1. Steps adapted from the Career Center at the University of California, Berkeley, https://career.berkeley.edu/Info/InfoInterview↵
2. "The Ultimate Guide to an Informational Interview." LiveCareer, https://www.livecareer.com/resources/interviews/prep/informational-interviewing↵
3. https://career.berkeley.edu/Info/InfoInterview ↵
4. Kalish, Alyse. "The Informational Interview Thank You Note Smart People Know to Send." *The Muse*, https://www.themuse.com/advice/the-informational-interview-thank-you-note-smart-people-know-to-send↵

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13.3: Preparing for a Job Interview

Learning Objectives

Identify successful strategies to prepare for a job interview.

If your resume and cover letter have served their purposes well, you will be invited to participate in an interview with the company or organization you're interested in. Congratulations! It's an exciting time, and your prospects for employment are very strong if you put in the time to be well prepared.

In this section, we look at how to get ready for an interview, what types of interviews you might need to engage in, and what kinds of questions you might be asked.

Review the Job Description

When you prepare for an interview, your first step will be to carefully read and reread the job posting or job description. This careful study will help you develop a clearer idea of how you meet the skills and attributes the company seeks.

Research the Company or Organization

Researching the company will give you a wider view of what the company is looking for and how well you might fit in. Your prospective employer may ask you what you know about the company. Being prepared to answer this question shows that you took time and effort to prepare for the interview and that you have a genuine interest in the organization. It shows good care and good planning—soft skills you will surely need on the job.

Practice Answering Common Questions

Most interviewees find that practicing the interview in advance with a family member, a friend, or a colleague eases possible nerves during the actual interview. It also creates greater confidence when you walk through the interview door. In the "Interview Questions" section below, you'll learn more about specific questions you will likely be asked and corresponding strategies for answering them.

Plan to Dress Appropriately

Interviewees are generally most properly dressed for an interview in business attire, with the goal of looking highly professional in the eyes of the interviewer. In the article "Here's What 'Business Casual' Really Means" by Jacquelyn Smith, learn exactly what is meant by "business casual," and see the specific types of attire appropriate for men and women.



Come Prepared

Plan to bring your resume, cover letter, and a list of references to the interview. You may also want to bring a portfolio of representative work. Leave behind coffee, chewing gum, and any other items that could be distractions.

Be Confident

Above all, interviewees should be confident and courageous so you make a strong first impression. As the saying goes, “There is never a second chance to make a first impression.”

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13.4: Interview Situations

Learning Objectives

Differentiate between types of interview situations and identify appropriate interview techniques for each.

Every interview you participate in will be unique. The people you meet with, the interview setting, and the questions you'll be asked will all be different from interview to interview.

The various factors that characterize any given interview can contribute to the sense of adventure and excitement you feel. But it's also normal to feel a little nervous about what lies ahead. With so many unknowns, how can you plan to "nail the interview" no matter what comes up?

A good strategy for planning is to anticipate the type of interview you may find yourself in. There are common formats for job interviews, described in detail below. By knowing a bit more about each type and being aware of techniques that work for each, you can plan to be on your game no matter what form your interview takes.

Using your LinkedIn, GlassDoor, or Zip Recruiter account and other web searches, you can sometimes learn more about the company you will be interviewing with. That may help you plan for the types of interviews listed below. Most of these prepare for a series of interviews, which is more common than a single interview followed by an offer.

Screening Interviews

Screening interviews might best be characterized as "weeding-out" interviews. They ordinarily take place over the phone or in another low-stakes environment in which the interviewer has maximum control over the amount of time the interview takes. Screening interviews are generally short because they glean only basic information about you. If you are scheduled to participate in a screening interview, you might safely assume that you have some competition for the job and that the company is using this strategy to whittle down the applicant pool. With this kind of interview, your goal is to win a face-to-face interview. For this first shot, though, prepare well and challenge yourself to shine. Try to stand out from the competition and be sure to follow up with a thank-you note.

This is where studying the job ad or other reference may be the most helpful. That starting point has many specific words describing the opportunity. Work to use those words in your interview and think about the experiences you have that use those concepts. For example, if you were a supervisor and the ad says *manager*, be sure to describe how many people you "managed" rather than how many people you "supervised."

Phone or Web Conference Interviews

 If you are geographically separated from your prospective employer, you may be invited to participate in a phone interview or online interview instead of meeting face to face. Technology, of course, is a good way to bridge distances. The fact that you're not there in person doesn't make it any less important to be fully prepared. In fact, you may wish to be all the more on your toes to compensate for the distance barrier. Make sure your equipment (phone, computer, internet connection, etc.) works and is fully charged if applicable. If you're at home for the interview, make sure the environment is quiet and distraction free. If the meeting is online, make sure your video background is pleasing and neutral, like a wall hanging or even a white wall.

If you are not familiar with web conferences, be sure to do a mock run with a friend first to troubleshoot any issues. This mock run helps you become comfortable with the controls and camera settings. It has been known to happen that candidates dress well for the camera but forget about the laundry hanging in the background. Test volume as well so that you do not waste valuable time on the call asking, "Can you hear me?" People want to see your face more than your toes, so position your camera in a place you will naturally look, which is right over the screen that the interviewer is seen on.

One-on-One Interviews

The majority of job interviews are conducted in this format—just you and a single interviewer—likely with the manager you would report to and work with. The one-on-one format gives you both a chance to see how well you connect and how well your talents, skills, and personalities mesh. You can expect to be asked questions like, "Why would you be good for this job?" and "Tell me about yourself." Many interviewees prefer the one-on-one format because it allows them to spend in-depth time with the interviewer, and they feel it is easier to build rapport face to face. As always, be very courteous and professional. Have a portfolio of your best work at the ready.

These interviews begin with an entry to the room and a handshake. Practice yours, since a handshake is often the first impression you make.

Panel Interviews

An efficient format for meeting a candidate is a panel interview in which perhaps four to five coworkers meet at the same time with a single interviewee. The coworkers compose the "search committee" or "search panel," which may consist of different company representatives such as human resources, management, and staff. One advantage of this format for the committee is that meeting together gives them a common experience to reflect on afterward. In a panel interview, listen carefully to questions from each panelist, and try to connect fully with each questioner. Be sure to write down names and titles, so you can send individual thank-you notes after the interview.

If you have created personal business cards, this is the time to hand each interviewer one. Hand them out yourself rather than slinging them across the table. Be sure to make eye contact.

Serial Interviews

Serial interviews are a combination of one-on-one meetings with a group of interviewers, typically conducted as a series of meetings staggered throughout the day. Ordinarily this type of interview is for higher-level jobs, for which it's important to meet at length with major stakeholders. If your interview process is designed this way, you will need to be ultra-prepared as you will be answering many in-depth questions. Stay alert.

Lunch Interviews



In some higher-level positions, candidates are taken to lunch or dinner, especially if this is a second interview (a "call back" interview). If this situation describes you, count yourself lucky and be on your best behavior because even if the lunch meeting is unstructured and informal, it's still an official interview. Do not order an alcoholic beverage, and use your best table manners. You are not expected to pay or even to offer to pay. But, as always, you must send a thank-you note.

Many candidates worry about the right food to order. Think of the meal interview as more of an interview and less of a meal. Order a moderately priced item that is not likely to be messy to eat. Then plan to focus on engaging with the other person more than digging in.

Group Interviews

Group interviews comprise several interviewees and perhaps only one or two interviewers who may make a presentation to the assembled group. This format allows an organization to quickly pre-screen candidates. It also gives candidates a chance to quickly learn about the company. As with all interview formats, you are being observed. How do you behave with your group? Do you assume a leadership role? Are you quiet but attentive? What kind of personality is the company looking for? A group interview may reveal this information.

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13.5: Interview Questions

Learning Objectives

Identify strategies to answer common interview questions.

For most job candidates, the burning question is, “What will I be asked?” There’s no way to anticipate every single question that may arise during an interview. It’s possible that, no matter how well prepared you are, you may get a question you just didn’t expect. But that’s okay. Do as much preparation as you can—which will build your confidence—and trust that the answers will come.

As you respond to the questions, try to remind yourself that this is not so much “about you” as about the interviewer finding the right fit for this opening. The questions are establishing whether your skills and experiences will meet the needs of this company. That is where your research comes in. You can work to explain your background relative to this new environment. If the interviewer says, “Tell me about yourself,” that is not a cue to start with your earliest memory. Instead, focus on the specific knowledge and skills you possess as related to what you know about this position.

The simplest place to start is to have a list of about four to six examples of workplace actions that you are proud of. Think of times you excelled. Then think about how this same story might fit several situations. One story might show initiative, leading others, decision-making, and more. With these stories in mind, when a question comes, pull out the best fit and reword it to match the specific question. Try creating that list now, then use the question banks below to see what fits and what other situations you might need to have mentally ready.

There are all kinds of memorable names for interview techniques. STAR is one such technique that quickly helps you present the stories of your career in a way to demonstrate skills to the interviewer. STAR stands for Situation, Task, Activity, Result. This technique is a way to showcase your skills in under two minutes by setting the context of when you exercised a skill, describing what was required of you, what you did, and how the situation concluded. Here is a nice summary with examples from the article “Using the Star technique to shine at job interviews: a how-to guide” by Michael Higgins.

There is no substitute for going through as many questions as you can prior to the interview. As you practice on your own, think about your answers. Make notes if that helps. Say your answers out loud. You can use the tables below to find questions to practice with. Even if you find it painful, record yourself. Then watch the recording and score each response against the STAR technique. Ideally, conduct a practice interview with a friend, a family member, or a colleague.

Type	Example	Considerations
Goodwill, Greetings and Get Acquainted	Tell me about yourself.	No more than two minutes. List the highlights of your resume with a brief example, if possible.
Gauging Your Interest	Why are you interested in this position?	Make this position tops on your interest list, without ever alluding to any other search. Avoid sounding like this job might be any other than a first choice (For example, saying, ”When I happened to see your ad,” makes the job posting sound trivial to you.)
Your Experience and Accomplishments	How has your education prepared you for this position?	Be confident. Everyone knows you have not done this job yet, but you must sound like you are ready for this job. Avoid the natural hesitation you may feel (“I think I’ll be great” versus “With these skills, I can . . .”).
The Future	What would you most like to accomplish if you get this position?	There’s no need to over promise or worry, but do demonstrate you have a plan for this job or for life versus just hoping things will work out. Offer some realistic career goals based on some practical skill or education you have.
Challenging	What type of people do you have no patience for?	We all have weaknesses. Being aware of them is a great skill. Turning them to our advantage is even better. “While I get along well with most people, those who complain rather than try to find a solution can be hard on my patience.”

Type	Example	Considerations
Situational	If you were aware a coworker was falsifying data, what would you do?	The employer probably wants to see how you handle difficulties on your own and what logical process you may use to solve problems. Remember to focus on the company's outcome and expense while not compromising your own standards.
Behavioral	Describe a time you worked as part of a team.	While all interview responses work well with the STAR technique, this is the type of question best suited to it.

	WEBSITE	DESCRIPTION
1	100 top job interview questions—be prepared for the interview (from Monster.com)	This site provides a comprehensive set of interview questions you might expect to be asked, categorized as basic interview questions, behavioral questions, salary questions, career development questions, and other kinds. Some of the listed questions provide comprehensive answers, too.
2	Interview Questions and Answers (from BigInterview)	This site provides text and video answers to the following questions: Tell me about yourself, describe your current position, why are you looking for a new job, what are your strengths, what is your greatest weakness, why do you want to work here, where do you see yourself in five years, why should we hire you, and do you have any questions for me?
3	Ten Tough Interview Questions and Ten Great Answers (from CollegeGrad)	This site explores some of the most difficult questions you will face in job interviews. The more open-ended the question, the greater the variation among answers. Once you have become practiced in your interviewing skills, you will find that you can use almost any question as a launching pad for a particular topic or compelling story.

Why Should We Hire You?

From the Ohio State University Fisher College of Business Career Management Office, here is a video featuring representatives from recruiting companies offering advice for answering the question, "Why should we hire you?" As you watch, make mental notes about how you would answer the question in an interview for a job you really want.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "'Why Should We Hire You?' How to Answer this Interview Question" here (opens in new window).

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- Why Should We Hire You? How to Answer this Interview Question.. **Provided by**: Fisher OSU. **Located at**: https://youtu.be/5NVYg2HNAdA. **License**: *CC BY: Attribution*

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13.6: Interviewing Others

Learning Objectives

Identify strategies to conduct job interviews.

There may come a time in your career when you need to grow your team and hire someone from an applicant pool. You've probably had some experience being the interviewee, but conducting an interview requires some new skills.

For best results—and to avoid litigation—**interview questions should be relevant to the position** and reflect the realities of both the position and the operating environment. To be specific, questions should focus on the job duties, relevant skills and qualifications, and related success factors. A key point to keep in mind is that questions represent not only the position but the company's values. Understand that an interview is a two-way assessment; that is, a candidate is also evaluating interview questions, assessments, and interactions with company representatives to determine believability and "fit."



Studies of job interviews show that they are more effective at predicting future job performance when they are structured.

There are two types of interviews: unstructured and structured. In an **unstructured interview**, the interviewer may ask different questions of each different candidate. One candidate might be asked about her career goals and another might be asked about his previous work experience. In an unstructured interview, the questions are often, though not always, unspecified beforehand. In an unstructured interview the responses to questions asked are generally not scored using a standard system. This type of interview can be particularly useful when interviewing for a new (and possibly still nebulously defined) position. As you interview candidates, their expertise and knowledge of the field will help flesh out the new position.

In a **structured interview**, the interviewer asks the same questions of every candidate, the questions are prepared in advance, and the interviewer uses a standardized rating system for each response. With this approach, the interviewer can accurately compare two candidates' interviews. In a meta-analysis of studies examining the effectiveness of various types of job interviews, Michael McDaniel et al. found that structured interviews were more effective at predicting subsequent job performance of the job candidate.[1]

What You Should Ask

Interview questions will be different for each job; after all, it takes very different skills to create a product than it does to sell the product. The job advertisement can be a good source for interview questions. After all, it contains a good summary of the required skills and knowledge needed for the position.

Practice Question

https://assessments.lumenlearning.co...sessments/8725

Often you'll find that you have several equally talented candidates if you simply ask about the specific knowledge, skills, and abilities needed for the job. Once you've established your pool of top contenders, you can start looking at individuals to evaluate their fit in the company.

So how do you come up with these questions? *First Round*'s interview with Koru Co-Founder and CEO Kristen Hamilton provides perspective on getting at the person behind the resume. The opening sentence is an admission: "Hiring the right people is hard."[1] In order to improve the odds of success, Hamilton recommends focusing on skill sets and mindsets instead of metrics such as GPA. Based on extensive employer research and reverse engineering exceptional performers, Hamilton identified seven core characteristics that in combination translate into job success or, as she phrases it, "someone killing it at their job":[2]

- **Grit.** In today's fast-paced working environment, employees need to be resilient, able to work through difficult or boring projects. You may ask candidates to talk about lengthy projects they've completed, and ask about how they persevered.
- **Rigor.** Employees need to use data they have at hand or gather data to make good decisions. You may ask candidates about a time they made a difficult decision at work and how they arrived at a conclusion.
- **Impact.** Teams work better when each member is working together to achieve the company's goals. You may ask candidates about efforts they've made in the past that either helped their previous company's mission or that are related to your company's mission.
- **Teamwork**. Speaking of teams working together, being a team player is an essential trait in almost any employee. Even individuals who mostly do solitary work need to at least talk to their managers to report how things are going. Questions for this trait will vary depending on how much teamwork is needed for the position. You may ask candidates about their work in teams in the past.
- **Ownership.** Employees need to have personal responsibility for their positions. In order for a company to run smoothly, employees need to rely on each other to own their role and make things work. You may ask candidates to talk about a project they either ran or participated in, and how they overcame challenges in the process.
- **Curiosity.** Companies can only flourish if they change and adapt to the market. In order to achieve this adaptation, employees must be curious and creative and willing to push the boundaries to make change. You may ask candidates about the last thing they learned and why they chose to pursue that knowledge. If employees are curious in their personal lives, they'll likely be curious in the workplace as well.
- **Polish.** The way candidates presents themselves can say a lot. As you interview, take note of how candidates dress, how they speak, and how they put together resumes, cover letters, and sample work products. If they don't provide polished work during the interview process, it's likely they won't in their job either.

First Round's compilation, "The Best Interview Questions We've Ever Published" is an excellent source of not only interview questions but perspective on candidate evaluation (and, for those who are interviewing, the intent behind questions).

What You Shouldn't Ask

Perhaps the first step in developing effective interview questions—both in forming questions and in coaching inexperienced interviewees—is to know what's off limits. You need to be aware of both state and federal laws when considering interview questions and procedures.[3] For perspective, California Department of Fair Employment & Housing guidelines recommend that "employers limit requests for information during the pre-employment process to those details essential to determining a person's qualifications to do the job (with or without reasonable accommodations)."[4]

The best policy is to consider questions that relate to protected categories—that is, those that reference a candidate's age, race, gender, religion, sexual orientation, etc.—off limits. Even if they're not illegal per se in a particular state, they may be seen as a discriminatory hiring practice that negatively impacts the employer's brand and recruiting efforts.

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1. McDaniel, Michael A., et al. "The validity of employment interviews: A comprehensive review and meta-analysis." *Journal of Applied Psychology* 79.4 (1994): 599. ↩
2. "Hire a Top Performer Every Time with These Interview Questions." *First Round Review*. Web. 10 July 2018 ↩
3. Onley, Dawn. "These Interview Questions Could Get HR in Trouble." SHRM. 19 June 2017. Web. 10 July 2018. ↩
4. The Department of Fair Employment and Housing. "Employment Inquiries: What Can Employers Ask Applicants and Employees." Web. 10 July 2018. ↩

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13.7: Introduction to Presentations

When making a presentation at work or in school, you might be tempted to think that only the information matters. After all, your audience is there to hear the Q4 sales numbers, learn about a new counseling technique, or find out about the Battle of Gettysburg—just the facts should be enough, right? Wrong! Whenever you're presenting information, you need to approach the task the way you've been learning throughout this course: by considering the needs of the audience, collecting valid and credible evidence, and organizing your data into a compelling story.



Don't deliver information this way.



Deliver it like this.

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13.8: Effective Presentations

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Effective Presentations

Learning Objectives

Identify key features of an effective presentation.

When you're giving a presentation at work, you're essentially giving an informative speech. Many of the strategies and principles discussed in Module 9: Informative Speech apply to the situation of presenting at work as well. We'll review a few key areas below. It is also important to keep in mind, however, that the way you approach a presentation for work will differ significantly depending on the context. In the professional context, your presentation has a specific function; before you begin putting it together, you need to find out as many details as possible about the function your presentation will be performing. Are you speaking to coworkers? Potential clients? Community leaders? Other experts in the field? Keep in mind that your presentation fits into a larger picture that includes workplace culture, community visibility, and/or brand identity.



In some cases, it may be tempting to treat a presentation at work—for instance, an informative session for coworkers—as an unstructured information dump. Since you all work together, you can just give them the raw facts and data they need, right? Not quite. Just as much as any other speech, a presentation to coworkers should be **thoughtfully structured** and carefully delivered to help your audience learn what they need to learn in a context that makes sense.

The key elements of a good presentation are **content**, **organization**, and **delivery**. There are both substance and style aspects of content. Substance elements include the originality and significance of your idea, the quality of your research and analysis, clarity, and the potential impact of your recommendations. Style aspects of content include confidence and credibility, both of which have a significant impact on how you—and your message—are received.

Good organization starts with a **strong opening** and continues in a logical and **well-supported** manner throughout the presentation, leading to a **close** that serves as a resolution of the problem or a summary of the situation you've presented. The audience experiences good organization as a sense of flow—an inevitable forward movement to a satisfying close. This forward momentum also requires speakers to have a certain level of technical and information-management competency. To the latter point, good presentation requires a presenter to put thought into information design, from the structure and content of slides to the transitions between individual points, slides and topics.

Delivery entails a range of factors from body language and word choice to vocal variety. In this category, your audience is responding to your personality and professionalism. For perspective, one of the three evaluation categories on the official Toastmasters speaker evaluation form is "As I Saw You" with the parenthetical items "approach, position, personal appearance, facial expression, gestures and detracting mannerisms." A good presenter has a passion for the subject and an ability to convey and perhaps elicit that emotion in the audience. Audience engagement—through eye contact, facial expression, and perhaps the

use of gestures or movement—also contributes to an effective presentation. However, to the point in the Toastmasters evaluation, gestures, movement and other mannerisms can be distracting. What works is natural (not staged) movement that reinforces communication of your idea.

With those key features and presentation-evaluation criteria in mind, let's add a disclaimer. The reality is that your features won't matter if you don't deliver one essential message: relevance.

Whether you think in Toastmasters' terminology—"What's in it for me? (WIIFM)" from the audience perspective—or put yourself in the audience's position and ask "So what?" it's a question that you need to answer early.

To Watch: Richard Mulholland, "A Formula for Delivering Effective PResentations"

In this speech, presentation coach Richard Mulholland offers a memorable formula for effective presentations: give the audience a reason to care; give them a reason to believe; tell them what they need to know; tell them what they need to do.[1]

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Richard Mulholland provides a Formula for Delivering Effective Presentations" here (opens in new window).

What to watch for:

Mulholland makes his point clearly by "rewriting" a TED talk he once saw (beginning at 0:53). As Mulholland points out, the topic was fascinating, but the speaker failed to give his audience a reason to care about it from the outset. In Mulholland's version of the speech, structured according to his four-part formula, the speech no longer buries the lead; it starts with a question that will grab the attention of the audience and "give them a reason to care."

Purpose, Audience, and Message

It may be helpful to think of your presentation as having three key moving parts or interlocking gears: purpose, audience, and message. Let's walk through the presentation-development process at this planning level.

Purpose

Generally, the first step in developing a presentation is identifying your purpose. Purpose is a multi-layered term, but in this context, it simply means objective or intended outcome. And why is this? To riff on the classic Yogi Berra quote, if you don't know where you're going, you might as well be somewhere else. That is, don't waste your audience's (or your own) time.

Your purpose will determine both your content and approach and suggest supplemental tools, audience materials, and room layout. Perhaps your purpose is already defined for you: perhaps your manager has asked you to research three possible sites for a new store. In this case, it's likely there's an established evaluation criteria and format for presenting that information. Voila! Your content and approach is defined. If you don't have a defined purpose, consider whether your objective is to inform, to educate, or to inspire a course of action. State that objective in a general sense, including what action you want your audience to take based on your presentation. Once you have that information sketched in, consider your audience.

Audience

The second step in the presentation development process is audience research. Who are the members of your audience? Why are they attending this conference, meeting, or presentation? This step is similar to the demographic and psychographic research marketers conduct prior to crafting a product or service pitch—and is just as critical. Key factors to consider include your audience's age range, educational level, industry/role, subject matter knowledge, etc. These factors matter for two reasons: you need to know what they know and what they need to know.

Understanding your audience will allow you to articulate what may be the most critical aspect of your presentation: "WIIFM," or what's in it for them. Profiling your audience also allows you adapt your message so it's effective for this particular audience. That

is, to present your idea (proposal, subject matter, recommendations) at a depth and in a manner (language, terminology, tools) that's appropriate. Don't expect your audience to meet you where you are; meet them where they are and then take them where you want to go together.

Returning to the site analysis example mentioned earlier, knowing your audience also means clearly understanding what management expects from you. Are you serving in an analyst role—conducting research and presenting "just the facts"—to support a management decision? Or are you expected to make a specific recommendation? Be careful of power dynamics and don't overstep your role. Either way, be prepared to take a stand and defend your position. You never know when a routine stand-and-deliver could become a career-defining opportunity.

Message

The third step is honing your message. In "TED's Secret to Great Public Speaking," TED Conference curator Chris Anderson notes that there's "no single formula" for a compelling talk, but there is one common denominator: great speakers build an idea inside the minds of their audience. Ideas matter because they're capable of changing our perceptions, our actions, and our world. As Anderson puts it, "Ideas are the most powerful force shaping human culture."[2]

So if ideas are that powerful, more is better, right? Perhaps a handful or a baker's dozen? Wrong. As any seasoned sales person knows, you don't walk into a meeting with a prospective client and launch into an overview of every item in your company's product or service line. That's what's known as "throwing spaghetti on the wall to see what sticks." And that's an approach that will have you wearing your spaghetti—and perhaps the dust from one of your client's shoes on your backside as well. What audience members expect is that you've done your homework, that you know them and their pain, and that you have something to offer: a fresh perspective, an innovative approach, or a key insight that will change things for the better. As Chris Anderson says, "Pick one idea, and make it the through-line running through your entire talk."[3] One message, brought vividly and relevantly to life.

So now that you have a macro view of the presentation-development process, let's review what can—and often does—go wrong so we can avoid the common mistakes.

Practice Question

https://assessments.lumenlearning.co...sessments/8622

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1. Mulholland, Richard, and Mann, Howard. *Boredom Slayer: A Speaker's Guide to Presenting Like a Pro*. Jonathan Ball Publishers, 2018. ↵
2. Anderson, Chris. "TED's Secret to Great Public Speaking." TED, March 2016. ↵
3. Anderson, Chris. "TED's Secret to Great Public Speaking." TED, March 2016. ↵

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13.9: Bad Presentations

Learning Objectives

Identify common missteps that lead to bad presentations.



A 20,000 year old painting of a cave hyena in Chauvet Cave (southeastern France)

For millions of years before the invention of modern technology, humans used the tools available to perpetuate traditions and culture and to document—and often rewrite—history. Do a few internet searches and immerse yourself in the Egyptian tombs; the caves of Chauvet; or El Castillo, the Temple of Kukulcan. What you're experiencing is a feat of both artistry and communication. Although we don't know the full significance of these early carvings and structures, there's no doubt that these early humans captured their worldview in a way that is still deeply resonant. While the tools have changed, the communication challenges—and opportunity—remain the same: to communicate an engaging and inspiring point of view.

Given our vibrant storytelling tradition and with so much at stake, why are there still so many bad presentations? Wouldn't you think that modern communication technology—considering the advances in graphics and communications software alone!—would lead to more compelling presentations? Interestingly, the problem is, to some extent, the technology. It's estimated that 30 million PowerPoint presentations are created every day, with (seemingly) a majority of presenters opting for default layouts and templates. The problem is, we're wired for story, not bullet points. A related failure is our use of available technology.

In 2001, Seth Godin wrote a wonderful—and instructive—rant on these points: *Really Bad PowerPoint (and How to Avoid It)*, blaming Microsoft for countless ineffective presentations:

> Microsoft has built wizards and templates right into PowerPoint. And those "helpful" tools are the main reason that we've got to live with page after page of bullets, with big headlines and awful backgrounds. Let's not even get started on the built-in clip art.[1]

In response to a question regarding "death by PowerPoint" on the TechTarget Network, Margaret Rouse provided this definition: "a phenomenon cause by the poor use of presentation software," identifying the primary contributors of this condition as "confusing graphics, slides with too much text and presenters whose idea of a good presentation is to read 40 slides out loud."[2]

So how do we avoid causing "death by PowerPoint"—or by whatever presentation software we use? The common denominator of presentation mistakes is that they represent a failure of communication. This failure can be attributed to two errors: too much or too little. The error of too much is generally the result of trying to use slides as a teleprompter or a substitute to a report, or, it would seem, to bludgeon the audience into submission. Of course, this method tends to have an alternate effect, namely, prompting audience members to walk out or tune out, turning their attention instead to doodling or their device of choice.

What bad presentations have too little of is emotion. Presentation expert and author of the classic Presentation Zen (and four related books) Gar Reynolds captures the crux of the problem: "a good presentation is a mix of logic, data, emotion, and inspiration. We are usually OK with the logic and data part, but fail on the emotional and inspirational end."[3] There's also a

hybrid too-little-too much mistake, where too little substance and/or no design sensibility is—in the mind of the presenter—offset by transitions and special effects. Heed Seth Godin's advice: "No dissolves, spins or other transitions. None."[4]

The 10/20/30 rule, generally attributed to venture capitalist Guy Kawasaki, is a good guideline to help you achieve a "just right" balance in your presentations. Geared for entrepreneurs pitching their business, his advice is a discipline that would improve the quality—and effectiveness—of most presentations. In brief, 10/20/30 translates to a maximum of 10 slides, a maximum of 20 minutes and a minimum of 30 point font.[5]

> Your presentation should have no more than 10 slides, take no more than 20 minutes, and use type no smaller than 30 point font.

While this rule is a good starting point, it doesn't overrule your audience analysis or understanding of your purpose. Sometimes, you may need more slides or have a more involved purpose—like training people in new software or presenting the results of a research study—that takes more than 30 minutes to address. In that case, go with what your audience needs and what will make your presentation most effective. The concept behind the 10/20/30 rule—to make new learning easy for your audience to take in, process and remember—should still be your guide even if you don't follow the rule exactly.

Practice Question

https://assessments.lumenlearning.co...sessments/8624

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1. Godin, Seth, *Really Bad PowerPoint (and How to Avoid It)*, 2001. ↩
2. Rouse, Margaret. "What is death by PowerPoint?" *TechTarget Network*. ↩
3. Reynolds, Garr. "10 tips for Improving Your Presentations Today," Presentation Zen. Nov 2014. ↩
4. Godin, Seth. *Fix Your Really Bad PowerPoint*. Ebook, sethgodin.com, 2001. ↩
5. Kawasaki, Guy. *The 10/20/30 Rule of PowerPoint*. December 2005. ↩

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13.10: Making a Presentation for a Meeting

Learning Objectives

Create a presentation intended for a business meeting.

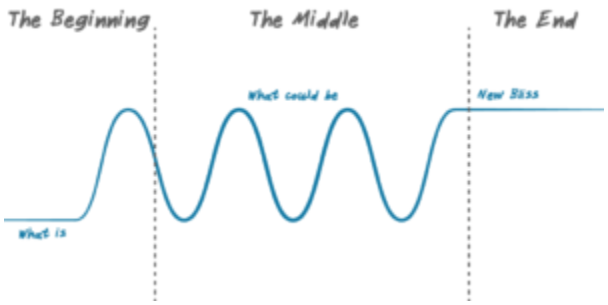
What's considered an effective (that is, persuasive) presentation structure hasn't changed fundamentally over the centuries. In his analysis of dramatic structure in the *Poetics*, Aristotle identified a play as having three parts: a beginning, a middle, and an end. The story begins with a "complication" (problem), ends with an "unraveling" (resolution), and follows a logical sequence of events from beginning to end. Hollywood screenwriters use the same structure and dynamics. Screenwriter, producer, and author Syd Field, whom CNN called "the guru of all screen writers," translated this simple, three-step structure into numerous books and workbooks, including the bestsellers *Screenplay: The Foundations of Screenwriting* and *The Screenwriter's Workbook*.

In a business context, a good presentation is an effective presentation. That is, a good presentation achieves its intended outcome. Clearly, in order to achieve a specific outcome or objective, you need to know what it is. So, prior to crafting the drama (in word or slide), you need to hone in on three things:

- The purpose of your presentation
- Your audience
- Your (one) message

For a review of these elements, refer to What's My Presentation About. Once you're clear on those points, let's proceed.

To build our presentation, we'll use presentation expert Nancy Duarte's interpretation of the classic three-part story structure illustrated in Figure 1. For additional perspective on this structure, watch her TED Talk, "The Secret Structure of Great Talks," or read her *HarvardBusiness Review* article, "Structure Your Presentation Like a Story."



Persuasive story structure (Duarte, "Structure Your Presentation Like a Story," 2012).

To Watch: Nancy Duarte, "How to tell a story"

In this short video, presentation expert Nancy Duarte talks about the importance of storytelling in a business context.

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Nancy Duarte: How to Tell a Story" here (opens in new window).

The Beginning

The story starts with "What is"—the current state. Describe this baseline state in a way that is recognizable to the audience, allowing you and the audience to get in sync. With this base level of agreement, your audience will be more receptive to your proposed change.

The second step is to introduce “What could be.” The gap between what is and what could be adds tension and drama to your story and largely determines the significance of your presentation. If there’s no conflict, no proposed change, what’s the point of the presentation?

Let’s say you’re an analyst on the new product development team of a retailer known for exclusive, trend-forward “house” branded products. Your company’s reputation and revenue depend on consistent introduction of new consumer-product goods. Marketing and distribution are key strengths, but new-product performance is off, revenue is below expectations, and the company’s stock price recently fell 30 percent. Within your company, R&D (research & development) is strictly an insider’s game; any ideas or innovations that weren’t developed in-house are blocked. The problem is, you can’t innovate fast enough—or with enough market demand accuracy—to meet financial and stock market expectations. You and the other analysts on your team have been tracking innovation trends and successes and you think the answer is opening the R&D works to outside ideas and innovations. Here’s how you might lay out your presentation:

- **What Is:** We missed our quarterly earnings numbers, largely due to a failure to meet our innovation success targets over the last six months.
- **What Could Be:** Initial data suggests we could get back on track by modifying our R&D model to incorporate external innovations.

The Middle

The bulk of your the presentation is developing the contrast between what is and what could be in order to set up your proposed resolution of the conflict or challenge. The objective is also to establish the validity of your arguments so your proposed call to action is perceived as a logical, ideally inevitable, conclusion of the conflict.

- **What Is:** We currently bear the full cost and risk of developing new products and our innovation success rate—the percentage of new products that meet financial objectives—is running 25 percent below target.
- **What Could Be:** Sourcing promising innovations from outside the company could reduce R&D costs and risk while also increasing our innovation success rate.
- **What Is:** Our R&D process is taking so long that we’re missing trends and losing our market-leading brand reputation.
- **What Could Be:** We could license or buy promising innovations for a fraction of the cost it would take to develop them from scratch and leverage our marketing and distribution strengths to claim shelf and market share.
- **What Is:** Our below-plan performance and new-product pipeline is costing us political capital with executive management, and we’re at risk of losing budget and/or layoffs.
- **What Could Be:** Adopting an open innovation culture would allow us to create partnerships that leverage our strengths and drive revenue, regaining a position of value within the company.

The End

To craft a powerful close, heed Duarte’s advice and avoid a list of bullet point to-dos. Your objective here is to achieve resolution of the conflict introduced at the beginning, to issue a call to action that inspires your audience to support your vision of what could be a state Duarte refers to as the “new bliss.”

Call to Action

To recover our position of a source of revenue and brand value, we need to start working to build a culture and networks that support open innovation and accelerate the development of new products, regardless of the source of the idea.

New Bliss

Our ability to drive value secures our position and reputations in the company and in the marketplace and pays off in employee stock value and profit sharing.

The new bliss articulates the proposed and desired future state—incorporating the WIIFM, what’s in it for me—that motivates your audience to buy into and work to support the required change.

Practice Question

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13.11: Introduction to Meetings

 So you're in charge of the staff meeting and don't know where to begin? This chapter covers how to plan and run a meeting efficiently and effectively, making sure that every participant knows their role both during and after the meeting. We'll also look at a public-speaking scenario that might come up in a meeting—or in an elevator, coffee shop, or grocery store—namely, pitching a new idea succinctly and cogently.

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13.12: Writing an Agenda

Learning Objectives

Describe the features of a meeting agenda.

- After yet another strategic planning session that went nowhere and left all the participants confused about what they were supposed to be doing, Katy, a member of the planning committee at her college, made a solemn vow: “Never again will I attend or lead a meeting without an agenda.”
- Jamal has a few coworkers who really like to hash things out in detail at team meetings. This week, the team spent more than half an hour debating whether to use email or text to communicate with coworkers about happy hour plans and never got to talk about the new platform architecture project. Jamal suggests, “Maybe we should start using an agenda to make sure we cover everything we need to in our meetings.”

As these examples make clear, an agenda is a hugely important document in meetings. But what is it?

An agenda is a document that outlines the goals and activities of a meeting, workshop, or event. Some agendas can be quite formal, adhering to a set template of items and procedures. Others are looser, acting as a basic outline for the meeting. Whether the agenda is formal or casual, its goals will be similar:

1. State the **objectives** of the meeting.
2. List the **topics** to be discussed.
3. Outline a **schedule** for the meeting.

How to write an agenda[1]

1. Start with the **goals of the meeting**: what do you want to accomplish overall? Which issues are particularly pressing? Is it a standing meeting (that is, happening every week or month), or was it called for a specific purpose?
2. If appropriate, **ask others for input**. Some teams use a shared document like a Google Doc so that everyone can add to the team agenda.
3. Make a **list of topics or tasks**. It can be helpful to phrase these topics as a question, rather than a bullet point. So, rather than just “balloons,” you would write: “Balloons: What kind? Who is buying them?”
4. Identify the **goal of each task**. Typically, these goals will fall into three categories: convey **information**, get **input**, or make a **decision**.
5. Identify **how much time** each list item will take to cover.
6. Identify **who** needs to lead or be part of the discussion of each task—and make sure that they know they’re on the agenda.
7. Leave time in each meeting for a **wrap-up**. The wrap-up should clearly state or reiterate any action items or assigned tasks: What needs to get done before the next meeting? Who needs to do it?

The agenda document

The document itself should cover all five W’s: **When** and **where** is the meeting, **who** needs to be there, **why** are you meeting, **what** will be discussed (and for how long)?

Sample Agenda (for a team in an engineering course)

ENGR 240 Meeting Agenda

Date: 11/19

Place and time: Butler 224

Members: Grâce, Joe, Kia, Farjad, Imraan, London, Damien

- Updates from each team member (progress) (5 min each)
- Develop work plan for upcoming week (15 min)
- Determine next meeting time (5 min)
- Work on Milestone 3 together (45 min)
- Matters arising

Some agendas, especially for large organizations, follow a stricter format. The popular manual of parliamentary procedure *Robert's Rules of Order Newly Revised (RONR)* outlines the following "standard order of business":

- Reading and approval of minutes
- Reports of officers, boards and standing committees
- Reports of special committees
- Special orders
- Unfinished business and general orders
- New business[2]

The important thing to notice about this "order of business" is that it follows the same basic pattern as the informal agenda for the engineering team. First it looks backwards with the reports of the committees and the reading of minutes from the last meeting (for more about minutes, see the next page), then it considers the present with "unfinished business," and then it turns to the future with "new business." The engineering team's agenda has a similar pattern: updates on progress (past), developing a plan for the upcoming week (present), and thinking about the next meeting and future work (future).

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1. Adapted from https://www.indeed.com/career-advice/career-development/how-to-write-a-meeting-agenda↵
2. Balch, Thomas J, et al. *Robert's Rules of Order Newly Revised*, 12th Edition. United States, PublicAffairs, 2020. 41:5. ↵

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13.13: Running a Meeting

Learning Objectives

Identify techniques to run an effective meeting.



Running a meeting requires many of the skills we've been learning in this public speaking course. To run an efficient and productive meeting, you need to be aware of your audience, consider the communicative goals of the meeting (are you conveying information, making decisions, or building a stronger group?), structure the information to be delivered, listen actively, pay careful attention to time, and even ensure that accurate notes are taken.

Below are a few tips for running an effective meeting:

- **Stick to your schedule.** Create an agenda that lays out everything you plan to cover in the meeting, along with a timeline that allots a certain number of minutes to each item, and email it to people in advance. Once you're in the meeting, put that agenda up on a screen or whiteboard for others to see. This agenda keeps people focused.
- **Start on time, end on time**. If you have responsibility for running regular meetings and you have a reputation for being someone who starts and ends promptly, you will be amazed how many of your colleagues will make every effort to attend your meetings. People appreciate it when you understand that their time is valuable. Another note on time: Do not schedule any meeting to last longer than an hour. Sixty minutes is generally the longest time workers can remain truly engaged.
- **Follow up**. It's quite common for people to come away from the same meeting with very different interpretations of what went on. To reduce this risk, email a memo highlighting what was accomplished to all who attended within 24 hours of the meeting. Document the responsibilities given, tasks delegated, and any assigned deadlines. That way, everyone will be on the same page.

Minutes

At a meeting for a company, organization, or public entity, it is common (and often necessary) for a designated person to write down a record of what happened at the meeting. This record is known as the **minutes** of the meeting. Some minutes can be quite formal and detailed, recording the statements of each participant word-for-word. Others are more of an outline to keep track of anything that was decided, discussed, or resolved at the meeting. Generally speaking, minutes should include:

- The name of participants
- The agenda of the meeting
- Calendar/due dates
- Actions or tasks
- The main points that were discussed during the meeting
- Decisions made by the participants
- A record of the most important points of this meeting
- Decisions that still need to be made (unresolved questions)
- Documents/images/attached files

Sample Minutes

ENGR 240 Team Meeting Minutes

Thursday Feb, 15, 2016

Cle A035, 3:30-4:45

Present: Jaime, Chris, Renee

Regrets: Jo (has the flu)

- All team members have completed last week's work plan (Jo emailed a report, as she is sick)
- In the coming week, we plan to complete the following:

Task	Who will do it?
1. Interview Facilities Management contact	Renee
2. Research bike share programs	(Jo?)
3. Design a survey/questionnaire	Chris
4. Do a site visit	Jaime

- Next meeting: next Thursday Feb 21, after class
- Excellent progress during meeting; Jo will follow up on researching bike share programs.
- Meeting adjourned 4:50

A note about taking minutes: if a group secretary or designated administrative support person is not taking minutes at every meeting, minutes are usually taken by a volunteer at the meeting. As a number of commentators have pointed out, there has long been a gender bias in how this task is distributed: generally speaking, women end up taking minutes more often than men.[1][2][3] Thus, it's crucial to examine the delegation of tasks like taking minutes on your team to make sure the distribution is equitable and balanced.

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1. https://breakglass.co.nz/2018/04/25/to-take-the-minutes-or-not-to-take-the-minutes-six-strategies-to-skirt-around-interfering-gender-biases/ ↵
2. https://www.fastcompany.com/3050043/how-to-end-the-office-housework-gender-bias ↵
3. Holmes, Janet. "Power and discourse at work: is gender relevant?." Feminist critical discourse analysis. Palgrave Macmillan, London, 2005. 31–60. ↵

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13.14: Pitching an Idea

Learning Objectives

Explain how to pitch an idea effectively.

The elevator pitch gets its name from the idea that you may only have the length of an elevator ride to capture someone's attention. It's public speaking in fast-forward, requiring carefully selected content, tight structure, and polished delivery, all in the span of a minute or two. In some businesses and industries, a well-crafted elevator pitch is incredibly important. A salesperson, for instance, often has only a short time to introduce the product or service to a potential customer; honing their elevator pitch is a big part of their job. A volunteer board member for a nonprofit might develop an elevator pitch about the organization to ask people for money or time. Even if you never find yourself giving an elevator pitch as such, it's a useful skill to learn. In fact, this kind of public speaking situation stands in for an extremely common scenario: how can you effectively present an idea, opinion, or solution in a limited time to someone who has no experience with it?

A strong elevator pitch will:

- Identify the problem you're solving.
- Explain your solution and why it works.
- Make it personal and passionate by sharing facts, actual benefits, and concrete examples of how your solution impacts real people.
- Invite your audience to take a specific action.

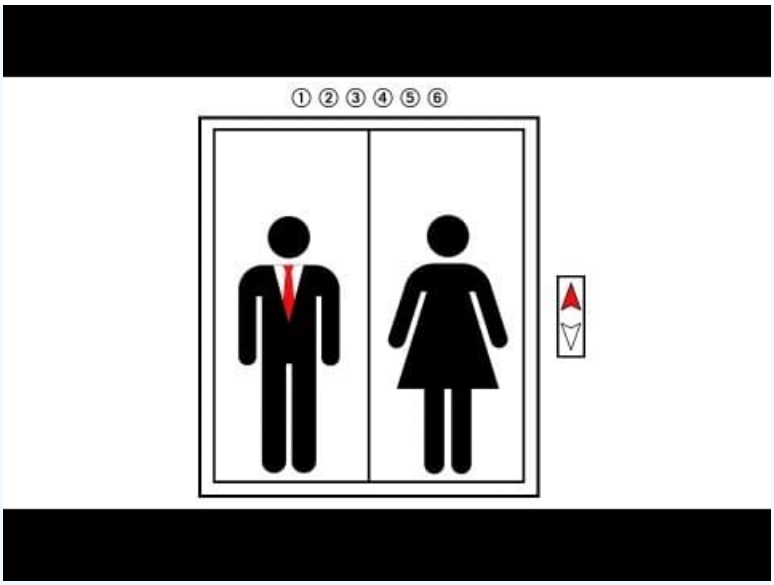
Author Scott Berkun offers an eight-step process for pitching an idea.[1]

The crucial first step (Step 0 in Berkun's list) is to develop and refine the idea. Once you have your idea, it's time to pitch it. Here are the eight steps, adapted from Berkun.

1. **Define the scope** of the idea. Is it a tiny tweak, or a significant change? How much investment of time or money will it require?
2. **Identify who has the power to approve** or implement your idea.
3. **Rethink the idea** from that person's perspective. What's their stake in it? How would they benefit? What do they have to lose?
4. **Structure your pitch**. Berkun suggests developing three versions of the pitch: five seconds (one sentence), 30 seconds (a paragraph), and five minutes (a full pitch). The amount of time you have to present and the circumstances of the presentation will determine which extra assets you have at your disposal. Do you have access to a slide deck or are you just speaking?
5. **Practice the pitch**. This one we know well. Rehearsal is the key to a polished delivery, but also allows you to tweak the parts of the pitch that aren't as effective as they could be.
6. **Deliver the pitch**. The delivery will depend in large part on the circumstances in which you're speaking. Are you talking one-on-one at a networking event? A conversational style will be best. Are you presenting to a committee? In a more public presentation, you'll need to pay attention to all the elements of vocal delivery we've covered: pace, tone, volume, and so on.
7. **Prepare for failure**. Most cold pitches fail. That is, they're not immediately embraced and implemented by the listeners. A pitch usually needs to be heard by a lot of people before it really resonates with someone who has the power to do something about it.
8. **Don't give up**. Either go back to step one and rethink the scope of the idea, return to step two and approach a different person, return to steps three through six and rebuild the pitch, or find a way to tackle the problem on your own.

How To: Daniel H. Pink on Pitches

In this video, Daniel H. Pink, author of many books including *To Sell Is Human: The Surprising Truth about Moving Others*, gives six tips on elevator pitches.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=616

You can view the transcript for "6 Elevator Pitches for the 21st Century" here (opens in new window).

1. Berkun, Scott. *The Myths of Innovation*. United Kingdom, O'Reilly Media, 2010, 175. https://scottberkun.com/essays/38-how-to-pitch-an-idea/↵

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13.15: Putting It Together- Public Speaking on the Job

In some ways, communication scenarios on the job are quite different from most of the speech situations we cover in this course. Unless you're delivering a presentation to clients or colleagues, these scenarios don't involve a formal, prepared speech. Nonetheless, job-related communication calls on many of the skills taught throughout the course: careful consideration of the needs of the audience, attention to the details of language and delivery, and the use of reasonable claims backed by credible evidence. Whether you're interviewing for a new job, pitching a new idea to your boss, or running an important meeting, you're still working with the basic elements of public speaking: audience, context, content, and delivery.

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13.16: Assignment- Creating an Agenda

Step 1: To view this assignment, click on Assignment: Creating an Agenda.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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13.17: Discussion- Pitching an Idea

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Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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14: SMALL GROUP COMMUNICATION

14.0: Why It Matters- Small Group Communication

14.1: Introduction to Group Dynamics

14.2: Small Group Characteristics

14.3: Types of Groups

14.4: Roles in Small Groups

14.5: Challenges of Small Group Dynamics

14.6: Benefits of Small Group Work

14.7: Introduction to Group Meetings

14.8: Planning Small Group Meetings

14.9: Managing Small Group Meetings

14.10: Leadership in Small Groups

14.11: Introduction to Group Development and Communication

14.12: The Five Development Stages of Groups

14.13: The Reflective-Thinking Method for Decision-Making

14.14: Small Group Discussions

14.15: Presenting as a Group

14.16: Putting It Together- Small Group Communication

14.17: Assignment- Working in Groups

14.18: Discussion- Group Roles

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14.0: Why It Matters- Small Group Communication



Small groups can be delightful and effective, but some can be frustrating and inefficient. With an understanding of small-group dynamics, you'll be better equipped to contribute to a productive team effort.

Some people excited at the prospect of working with a group of people. To them, the back-and-forth of ideas in the collaborative process seems energizing and worthwhile. Others cringe at the thought of group work. They prefer to work independently and not to rely on others. Whether you thrive in a small-group setting or prefer to work alone, there are times when a project needs to be tackled by a group. Especially with some groundwork in place, this group project can be a motivating and productive experience. In this module, we'll look at how groups work and offer some strategies to make teamwork more effective, efficient, and enjoyable.

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14.1: Introduction to Group Dynamics

There are positive and negative roles in small group communications. In this section, we identify the ways groups can work together well and strategize about how to handle situations that can bring the group down.

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14.2: Small Group Characteristics

Learning Objectives

Identify different characteristics of small groups.

During your life, you have no doubt been part of countless small groups, whether it's a social group, a committee at work, a sports team, or an assigned group project at school. In this section, we will explore what qualities create a small group.

A gathering of people doesn't necessarily constitute a "small group," as the term will be defined in this section. For our purposes, small groups have three primary qualities: identity, goals and interdependence[1]. Furthermore, a small group needs at least three members and possibly up to as many as 12 members, so long as the group is small enough to permit all members to freely speak and listen.

Let's look at these three characteristics of small groups in more detail.

1. **Shared Identity**: In a small group, members feel like they are part of a group—that they belong or identify with the group. Likewise, they see others as members of this group because of this shared identity. For example, members of a group project for a class, a PTO committee, or a problem-solving team at work have a sense of belonging to a group and feel that other members do as well.

2. **Shared Goals**: Groups have at least one purpose in common. These goals might be very obvious and precise, like in a work group where colleagues are on a committee to plan an event or to evaluate a proposal. In other small groups, the goals might be more loosely defined, such as a goal to have fun or hang out. At times, not everyone will agree on what the actual goals are or how they should be met.

3. **Interdependence**. Interdependence in a group means that members are connected and each member's behavior influences the behavior of the other group members. The members need each other. There is often dependence on one another to reach the group goals. This interdependence is related to the first characteristic—identity. Knowing that you are needed gives you a sense of ownership and belonging.

Practice QUestion

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1. O'Hair, Dan, and Wiemann, Mary. *Real Communication: An Introduction*. United States, Bedford/St. Martin's, 2012. ↵

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14.3: Types of Groups

Learning Objectives

Identity different types of groups.

Not all groups are the same or brought together for the same reasons. Bilhart and Galanes categorize groups "on the basis of the reason they were formed and the human needs they serve." [1]

Primary Groups

Primary groups are ones we form to help us realize our human needs like inclusion and affection. They are not generally formed to accomplish a task, but rather, to help us meet our fundamental needs as relational beings like acceptance, love, and affection. These groups are generally longer term than other groups and include family, roommates, and other relationships that meet as groups on a regular basis.[2]

Secondary Groups



This team is formed around an activity; in this case, a software design competition.

We form secondary groups to accomplish work, perform a task, solve problems, and make decisions.[3][4][5]. Larson and LaFasto state that secondary groups have "a specific performance objective or recognizable goal to be attained; and coordination of activity among the members of the team is required for attainment of the team goal or objective".[6] Bilhart and Galanes divide secondary groups into four different types.

Activity Groups. Activity groups are ones we form for the purpose of participating in activities. I'm sure your campus has many clubs that are organized for the sole purpose of doing activities. One example on our campus is the campus group devoted to disc golf.

Personal Growth Groups. We form personal growth groups "to come together to develop personal insights, overcome personal problems, and grow as individuals from the feedback and support of others".[7] An example that is probably familiar to you is Alcoholics Anonymous. There are many personal growth groups available for helping us develop as people through group interaction with others.

Learning Groups. Learning groups "are concerned primarily with discovering and developing new ideas and ways of thinking."[8] If you have ever been assigned to a group in a college class, most likely it was a learning group whose purpose was to interact in ways that that help those in the group learn new things about the course content.

Problem-Solving Groups. These groups are created for the express purpose of solving a specific problem. The very nature

of organizing people into this type of group is to get them to collectively figure out effective solutions to the problem they have before them. Committees are an excellent example of people who are brought together to solve problems.

After looking at the various types of groups, it's probably easy for you to recognize just how much of your daily interaction occurs within the contexts of the various types of groups. The reality is, we spend a great deal of time in groups; understanding the types of groups you're in, as well as their purpose, goes a long way toward helping you function as a whole member.

Practice QUestion

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1. Galanes, Gloria J., and Brilhart, John K. *Effective GroupDiscussion*. United Kingdom, McGraw Hill, 1998, p. 9. ↩
2. Brilhart and Galanes ↩
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4. Sherblom, John, and Harris, Thomas E. *Small Group and Team Communication*. United Kingdom, Pearson Allyn & Bacon, 2008. ↩
5. Cragan, John F., and Wright, David W. *Communication in Small Groups: Theory, Process, Skills*. United Kingdom, Wadsworth Pub., 1999. ↩
6. La Fasto, Frank M., et al. *Teamwork: What Must Go Right/What Can Go Wrong*. India, SAGE Publications, 1989, p. 19. ↩
7. Bilhart and Galanes, p. 11 ↩
8. Harris & Sherblom, p. 12. ↩

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14.4: Roles in Small Groups

Learning Objectives

Identify the different roles in small groups.

In small groups, members can be assigned roles by themselves or "fall into" roles based on personality, group needs, background, and experience. All these roles will affect the communication in a small group. Group members might perform multiple roles in a particular group, and more than one group member might perform the same role. O'Hair and Wiemann describe three categories of roles that group members tend to assume.[1]

Task Roles

These roles relate to what the group wants to accomplish, or what it will take to reach specific goals. An **information giver** provides input in group discussions, including feedback, experiences, or opinions. An **information seeker** seeks clarity or additional information when others are talking—asking questions like, "Can you tell me more about what you mean by that?" **Elaborators** add on to what other group members have said, offering agreement or additional insights. Initiators are good at presenting new ways of thinking about a problem by offering solutions or new ideas. Finally, **administrators** take the lead on keeping a discussion, meeting, or exchange moving along, including starting and ending on time.

Social Roles

Social roles are typically based on members' personalities, abilities, background, and interests. **Harmonizers** try to resolve differences or tensions in the group. A harmonizer might restate a harsh comment in less abrasive language or offer encouragement to a member who is struggling. **Gatekeepers** make sure everyone has a chance to participate and contribute. You might hear a gatekeeper stop and ask a group member who hasn't commented to add their feedback to an idea. Finally, **sensors** are in tune with the group's feelings and express feedback to try and resolve that feeling. They might say something like, "I feel like we're really unified right now and making a lot of progress. Shall we keep going for another 15 minutes?"

Taxonomies of Roles

Various communication researchers have elaborated other taxonomies—or systems of classification—of group roles.[2] For instance, Mathieu et al. proposed and validated the Team Role Experience and Orientation (TREO), that includes six team roles:

-  **Organizer**: Structures the team and task to ensure goals are being met
-  **Doer**: Completes taskwork
-  **Challenger**: Challenges the team to question assumptions and approaches to the task
-  **Innovator**: Generates ideas and solutions

-  **Team Builder**: Maintains a positive atmosphere within the team, establishes norms, and supports team decisions.
-  **Connector**: Connects the team with outside entities.[3]

Anti-group Roles

Unlike task and social roles, anti-group roles work against the group because they prioritize their own needs over those of the group. You will probably recognize at least some of these roles from your own small group experiences.

Blockers shoot down everyone's ideas and insist on continually bringing up their own ideas even when they have already been rejected by the group. **Avoiders** refuse to join in the group discussion and receive others' ideas with indifference or cynicism. As the term suggests, **recognition seekers** try to bring attention to themselves and their accomplishments. **Distractors** go off-topic and bring up unrelated ideas during group meetings. Finally, **trolls** try to create controversy with irrelevant and provocative comments.

To Listen: This american life, "Bad Apples"

On this episode of the radio show *This American Life*, Will Felps, a researcher from the University of Rotterdam, talks about his work studying "bad apple" behavior within groups. The segment offers intriguing insights into the way one bad actor (in this case, literally an actor) can undermine a group. Click here to listen to the episode; this segment is the Prologue (the first 12 minutes or so).

Practice Question

https://assess.lumenlearning.com/pra...e-1c6c94cd2f71

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1. Wiemann, Mary, and O'Hair, Dan. *Real Communication: An Introduction with Mass Communication*. N.p., Bedford/St. Martin's, 2012. ↩
2. https://www.frontiersin.org/articles/10.3389/fpsyg.2019.01322/full#B45 ↩
3. Mathieu, John, et al. "Team effectiveness 1997-2007: A review of recent advancements and a glimpse into the future." Journal of management 34.3 (2008): 410-476. ↩

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14.5: Challenges of Small Group Dynamics

Learning Objectives

Describe some challenges of small group dynamics.

Most people have had some experience with the frustrations or unique challenges of working with small groups. The following categories detail some of the challenges you may have encountered with group work.

Interpersonal challenges include personality clashes, differing communication style, and conflict between members.[1] While conflict is normal in a small group, unproductive interpersonal challenges tend to be personalized and detracts from the group reaching its goals. For instance, a member who has an outspoken and direct communication style might overwhelm or offend other members.

Cultural and gendered differences: While cultural diversity can be highly beneficial in a group, particularly when a range of experiences is valued, it can also be challenging. For instance, cultures that are individualistic promote competition, winning, difference, and individual achievement. Collectivist cultures tend to prioritize the needs of the group, harmony, and cooperation. If one group member is highly individualistic, they might tend to take control and be more forceful with their ideas than members from more collectivist cultures who are more concerned with the needs of the entire group.

Gendered and sex differences in roles, expectations for communication, and roles can also be a factor. From a young age, women tend to be socialized to be agreeable and build relationships while men tend to be socialized to be task and achievement driven (these are all generalizations, of course). These and so many other cultural factors can create unique challenges when a group is communicating and working together towards a common goal.

Power struggles in groups might include monopolizers who take over, too many leaders, and competing goals and agendas. Sometimes this is because of role conflict, where it's unclear who is in charge, or because there's a power struggle to determine different roles (not just the leader).

Lack of resources and support: At times, the challenges in small groups come from inadequate time, money, expertise, or vision. For example, in the workplace, a committee might be formed to tackle a problem without resources or support from supervisors, or lack enough time to meet to adequately address a problem.

Naysayers and other antisocial roles: As described in the section about roles of group members, naysayers and other antisocial roles quickly denounce ideas or anything new, or take over the discussion with off-track or disparaging comments. Those comments can be frustrating for other groups members and impede progress.

Inadequate or ineffective leadership: This challenge arises when no group member is willing to take charge of some or all of the group tasks. Alternatively, members who try to take a leadership role might lack experience or skills to do so competently. For instance, a group member might be willing to write the research paper, but is a poor writer and lacks experience writing an academic paper.

Groupthink: While unity can be a positive quality in a group, a lack of any tension and total agreement can signal a possible unwillingness on the part of group members to critically evaluate discussions and decisions. Groupthink can lead to inferior outcomes because members just "go along" with ideas or suggestions without adequately questioning or critically assessing them.

Social loafing happens when group members fail to invest their time and energy in the group, often because they can feel like they can "hide" behind the work of other group members. Group projects in classes are notorious for social loafers who allow other group members to do all the work while they keep their heads down and avoid taking initiative or accepting assignments.

Practice Question

https://assess.lumenlearning.com/pra...d-cdfd0ebd5c8c

1. O'Hair, Dan, and Wiemann, Mary. *Real Communication: An Introduction with Mass Communication*. Bedford/St. Martin's, 2012. ↵

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14.6: Benefits of Small Group Work

Learning Objectives

Describe some benefits of working in a small group.

On the previous page, we explored some aspects of small group communication and work that can be challenging and frustrating. However, there is also great potential and benefits from working in a small group. These include shared decision-making, shared resources, synergy, and exposure to new ideas. We'll explore each of these benefits in more detail.

Shared Decision-Making

As group members participate in decision-making, they can raise questions, critically assess ideas, and bring up alternatives or points of view that individual members might not have considered. Thus, groups often make higher quality decisions. Group members also tend to feel more invested and accountable to decisions that were made as a group, as compared to one person or leader making a decision.

Shared Resources

No single group member has all the experience, skills, time, and talents to help the group progress or reach its goals. Together, they can bring their own resources and access a network of other resources to benefit the group. For example, volunteers working at a community theater might bring expertise in carpentry, fundraising, social media, and project management to support a production. Successful small groups take advantage of group members' access to resources.

Synergy

Synergy refers to the idea that the whole is greater than the sum of the parts. In other words, the interactions between group members can create outcomes that are greater than individual members could have accomplished working separately. As group members communicate, problem-solve and make decisions, their interactions have the potential to produce results that are superior to what they could have done individually. Small group members might motivate, inspire, and provide critical feedback to each other. Working and communicating in small groups can be fun and provide positive social interactions and creativity.

Exposure to New Ideas

Being part of a small group can widen members' perspectives as they share ideas and listen to each other. Each group member will bring a unique field of experience and background, and as a diversity of opinions, ideas, and viewpoints are shared, every member can learn and grow. Ultimately, being exposed to new ideas and perspectives can lead group members to make more ethical decisions and progress.

The benefits of diverse perspectives: where do you keep your Ketchup?

 In a 2016 episode called “Raising the Bar,” the podcast *Reply All* introduced a thought-provoking metaphor to describe the benefits of diversity in the workplace. In this segment, the hosts are interviewing Scott Page, a professor of complex systems at the University of Michigan. To illustrate the importance of diverse approaches in problem solving, Page uses the example of ketchup.

> “Now turns out if you’re British or if you’re African American from the South, not as a rule but generally speaking, you’re likely to keep your ketchup in the cupboard. If you’re not British and you’re not African American from the South, you tend to keep your ketchup in the fridge. And you could think ‘*Vive le difference*, who cares, right?’ Well it actually does matter because suppose you run out of ketchup. If you’re out of ketchup and you’re a ketchup in the fridge person, what are you gonna use? Well you might use mayonnaise, you might use mustard because those are things you think of when what’s next to the ketchup. If, alternatively, you’re a ketchup in the cupboard person and you run out ketchup, what’s next to the ketchup in the cupboard? Well, malt vinegar.”

With this example, Page shows how a diversity of backgrounds and perspectives can offer completely different lines of sight into a particular problem. For our purposes, this also serves as a useful way of thinking about the benefits of working in a group. Multiple perspectives on a problem offer multiple ways of tackling it.

Click here to listen to the podcast episode. The “Next to Ketchup” segment begins at 9:10.

Practice Question

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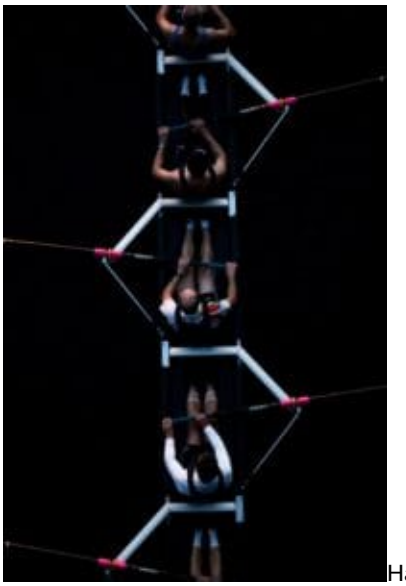
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14.7: Introduction to Group Meetings

 Having a clear plan, identifying specific roles, and clarifying tasks are among some of the strategies we'll discuss in this section. With a little foresight and careful consideration, you can lead and participate in a group meeting that unifies the team and amplifies the effort of each individual.

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14.8: Planning Small Group Meetings

Learning Objectives

Describe strategies for planning effective, small-group meetings.



Using tactile organizers like sticky notes can be a great way to get everyone involved in planning, brainstorming, or organizing.

Take a moment to think about small groups that you are or have been a part of. Perhaps it was a club in school, a team at work, or a group assigned to work on a project together. You likely scheduled some type of meeting to discuss your goals and progress and to make assignments. Most of us have experienced frustration with meetings that were poorly planned, attended, or executed. They can seem like a waste of time. Conversely, meetings have the potential to be highly productive and help a group develop unity and creativity. This section will explore best practices to plan and execute high quality meetings for small groups, starting with pre-meeting preparation.[1] We'll use an example of six students assigned to a semester-long group project in a research methods class.

Careful Planning: Before the meeting even begins, group leaders and members need to take time to clarify the purpose and goal of the meeting and how and when it will happen. In some cases, group members or leaders might determine that a meeting doesn't need to happen at all. Perhaps a quick phone call, a shared document, a group email, or a meeting of only certain group members would be more effective than scheduling an entire group meeting. Using the example of the group project in the research methods class, a group text or email could be used to set up a schedule or for group members to sign up for different parts of the project, rather than scheduling a meeting for that purpose.

Clarify Roles: To use everyone's time efficiently, a group leader or the meeting planner should communicate each person's roles in advance. For example, Carl has agreed to schedule and plan meetings for the group project. Before the meeting, he asks Mehta to present the findings from the group text; Sonny to take notes; and Darla, who has graphic design skills, to mockup some graphics for their project.

Create an Agenda: An agenda should be sent to all meeting participants in advance and include the date, time, location (or virtual link), and length of meeting. It typically includes a detailed schedule or checklist of what the meeting plans to address and a list of any materials that need to be reviewed in advance. Prior to the research group's second meeting, Carl emails the time and location of the meeting along with a list of the topics and tasks they will address.

For more on agendas, see the page on agendas in Module 13: Public Speaking on the Job.

Practice Question

https://assess.lumenlearning.com/pra...d-84c32f384581

1. O'Hair, Dan, and Wiemann, Mary. *Real Communication: An Introduction*. Bedford/St. Martin's, 2012. ↩

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14.9: Managing Small Group Meetings

Learning Objectives

Describe strategies for managing small group meetings.

In the previous section, we explored steps group members and leaders should take in advance to ensure a more successful meeting. In this section, we'll look at some best practices for managing and communicating effectively during an actual meeting.[1] We'll continue using the example of a group of six students assigned to a semester-long group project in a research methods class.

Come Prepared

Group members need to show up on time, having reviewed the agenda and completed any tasks they were assigned. For a group project, group members need to have read the assignment carefully and have a clear idea of what is expected. They may have done some initial brainstorming about the group project so they have ideas to present.

Stay Focused

When group members have a clear agenda and goal for their meeting, they are more likely to stay focused. If the discussion goes off-track or some members spend an unnecessary length of time on one topic, members can use the agenda or goal to refocus. For example, in the research methods group, Silvia might say, "I know we're all concerned about the presentation, but that's not for six weeks, and right now, our main goal is to figure out our research question and methodology." On the other hand, during a meeting, goals might shift and be re-defined, so that focus often needs to be balanced with flexibility and a willingness to change plans. For example, the research methods group might be meeting to choose a methodology, and then realize they need to first choose a research topic. In that case, the group might pause and spend 10 minutes determining their topic. Finally, staying focused involves watching the time and managing time limits for each part of the agenda.

Pause and Summarize

During discussions and decision-making, it is invaluable for a group member or leader to pause regularly and summarize what's happening. In the research methods group, Joe might say, "It sounds like we're all on board to move ahead with the topic 'Sleep habits of high school seniors.' Are we all in agreement and if so, are we OK to move on to developing our research questions?" These types of pauses and summaries allow group members to clarify what's happening and avoid misunderstandings. They also provide an opportunity to determine the next steps and assign tasks.



Managing disagreements is a key aspect of small group facilitation.

Manage Conflict

Disagreements about roles, goals, and processes are entirely normal and expected in small groups. Productive conflict includes questioning or challenging ideas and providing alternative perspectives or new ways of thinking. Managing conflict by consensus is generally more effective than a majority vote. Consensus involves everyone in the small group agreeing to a final decision before moving on. While this is often time consuming, a consensus approach gives voice to all group members who will then be more invested in the final decision. In the research methods class group, the first meeting might be spent debating the merits of different possible topics for the group project. An emergent or assigned leader might elicit input from each group member and create a pros and cons list of each idea.

Follow-Up

Note-taking during the meeting can help with accurate and timely follow-up. An email or other message sent to all group members shortly after the meeting with notes, assignments, and deadlines can not only remind and focus the group, but also verify that everyone left the meeting with similar perceptions of next steps. The follow-up email can also be a useful starting point for creating an agenda for the next meeting.

Practice Question

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1. O'Hair, Dan, and Wiemann, Mary. *Real Communication: An Introduction*. Bedford/St. Martin's, 2012. ↵

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14.10: Leadership in Small Groups

Learning Objectives

Explain the qualities of a leader in a small group setting.

Leaders in groups are members who take charge and manage other members' activities. In some groups, all members have equal influence and no leader is assigned or emerges. However, leaders are often needed in small groups in order to make effective decisions.

In some cases, a designated leader is assigned or selected by the group. An example of a designated leader is a party planning committee who elects one member to be the leader for the year. In other cases, when a group member has rank or expertise on the group's topic, group members might defer to them as an implied leader. A member with public health expertise might become an implied leader in a community group as they discuss the upcoming flu season. In other cases, a group member's personality, abilities, amount of talking, or assertiveness can lead to them being emergent leader. One member of a book club might enjoy organizing and planning and become an informal leader over time as they take charge of coordinating the monthly meetings.

As Stephen Lucas notes, "A group may or may not need a specific leader, but it always needs leadership. When all members of the group are skilled communicators, they can take turns at providing leadership even if the group has a designated or implied leader."[1]

Whether there are designated, implied, or emergent, what are some qualities of effective group leaders?

Flexibility

Based on the group's needs and focus, effective leaders are able to switch up leadership styles. Contingency theories are founded on the idea that there is no single best leadership style; rather, the most effective leadership approach depends on the situation, such as the leader's qualities, the expectations and background of the group, and what the group is actually formed to do.

Accountability

The most effective group leaders stay focused on the group's goals and hold both the group members and themselves responsible for meeting their goals.

Intrinsic Power

An effective leader needs group members who trust and follow them. Coercive or manipulative means such as bullying, threats, or harsh criticisms dilute the effectiveness of a leader. Instead, group members will be much more likely to follow and want to follow when a leader's influence comes from intrinsic appeals, such as constructive feedback, rationality of arguments, and building all team members up positively.

Vision

Leaders have vision and an ability to communicate that vision effectively so that others internalize it as their own.

Credibility

Even if a leader isn't necessarily personally liked, they need to be seen by other group members as competent, reliable, knowledgeable, and believable.

Addresses Procedural, Task, and Maintenance Needs

Lucas describes three types of needs that leaders take charge of so that the group can reach its goals. Procedural tasks include scheduling space, time and frequency of meetings and preparing an agenda, note taking, and follow-up. These tasks might fall on one member or be assigned throughout the group. Task needs help group members complete their assigned tasks. Leaders help analyze problems, distribute assignments, gather information, make sure everyone is heard from, keep the group focused, and facilitate the group reaching a consensus or final recommendations. Finally, maintenance needs involve leadership in interpersonal relationships. For instance, a leader helps manage conflict or decision-making by reducing tension and encouraging full participation.

Practice Question

https://assess.lumenlearning.com/pra...a-75f1aab72974

1. Lucas, Stephen. *The Art of Public Speaking*. United States, McGraw-Hill Education, 2020, p. 375. ↩

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14.11: Introduction to Group Development and Communication

Every group has a lifecycle. Depending on the stage that the group is in, communication within the group may be easy or difficult or constructive or unproductive. This section will offer tools to think about the development stages of small groups, and suggest strategies to enhance communication within groups at any stage of development.

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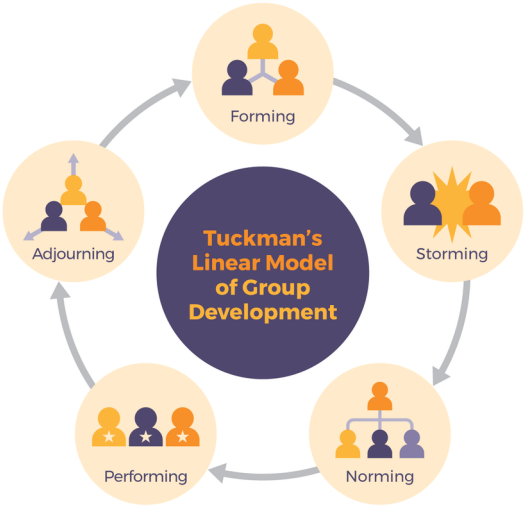
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14.12: The Five Development Stages of Groups

Learning Objectives

Identify the five development stages of groups.

American organizational psychologist Bruce Tuckman presented a robust model in 1965 that is still widely used today. Based on his observations of group behavior in a variety of settings, he proposed a four-stage map of group evolution, also known as the forming-storming-norming-performing model. Later he enhanced the model by adding a fifth and final stage, the adjourning phase.



The Stages of the Tuckman Model.

Forming

The **forming** stage, when everyone is getting to know each other and are trying to make a good impression, is a good time to create a set of shared expectations, guidelines, or a Team Charter. A team forming activity is also a good idea to help build trust and get to know the various strengths and weaknesses of the team members. This is an orientation stage, on both an interpersonal and professional level, where preliminary boundaries and expectations are established.

Storming

The **storming** stage is the one most often characterized by group conflict and dysfunction. It is often where the preliminary expectations and boundaries are challenged as individuals learn more about each other's motivations. This coincides with the "brainstorming" stage of the design process, in which each member contributes ideas that could potentially become the focus of the project. It is also the stage where team mates learn about each others' strengths and weaknesses, and try to determine what their roles will be in the project. Learning to harness the constructive potential of conflict and compromise in this stage is important to progressing to the next stage.

Norming

During the **norming** stage, if conflicts have been resolved and team mates have proved flexible, all is going well, each team member knows their role and works on their part of the project. Sometimes, people work independently in this stage, but check in with team mates frequently to make sure work flow is efficient and effective. Group cohesion ensures that everyone is responsible

to the task and to each other. Problems might arise at this stage if teammates do not fully understand their role, the team expectations, or the overall goal; revisiting the forming or storming stage may be required.

Performing

For first-time teams, the **performing** stage may take some time to achieve. This stages happens when teams have established a synergy and have developed systems that that make projects go smoothly and efficiently. When teams have worked together well on several projects, less time is needed to form, storm and learn to norm; performing teams can move quickly and interdependently to tackling the task at hand.

Adjourning

The final stage that Tuckman added in 1977 in a paper co-authored with Mary Ann Jensen, describes the process by which a group disbands.[1]



Trajectory of team mates during each stage of the Tuckman team formation model.

REcap: Tuckman's team stages model



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=650

You can view the transcript for "Forming, Storming, Norming, and Performing: Bruce Tuckman's Team Stages Model Explained" here (opens in new window).

Practice Question

https://assess.lumenlearning.com/pra...a-7908069fc52b

1. Tuckman, Bruce W., and Mary Ann C. Jensen. "Stages of Small-Group Development Revisited." Group & Organization Studies,

vol. 2, no. 4, Dec. 1977, pp. 419–427, doi:10.1177/105960117700200404. ↩

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- Forming, Storming, Norming, and Performing: Bruce Tuckman's Team Stages Model Explained. **Authored by**: MindToolsVideos. **Located at**: https://youtu.be/nFE8IaoInQU. **License**: *Other*. **License Terms**: Standard YouTube License

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14.13: The Reflective-Thinking Method for Decision-Making

Learning Objectives

Identify the steps of the reflective-thinking method for decision-making in small groups.

The reflective-thinking method originated with John Dewey, a leading American social philosopher. This method provides a structured way for small groups to approach decision-making and problem-solving, especially as people are increasingly distracted by electronics or overwhelmed by access to complex and endless information. Dewey maintained that people need a scientific method and a "disciplined mind" to both tap into the strength of a group and to come up with logical solutions. The term *disciplinedmind* refers to gaining intellectual control, rather than just being emotionally based. Discipline in this context isn't seen as restrictive; in fact, Dewey believed that having a disciplined mind offers intellectual freedom. While the reflective-thinking method can be applied to individual decision-making, we'll apply it here to small group communication.[1] We'll explore the five steps of the reflective-thinking method below.

1. **Define the problem**: It is sometimes tempting for small groups to want to jump into solutions to a problem without taking time to define the problem in clear, specific, and unbiased ways. A problem-solving group might phrase the problem to be solved as a question, use the word *should*, and allows opportunities for several possible solutions. Imagine you're working with a team of social workers and foster parents to plan fun and safe holiday activities for children in foster care. As mentioned above, it can be easy to just start talking about possible ideas. Instead, using a disciplined mind to first define the problem will provide both structure and logic to the process. Thus, the team might come up with a question like the following to guide its steps:
    - What steps should our planning team take to prepare and execute an appropriate and fun activity for children in foster care? Notice that this statement is specific and unbiased about the problem to be solved and allows for various possible solutions.

2. **Analyze the problem**. Once again, this step preemptively prevents a small group from jumping to solutions. Here, the group needs to explore the problem in depth, which involves gathering material and researching what has been done, if anything, in the past. You need solid evidence, data, and even anecdotal evidence to better analyze what's going on. The group planning a holiday event for children in foster care might look at what has been done in past years and gather feedback about those events. The group might create and send an online survey to foster parents and ask what types of activities their children are most interested in. The group might consult with a trauma expert about what types of considerations they should take to ensure any activity is safe and inclusive. Finally, the group would likely research its budget, timelines, demographic information of the children, etc.
3. **Establish criteria for solutions**: As you problem solve as a group, figure out the standards for possible solutions. Write a list of what you want any possible solution to accomplish as well as anything that might limit the solution. The group planning a holiday event for foster children might establish the following criteria for any possible solutions:
    - The event fits into our budget of $3,000.
    - The event is appropriate for ages 2–18.
    - The event allows children and foster parents to interact with one another.
    - The event feels safe and inclusive for all children.
    - The event is held in convenient locations at appropriate times for younger children.
    - The event is relatively simple.

4. **Generate possible solutions**. Now, you can finally start thinking about creating a list of possible solutions. This thinking might involve brainstorming first individually, then collectively as a small group. At this point, you are not as worried about the quality or feasibility of the solutions; instead, this step is about promoting creativity and participation by all members. The list of possible solutions for the group planning holiday events for children in foster care list might look something like:
    - Brunch, *Polar Express* party, Winter Wonderland theme, gift drive, gingerbread-making activity, hot chocolate bar, lots of lights, live DJ, mariachi band, etc.

5. **Select the best solution**. Finally, you work to ascertain the best solution. You evaluate the merits and feasibility of each proposed solution. Use the criteria established in Step 3 to evaluate each possible solution. How do you define *best*? That definition might be the most feasible, the most effective, the most politically viable, the quickest, etc. The discussion for the

event planning team might look something like this:

We kept going back to the simple part, so *Polar Express* and Winter Wonderland themed events were off the table. We decided the brunch idea best fit the criteria for timing, budget, and location. Then, we remembered the kid-friendly and interactive part, and added an element of a gingerbread-making project for children of all ages. To help children and parents get to know each other in a safe, low-key environment, we decided to have each child or family display their gingerbread houses on tables and let others write positive comments about them.

Once the group decides on its final solution, they can continue further planning, or present their decision (when applicable).

Practice Question

https://assess.lumenlearning.com/pra...0-20a6e05045f5

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1. Lucas, Stephen. *The Art of Public Speaking*. United States, McGraw-Hill Education, 2020. ↩

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14.14: Small Group Discussions

Learning Objectives

Identify strategies to effectively participate in small group discussions and decision-making.

Because small groups are interdependent, each member needs to participate ethically and fully in discussions. Some strategies to take part in group discussion are geared towards group leaders while others apply to all group members (keeping in mind that all group members might take on leadership roles at different points). This section will outline strategies and approaches that will set a small group up for successful discussions. We'll use the example of five family members who are working together to plan an affordable and fun family reunion the next summer for their extended family.

Commit to the Group's Goals

Individual members need to "align their personal goals with the group's goals"[1]. When group members have personal agendas that contradict those of the group, there are going to problems. For example, if Uncle George is on the family reunion planning team and wants to rent out his vacation cabin at a mark-up for the reunion so he can make some money, his goals contradict those of the group. If a cousin agrees to join the planning group to get back at a family member whom they dislike, that goal will likely lead to some problems. Because small groups are interdependent, the actions or hidden agendas of individual members can jeopardize the success of the group.

Complete Your Tasks

A small group's success in achieving its goals is reliant on individual members completing their assignments. Completing tasks of course involves following through on any assigned tasks, but also paying attention during discussions to fully understand what is expected and who will be doing what. If Aunt Nancy is distracted and texting during the reunion group's discussion about meal planning, she might agree to a task that she does not fully understand and can't deliver on. Each member needs to listen carefully and do their best to fulfil each assignment.

Avoid Interpersonal Conflict

Productive conflict is natural and needed in group discussion. Debating or questioning the merits of ideas and decisions is a necessary and healthy part of small group discussion and decision-making. However, personal attacks or fighting undermines a group's unity and success. When Cousin Maria proposes a rental house that far exceeds the group's budget, Uncle Markus could say, "Are you crazy? We're not all as rich as you are, thanks to your shady businesses!" That is obviously a personal attack that can likely lead to bad feelings and a lack of unity. In contrast, Uncle Markus might respond, "That rental will not work with the budget we put together last week. Let's look at some options that we like but will fit in our budget." This response disagrees with the content of Cousin Maria's proposal rather than attacking her character.

Encourage Full Participation

Full participation by all members of a small group is most likely to happen when there's a climate of respect, listening, and openness. Supportive communication and positive feedback, even when disagreeing, will help more shy or inexperienced group members feel comfortable participating. Arriving to any discussion or meetings prepared will likewise encourage participation. Following an agenda with assignments for different topics can also ensure every member's voice is heard. Even then, personality, background, and cultural factors might mean some members are more vocal than others. In some meetings of discussions, the group leader might ask each member to comment individually on a topic. If the family reunion committee assigned each member a specific role, they could each report updates on their progress at the beginning of the meeting. The meeting or discussion could conclude with asking each member for feedback on a specific topic.

Keep on Track

As mentioned in the previous section, an agenda can help small group discussions encourage full participation from all members, but it also helps the discussion stay focused on the group's goals and tasks. Some banter and side comments can be fun and promote closeness in the group. However, if the discussion goes too off-track, the group can lose focus, waste time, and not accomplish its goals. It's the responsibility of each member to pay attention and step in to keep on track. When Uncle Markus starts complaining about everyone's food sensitivities at length during the reunion meeting about meals, Aunt Nancy might interject, saying, "We know there are several allergies and food preferences, so let's look at this list of meals I compiled and decide which ones we want to include."

Practice Question

https://assess.lumenlearning.com/pra...6-dbfd65830cd7

1. Lucas, Stephen. *The Art of Public Speaking*. United States, McGraw-Hill Education, 2020, p. 377. ↩

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14.15: Presenting as a Group

Learning Objectives

Describe different formats for presenting as or for a small group.



Small groups are often a problem-solving group that researches a situation or problem that presents their conclusions and recommendations. This presentation might take different forms including an individual reporting, a group presentation, or a panel discussion.[1]

Regardless of the particular method of delivery, all the elements of outstanding public speaking apply. These elements include a logical structure; an engaging introduction and strong conclusion; well-supported main points; and clear, descriptive language. In terms of delivery, having excellent eye contact, vocal variety, an open posture, and animated features all combine to effectively convey the group's message.

Let's look at three presentation formats in more detail:

Individual Report

Although the entire small group has participated in researching and discussing a particular project or objective, oftentimes one person will be designated to present the findings or recommendations. This person might be a group leader or a member who enjoys or has experience presenting. Ideally, the entire group would assist in putting together the presentation so that it is balanced, easy to follow, and well supported. Both the main presenter and the group members might be called upon to answer questions both before and after the presentation. Depending on the tone and setup of the presentation, group members might chime in to clarify any points, so long as they don't take over the presentation.

Symposium

"A symposium is a public presentation in which several people present prepared speeches on different aspects of the same topic" (Lucas, 2020, p. 387). If your small group presents a symposium, you need to decide in advance who will present which aspect of your findings or project and practice in advance. Sometimes, the group leader will act as a moderator to introduce the group and segue between each speaker. Other times, each speaker will conclude their remarks by introducing the next speaker: "now that I've talked about the risks of adopting our proposal, I'll turn the time over to Raj to discuss how we hope to address those risks." In a symposium, each speaker needs to plan their time carefully so they don't take over other presenters' allotted time.

Panel Discussion

Like a symposium, a panel discussion draws on some or all members of a small group to present. Unlike a symposium, a panel

discussion tends to be more informal and conversational, with a moderator introducing each panelist, asking questions and facilitating the discussion. Like all public speakers, panelists should be well prepared with their content and confer with other panelists in advance, possibly bringing along notes to refer to. However, the tone should still be more spontaneous and discussion oriented with some back-and-forth among panelists and with the moderator. A panel discussion often involves a question-and-answer period with the audience. When asked questions, panelists should listen carefully to each question, keep their responses relatively brief, and be sure they've clearly understood and responded to any questions.

Practice Question

https://assess.lumenlearning.com/pra...0-0884008153362

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1. Lucas, Stephen. *The Art of Public Speaking*. United States, McGraw-Hill Education, 2020. ↵

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14.16: Putting It Together- Small Group Communication

Whether you're a person who thrives in small groups or one who would rather go it alone, knowledge of small group dynamics can be a powerful tool for achieving more productive and enjoyable collaboration. The more you know about the lifecycle of your group and about the various roles adopted by the group's members, the more able you are to effectively do your part—whether supporting other members, checking off tasks, or leading the group toward completing its mission.

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14.17: Assignment- Working in Groups

Step 1: To view this assignment, click on Assignment: Working in Groups.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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14.18: Discussion- Group Roles

Step 1: To view this discussion prompt, click on Discussion: Group Roles.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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15: CREATING AND USING PRESENTATION AIDS

15.0: Why It Matters- Creating and Using Presentation Aids
15.1: Introduction to Effective Visual Aids
15.2: Does Your Presentation Need Visuals?
15.3: Why Use Visual Aids?
15.4: Introduction to Types of Visual Aid
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15.13: Introduction to Slide Design
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15.17: Slide Accessibility
15.18: Putting It Together- Creating and Using Presentation Aids
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15.20: Discussion- Visual Aids

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15.0: Why It Matters- Creating and Using Presentation Aids

Advertising executive Frederick R. Barnard once said, “One look is worth a thousand words.”[1] Visual presentation can be powerful, as advertisers like Barnard have known for a long time. Visual aids can make your presentation more memorable, more moving, and easier to understand. However, it’s precisely because of the power of visuals—and the ubiquity of images in our advertisement-saturated media environment—that you have to be discerning and selective in their use. In this module, we’ll consider when visual presentations might add to the effectiveness of your speech—and when they might not.

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1. Safire, William. "On Language." *The New York Times,* 7 Apr. 1996, https://www.nytimes.com/1996/04/07/m...and-words.html ↵

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15.1: Introduction to Effective Visual Aids



This PowerPoint has way too much text on it! And the text is small . . . and red and pink! Chances are good a slide like this has lost the audience already.

> "I know you can't read this from the back there," the presenter apologizes to a screen so full of words you would think the entire speech had been crammed into one slide. This slide is just the first of a seemingly endless string of slides I can't read, charts so full of numbers I can't decipher the meaning, and clip art so clichéd I can't help but roll my eyes and sigh. It is not long before I'm presented with an incredibly dense graph I can't make any sense of since he keeps interrupting my concentration with actual talking.
>
> "When is he going to come to the point already?" I think to myself as I start to doodle in the margins of the handout of the PowerPoint slides for the very talk I'm currently sitting through. Why did he even bother with a presentation? He could have just emailed all of us the handout and saved us from this painful, dull spectacle. As he reads from his slides and belabors his statistics, my mind drifts to grocery lists and the upcoming weekend. I can think of a hundred better uses for an hour.

It seems nearly impossible to see a presentation that doesn't revolve around a lengthy PowerPoint, so much so that you might think it was a requirement for giving a speech. The phrase "death by PowerPoint" was coined in response to the ubiquitous, wordy, and intellectually deadening presentations that focus on the slides rather than the content or the presenter. With the speaker reading directly from the slides, or worse, showing slides with text so small that it can't be read, viewers are often left wondering what the need for the presentation is at all. A simple handout would convey the message and save everyone's time. PowerPoint, however, is just one of the visual aids available to you as a speaker. Your ability to incorporate the right visual aid at the right time and in the right format can have a powerful effect on your audience. Because your message is the central focus of your speech, you only want to add visual aids that enhance your message, clarify the meaning of your words, target the emotions of your audience, and/or show what words fail to clearly describe.

Learning how to create effective visuals that resonate with your audience is important for a quality presentation. Understanding basic principles of how visual information is processed alone and in combination with audio information can make or break your visuals' effectiveness and impact. Incorporating visuals into your speech that complement your words, rather than stand in place of them or distract from them, will set you apart from other presenters, increase your credibility, and make a bigger and more memorable impact on your audience.

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15.2: Does Your Presentation Need Visuals?

Learning Objectives

Determine whether your presentation will be enhanced by a visual aid.

Before you just open up PowerPoint and begin creating slides, you should stop for a moment and consider what type of visual aid will best serve your purpose and if you even need an aid at all. Select a visual aid that adds to your presentation in a meaningful way, not one that is merely something pretty to look at or a substitute for thorough preparation.

Visuals are not there for you to hide behind when you are in front of your audience. Because of the tendency for novice speakers to use visuals as a crutch in their speeches, it has even been suggested that beginner speakers be forbidden from using visual aids while they are learning to present.[1]

Visual aids serve a unique role in a presentation, and you should consider the specific purpose and desired outcome of your speech when determining if, when, to what extent, and in what format you use visual aids.

Here's a quick checklist to decide whether electronic visual aids (e.g., PowerPoint) are a good idea for your presentation:

- Are the visuals you have in mind **relevant** to your topic?
  In some cases, visuals almost go without saying. If you're presenting on the artist Amy Sherald, it makes good sense to show examples of her work. If you're just putting up a slide for the sake of having something on the screen, you should reconsider. Everyone loves a good cat meme, but if it has nothing at all to do with your topic, it's not helping.
- Are the visuals **appealing** and **suitable for the occasion**?
  A quick search for "bad PowerPoints" reveals how distracting bad visuals can be. Even worse are visuals that are inappropriate for the setting or offensive to the sensibilities of your audience.
- Can you keep the information **simple** enough for your viewers to grasp quickly?
  If you need complicated text, data, facts, or figures, it might be a better option to give your audience a handout they can peruse later.
- Can all your viewers **see your visuals** from anywhere in the room?
  If there's no projector, for instance, just holding up your laptop isn't going to cut it. Not being able to see the visuals easily is frustrating for everyone.
- Can you **count on the technology** to work? Do you have **time to set it up** and **practice** using it?
  Spending 15 minutes trying to fix the A/V setup is a highly counter-productive way to start your speech.

Remember, even if a PowerPoint would be impossible (for technical reasons, for instance), there may still be visual aids you can use effectively in your speech. If you're talking about your knitting hobby, why not bring in a sweater and talk about how it was made? However, many of the questions in the checklist above still apply. If the crowd can't see that rare stamp from your collection, it's more frustrating than fascinating. And, of course, it's crucial to consider the relevance and appropriateness of anything you'd want to show your audience.

While there are many possible reasons to use visuals in your presentation, your guiding principle should be: does this visual make the message clearer or more memorable? If you cannot answer with a resounding "YES!" then re-think the plan for your visuals and begin again.

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1. Palmer, Erik. *Well Spoken: Teaching Speaking to All Students*. United States, Stenhouse Publishers, 2011. ↵

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15.3: Why Use Visual Aids?

Learning Objectives

Identify how visual aids can enhance a presentation.

Visuals can **spark interest**, build **emotional connections**, **clarify** your words, **explain abstract ideas**, help **draw conclusions**, or **increase understanding**. For instance, a speaker may show a stacks of books to represent the amount of data storage in a speech about the evolution of computers, or demonstrate the proper use of ear plugs by distributing ear plugs, showing how to insert them, and then blasting an air horn in a speech about preventing hearing loss in order to make the value of ear protection more memorable and concrete. Done well—simple, visible, relevant, memorable, and audience-focused—visual aids can have a profound impact on your audience and your overall message.

Visual aids can be an important part of conveying your message effectively since people learn far more by hearing and seeing than through hearing or seeing alone.[1] The brain processes verbal and visual information separately. By helping the audience build visual and verbal memories, they are more likely to be able to remember the information at a later time.[2] If you can find a visual aid to complement what you are saying, you will help your audience understand the information you are presenting and remember your message. For example, a speaker might show the proper and improper ways to bow when being introduced in Japan while at the same time talking about the movements and also displaying a slide with the appropriate angles and postures for bowing. By using multiple modes in concert with each other, the message is strengthened by the pairing of words, images, and movement.



This picture of a guinea pig has nothing at all to do with the content of this page. It's cute, but it's just a distraction. Visuals should always be relevant to your message.

Not just any visual will do, however. Each visual should be relevant to your message, convey an important point, be clearly understandable, and be visible by your entire audience. Visuals should be used to make concepts easier to understand and to reinforce your message. They should illustrate important points that are otherwise hard to understand.[3][4][5]

Use visuals for speeches about processes, products, or demonstrations of how to do something, such as a diagram of how email is delivered in a speech about computer security. Use visuals when you need to explain things you cannot see because they are hidden or abstract, like a model of your internal organs in a speech about gastric bypass surgery. Use them when you need to grab your audience's attention or stir their emotions. A speaker could use a photo of a starving child and a bag of rice that represents the daily calorie intake of a poor child in a speech about food insecurity to create a visceral reaction in the audience. As they say, a picture is worth a thousand words, so use images to tell a story or create a visual metaphor. Visual metaphors are useful when trying to evoke an emotion, such as showing an image of someone running or diving into a pool when you want to evoke action on the part of your audience. The images convey the message to "get going" or "dive in." When talking about numbers or statistics, use visuals to provide context, comparison, and to help your audience understand the meaning of data. Done well, graphs can help make patterns or trends in the data much more comprehensible to your audience.[6]

1. Vasile, Albert J.. Speak with Confidence: A Practical Guide. United Kingdom, Allyn and Bacon, 2004. ↵
2. Malamed, Connie. Visual Language for Designers: Principles for Creating Graphics that People Understand. United States, Rockport Publishers, 2011. ↵
3. Detz, Joan. It's Not What You Say, It's How You Say It: Ready-to-Use Advice for Presentations, Speeches, and Other Speaking Occasions, Large and Small. United States, St. Martin's Publishing Group, 2000. ↵
4. Palmer, Erik. Well Spoken: Teaching Speaking to All Students. United States, Stenhouse Publishers, 2011. ↵
5. Young, Kathryn Sue, and Travis, Howard Paul. Oral Communication: Skills, Choices, and Consequences. United States, Waveland Press, 2008. ↵
6. Tufte, Edward R.. *Visual and Statistical Thinking: Displays of Evidence for Making Decisions*. Graphics Press, 1997. ↵

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15.4: Introduction to Types of Visual Aid

When we think of visual presentation aids, our thoughts usually go straight to PowerPoint. Microsoft's presentation software so dominates the landscape of professional public communication that it's hard to imagine a world before PowerPoint (which would be the world before 1987).[1]

However, visual aids have been backing speeches long before PowerPoint. Consider Samuel Johnson's famous "Appeal to the Stone" in 1763, when, to argue against the idea that the physical world exists only in our minds, he kicked a large stone and said, "I refute it thus!"[2] Even further back, it seems that the ancient Roman politician L. Hostilius Mancinus did a public show-and-tell with pictures of the Battle of Carthage (in which he had participated) while campaigning for the consulate.[3] Whether you're arguing about the nature of reality or running for office as a war hero, visual props can help make your case. But which will be most effective?

In this section, we'll look at some of the visual aids available and consider which visuals—if any—would most enhance your speech.

---

1. Wikipedia contributors. "Microsoft PowerPoint." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 21 Nov. 2020. ↵
2. Patey, Douglas Lane. "Johnson's Refutation of Berkeley: Kicking the Stone Again." *Journal of the History of Ideas* (1986): 139–145. ↵
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15.5: Objects, Props, and Personal Appearance as Visual Aids

Learning Objectives

- Identify how personal appearance can be a visual aid to a presentation.
- Identify how objects and props can be used to enhance a presentation.

Clothing, Uniforms, and Personal Appearance



To deliver his persuasive speech about the importance of protected public land, Jim might wear his State Park Ranger uniform.

Some people choose to dress up as part of their presentation, and this choice can help set the tone of the speech or reinforce a specific point. A speaker may choose to wear a handmade sweater in a talk about knitting in order to inspire others to begin the hobby. Another speaker may opt for a firefighter's uniform in a speech about joining the local volunteer fire department in an effort to appeal to the respect most people have for people in uniform.

If you aren't dressing in relation to your topic, you should dress appropriately for your audience and venue. A presentation to a professional audience or at a professional conference would lend itself to appropriate business attire. If you are giving a presentation to your local Girl Scout troop, more casual clothing may be the best choice. Any time you are doing a demonstration, make sure you are dressed appropriately to give the demonstration. It is difficult for a speaker to show how to correctly put on a rock climbing harness if she is wearing a skirt the day of the presentation.

Beyond dressing appropriately for your audience and topic, the audience will make judgments about you even before your presentation begins. Your dress, mannerisms, the way you greet the audience when they are arriving, how you are introduced, and the first words out of your mouth all impact your credibility and ability to connect with your audience. Make sure you are calm and welcoming to your audience when they arrive and greet them in a professional manner. Your credibility and professionalism suffer when the audience arrives and you are busy scrambling around attempting to finish your preparations.[1]

Objects and Props



If you want to call attention to a quote or passage from a specific book, the physical book can be a good prop.

Objects and props, such as a bicycle helmet for a speech on bike safety or an actual sample of the product you are trying to sell, can greatly enhance your presentation. Seeing the actual item will often make it easier for your audience to understand your meaning and will help you connect with your audience on an emotional level. Props can be used as part of demonstrations (discussed below) or as a stand-alone item that you refer to in your speech. There are several important considerations for using props in your presentation. If you have a large audience, showing the prop at the front of the venue may mean that audience members can't see the item. The alternative to displaying the prop at the front is to pass the item around, though Young and Travis advise caution in passing objects around during your speech, as most people will be seeing the object after you have moved on with your talk.[2] Having your prop out of sync with your presentation, either as it is passed around disrupting your audience's attention or by having your prop visible when you aren't talking about it, is distracting to your audience and message. To make the most effective use of props in your presentation, carefully consider how the object will be visible to your entire audience when you are speaking about it, and make sure it is out of sight when you are not.

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1. Duarte, Nancy. Resonate: Present Visual Stories that Transform Audiences. United Kingdom, Wiley, 2010. ↵
2. Young, Kathryn Sue, and Travis, Howard Paul. Oral Communication: Skills, Choices, and Consequences. United States, Waveland Press, 2008. ↵

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15.6: Demonstrations

Learning Objectives

Identify how a demonstration can be used to enhance a presentation.



A Tesla coil can be used to demonstrate principles of electricity, but it also looks really cool.

Demonstrations to Generate Interest

A demonstration can serve two different purposes in a speech. First, it can be used to **generate interest** and "wow" the audience. Showing off the features of your new product, illustrating the catastrophic failure of a poorly tied climbing knot, or launching a cork across the room during a chemistry experiment are all ways of capturing the audience's attention. Demonstration should not be gimmicky, but should add value to your presentation. When done well, it can be the most memorable moment from your speech, so make sure it reinforces the central message of your talk.

Demonstrations to Explain a Process

Demonstrations can also be used to **show how something is done**. Consider for a moment the difference between reading the instructions on how to perform CPR, watching someone perform CPR, and trying CPR on the training dummy while watching someone demonstrate the steps. As evidenced by the huge number of online videos illustrating how to do something, there is great value in watching while you learn a new task. If your presentation includes a process where seeing will improve understanding, consider including a demonstration.

Plan for Mishaps

Because you have a limited time to present, make sure your demonstrations are succinct, well-rehearsed, and visible to the entire audience. Be prepared for the demonstration to fail and have a backup plan in place. It is better to move forward with your presentation than to fret with trying to get your demonstration perfect or fixed. However, if you are providing a demonstration of your new product, make sure it is as error free as possible. If you can't be positive the product will perform as expected, it is better to skip the demonstration.

To Watch: Camille Schrier, Chemistry demonstration

Camille Schrier graduated from Virginia Tech in 2018 with degrees in biochemistry and systems biology and a minor in chemistry. For the talent portion of the 2019 Miss America competition, Schrier demonstrated the catalytic decomposition of hydrogen peroxide with potassium iodide. For our purposes, what's most remarkable about Schrier's performance is the fact that she manages to do the entire demonstration within the competition's 90 second time limit, setting off the chemical reaction while simultaneously describing the science behind it. It's unclear whether the audience understood any of the chemistry at that speed, but it's an impressive feat of preparation and performance (and enough to earn Schrier the title).

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Miss America Winner Virginia Camille Schrier's On Stage Science Experiment for the Talent Portion" here (opens in new window).

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15.7: Posters, Flip Charts, Whiteboards, and Handouts

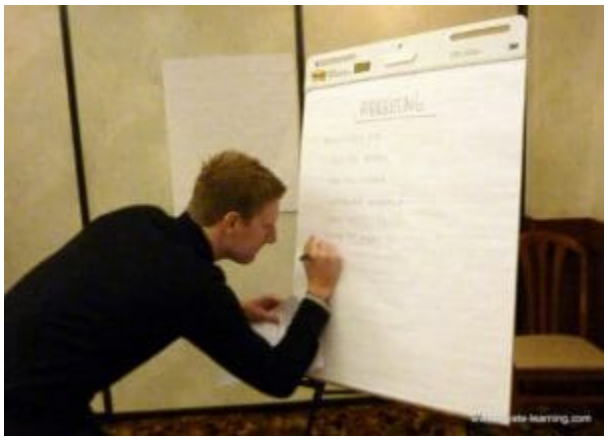
Learning Objectives

- Identify effective uses of posters, flip charts, and white boards in presentations.
- Identify effective uses of handouts for presentations.

Posters

If you are presenting to a small audience, around a dozen people, you may choose to use a poster rather than PowerPoint. The focus of your poster should be to support your core message and can be left behind to remind those in attendance of your presentation after you have left. Posters should look professional (e.g., not handwritten), be visible to everyone in the room, and follow design rules covered later in this module. Before your presentation, you should ask whether posters must be hung or be free standing. For posters that will be hung from a wall, sturdy poster or matte boards will suffice. If your poster is going to be free standing or if you are going to use the same poster for multiple presentations, you should consider using a tri-fold display board.

Whiteboards and Flip Charts: Writing While Presenting



This man is using a flip chart. Flip charts or whiteboards are particularly useful if you're tracking audience input as part of your presentation.

Other text-based visual aids include whiteboards and flip charts. Both can be used to write or draw on during the presentation and should be used with several caveats. Writing during your presentation actually takes away from your speaking time, so make sure to factor this time increase into your speaking time. Speaking and writing at the same time can be tricky because the audience will have a difficult time processing what they are hearing when they are also trying to read what you write.

Additionally, if you are writing, you need to be careful not to turn your back on your audience, which is makes it harder for them to hear you and for you to connect with your audience. Legible handwriting that can be seen at a distance is of prime importance, so using these kinds of visual aids should be limited to small audiences. While some speakers write and draw to highlight important points, it takes an enormous amount of skill and practice. For those with less developed skills, flip charts are best limited to situations where audience input is necessary for the direction or continuation of the presentation.[1]

Handouts

There are many schools of thought on the use of handouts during a presentation. The most common current practice is that the presenters provide a copy of their PowerPoint slides to the participants before or after the presentation. This practice is so common that some academic and professional conferences require presenters to submit their slides prior to the event so copies of the slides can be made for each attendee. Despite this prevailing trend, you should avoid using your slides as handouts because they serve different purposes. Using your presentation slides as the handout both shortchanges your slides and fails as a handout.

Handouts are best used to supplement the content of your talk. If you are providing statistical data, your slide may only show the relevant statistic focusing on the conclusion you want your audience to draw. Your handout, on the other hand, can contain the full table of data. If you need to show a complex diagram or chart, a handout will be more legible than trying to cram all that information on a slide. Since you need to simplify the data to make it understandable on a slide, the handout can contain the evidence for your message in a way that is legible, detailed, complex, and shows respect for the audience's time and intelligence.[2]You don't need to include everything in your talk, and you don't need to pack all your information into your slides.

Write a handout document with as much detail as you want and keep the slides simple. Presenters often feel the need to display all the data and information they have so they will appear knowledgeable, informed, and thoroughly prepared. You can help ease this feeling by creating a handout with all the detailed data you wish, which leaves your slides open to focus on your key message.[3]

Crafting an appropriate handout will take additional time for the presenter, but doing so will result in a takeaway document that will stand on its own and a slide show that focuses on effective visual content. Duarte (2008) and Tufte (2003) recommend handouts only for dense, detailed information. Reynolds (2009) expands on this idea, noting that your handout needs to be complete enough to stand in your place since you won't be there to present the information or answer questions.

When to distribute handouts is also heavily debated. So common is the practice of providing handouts at the beginning of a presentation that it may seem wrong to break the convention. It is important to understand, however, that if people have paper in front of them while you are speaking, their attention will be split between the handout, your other visual aids, and your words. To counter this split, you might consider distributing handouts as they are needed during the presentation and allowing time for people to review them before continuing on.[4] This option may not be viable for shorter presentations, and the interruption in the flow of the presentation may be hard to recover from. Unless having the documents in front of your audience is absolutely critical to the success of the presentation, handouts should be distributed at the end of the presentation.

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1. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audiences*. Wiley, 2010. ↵
2. Tufte, Edward R.. *The Cognitive Style of PowerPoint: Pitching Out Corrupts Within*. Graphics Press, 2006. ↵
3. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2009. ↵
4. Vasile, Albert J. *Speak with Confidence: A Practical Guide*. Allyn and Bacon, 2004. ↵

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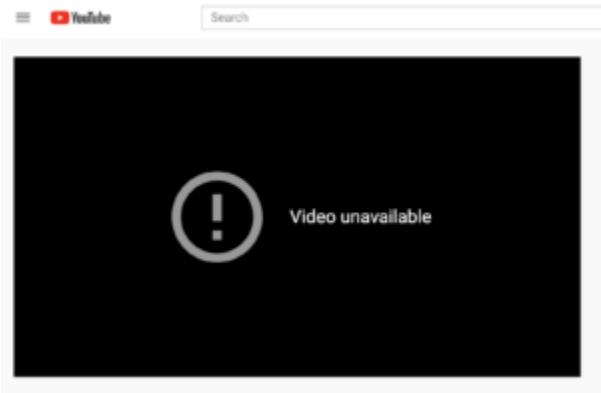
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15.8: Audio and Video

Learning Objectives

Identify effective uses of audio and video in presentations.

A large amount of digitized audio and video is now available to be included and embedded in your presentation. Select short clips; Young and Travis (2017) recommend only 10–20 seconds, but this rule will depend in part on the length of the presentation, the purpose of the presentation, and the clip content and relevance.[1] You should not have a presentation primarily composed of audio/video clips. Select only clips that reinforce the message or serve as an appropriate segue into your next topic.



You don't want this message. Make sure to test your video before your presentation!

When including audio or video in your speech, there are several technical considerations. It is important that the clip be properly cued to start at exactly where you want it to begin playing. It distracts from both your audience's attention and your credibility when you are fumbling with technology during a speech. It is also important that your file format can be played on the computer you are using. Since not all computers will play all file formats, be sure to test playability and audio volume before your presentation.

Again, going back to providing a professional appearance from your first interaction with your audience, you should iron out the technical details before they enter the room. As with a demonstration, if your clip isn't playing properly, move on rather than attempt to correct the issue. Fumbling with technology is a waste of your audience's valuable time.

Tips:

- If possible, download video clips rather than relying on a Wi-Fi connection, which can be unreliable or require sign-in procedures. Once you've downloaded video clips, you can edit them to the most efficient length to get your point across. There are a number of tutorials on the web explaining how to download videos in various formats.
- To make your presentation accessible, make sure any video clips you use have subtitles. It is possible (though time-consuming) to add subtitles to your own clips; again, instructions are fairly easy to find on the internet. If you're talking about the words of a song, you'll want to project the lyrics so that the audience can read as well as hear them.
- Even if the room where you're presenting has a projector hook-up, you can't guarantee that the audio will work as well. If audio is crucial for your presentation (for instance, if you're talking about a musician and want to analyze a piece of their music), you might consider bringing your own powered speaker to prevent technical delays or difficulties.

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1. Young, Kathryn Sue, and Howard Paul Travis. *Oral Communication: Skills, Choices, and Consequences*, Fourth Edition. Waveland Press, 2017, p. 191. ↩

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15.9: Introduction to Slideware

Creating a visual presentation to enhance your speech is simpler today than ever before. In this unit, we'll cover the top software application options on the market. These options are user friendly and widely available. They also usually offer a free tutorial to get you started.

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15.10: Types of Slide Presentations

Learning Objectives

Recognize different types of digital slide presentations.

Slideware is a generic term for the software used create and display slide shows such as Microsoft PowerPoint, Apple Keynote, Google Slides, Zoho Show, and others. Comprised of individual slides, collectively known as the **slide deck**, slideware is a de facto standard for presentation visual aids despite criticisms and complaints about the format. In truth, the problem is not with the software but in the use of the program.



Microsoft's **PowerPoint** is the dominant presentation software worldwide, with an estimated 95 percent market share.[1]



If your school or organization uses the G Suite platform, **Google Slides** can be a good alternative to PowerPoint. One of the advantages of Google Slides is that it allows group editing in a similar way to Google Docs. We will dive deeper into PowerPoint and Google Slides on the next page. Apple's answer to PowerPoint is **Keynote**, which shares the company's focus on simple design and clean aesthetics. For presentations on the web, especially self-guided presentations, the open-source platform

reveal.js offers strong features and a great deal of customizability. The commercial service slides.com runs on reveal.js.

While not quite slideware, **Prezi** is digital presentation software that breaks away from the standard slide deck presentation. It requires users to plot out their themes before adding primarily image-focused content (Panag, 2010). Instead of flipping through the slide deck, the presenter zooms in and out of the presentation to visually demonstrate connections not available in other slideware. The design of the software lends itself toward more rapidly changing visuals, which helps to keep the viewer engaged but also lends itself to over-populating the blank canvas with images (Yee & Hargis, 2010).

Prezi's fast-moving images and, at times, unusual movement can make users dizzy or disoriented. Careful work is needed during planning and practice so that the point of the talk isn't the wow factor of the Prezi software, but that your visuals enhance your presentation. The best way to learn more about this emerging tool is to visit the Prezi website to view examples (http://prezi.com/explore/). If opting to use Prezi in a corporate environment, you should strongly consider one of the paid options for the sole purpose of removing the Prezi logo from the presentation.



Pecha Kucha involves speaking for 20 seconds about 20 slides

Pecha Kucha is a method of presenting using a slide deck of 20 slides that display for 20 seconds per slide, advance automatically, and generally contain no text. This method began in 2003 as a way to "talk less, show more."[2] Because of the restrictive format, Pecha Kucha–style presentations help the speaker practice editing, pacing, connecting with the audience, focusing on the message, and using images in place of words.[3]

1. Thielsch, Meinald T.; Perabo, Isabel (May 2012). "Use and Evaluation of Presentation Software". *Technical Communication*. 59 (2): 112–123. AQI https://en.wikipedia.org/wiki/Microsoft_PowerPoint↵
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3. Beyer, Alisa Miller. "Improving student Presentations: Pecha Kucha and Just Plain PowerPoint." *Teaching of Psychology* 38.2 (2011): 122-126. ↵

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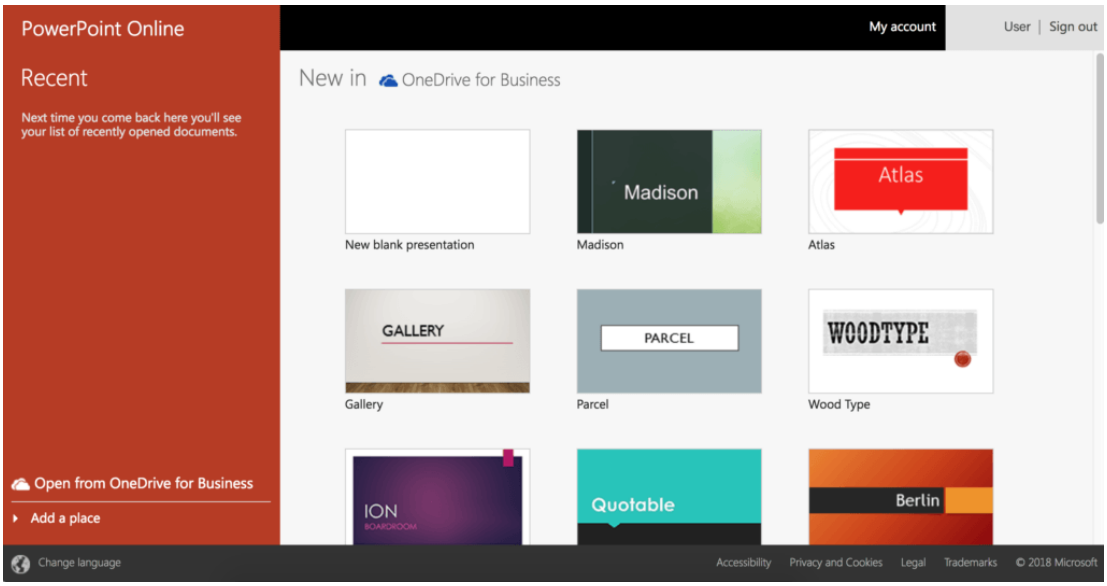
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15.11: PowerPoint Basics

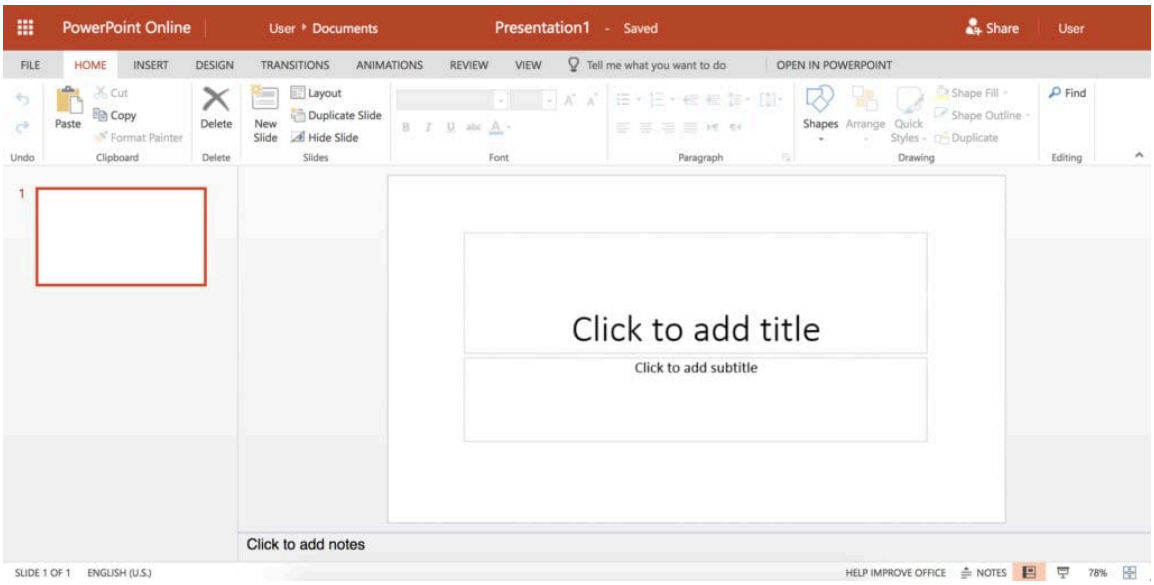
Learning Objectives

Explain the basic steps of creating a presentation with PowerPoint.

When you open PowerPoint, the application will take you to a presentation gallery (see Figure 2), where you can choose to either open a new blank presentation or start a presentation using a template. To start with the proverbial blank page—no pre-set graphics, backgrounds or text—click (or double-click, depending on your version) **New blank presentation**. You'll be presented with a new blank presentation title slide containing two text boxes for a title and subtitle. These are placeholders that can be used, deleted, or simply ignored.

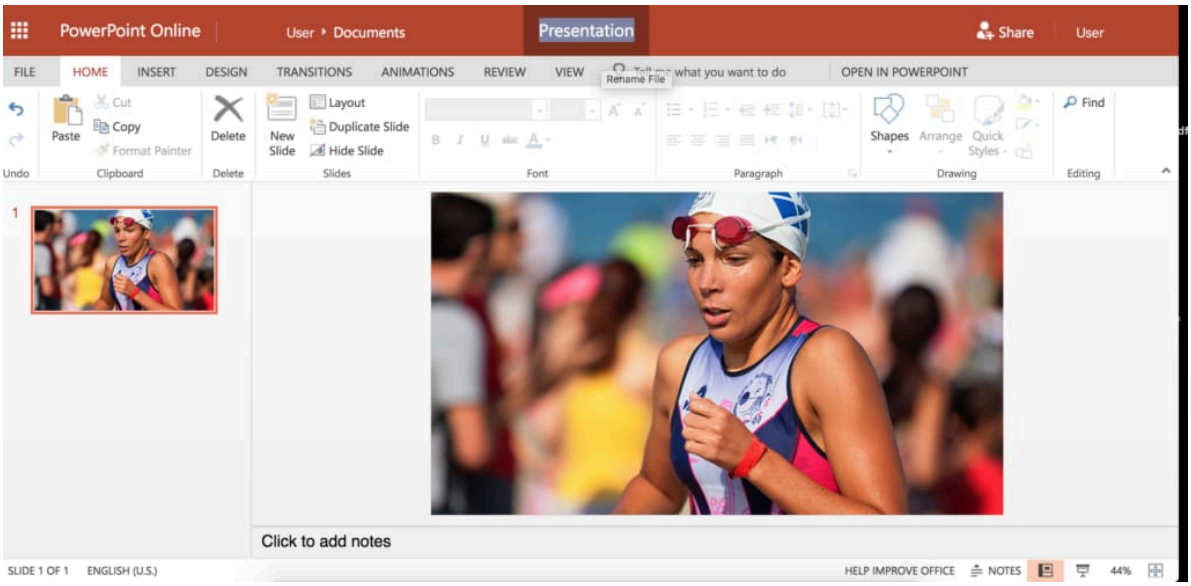


If you want to use the default layout, click where it says **Click to add title** and type in your text. Note that when you click in the text box, the prompt text disappears and is replaced with a flashing cursor. To finish your entry, simply click outside the box. Pressing the enter or return key after typing your text will act as a return and advance the cursor to the next line. If you pressed return and don't want a two-line title, simply press the **Undo** arrow under the **File** tab at the top left of your screen (or if you're using Windows, press **Ctrl + Z** on your keyboard; if you're using a Mac, press **Cmnd + Z**). To continue adding or editing text, click the text or within another text box and continue.



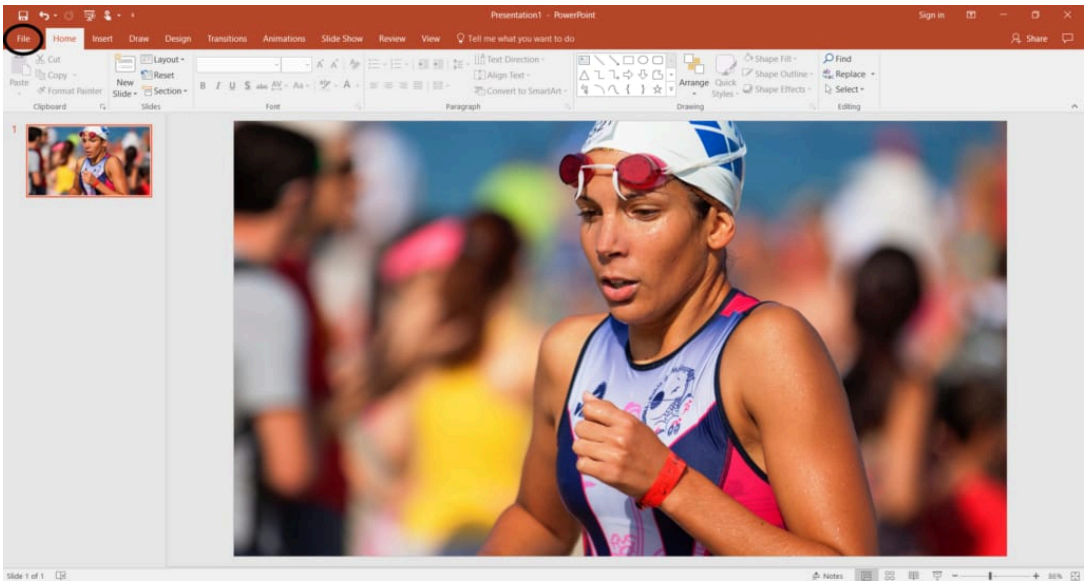
Placeholder boxes and prompts don't show up in Slide Show or presentation mode, so you don't necessarily need to delete those you don't use. If, however, you find them distracting, click on the border of the placeholder and press either the **delete** or **backspace** keys on your keyboard.

As mentioned above, the web-based version of PowerPoint will save your file automatically, assigning a default title of *Presentation*. If you have multiple presentations in progress, it will save subsequent files as *Presentation1*, *Presentation2*, etc. To (re)name your presentation, click the default title, type your desired title and press **enter**.

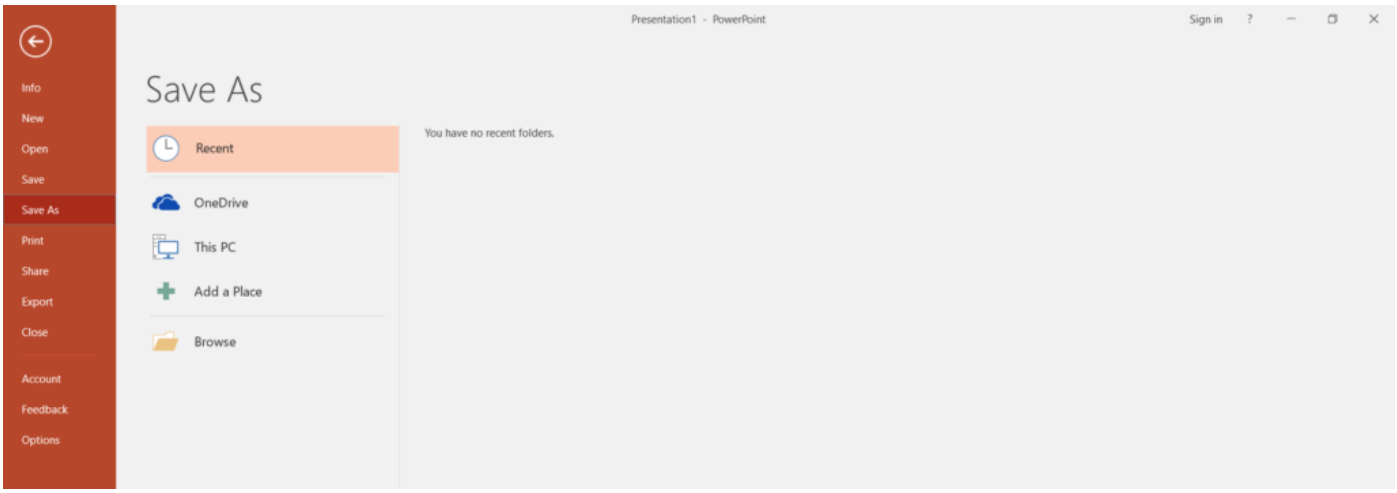


Saving Documents When Working Offline

If you're not working with PowerPoint Online, you will need to save your presentation manually: click on the **File** tab.



You'll then click **Save** or **Save As** in the menu along the left side of the screen. Note: you can also use the common keyboard shortcuts **Ctrl + S** (Windows) or **Cmnd + S** (Mac).



To save your presentation on your desktop, choose **This PC**, select my Desktop and tile your presentation—for example, "To-the-Bank Retail Trends." At this point, you will also choose the format you want to save your presentation in **Save as type**. If you will be sharing your presentation with other students or colleagues who are using an older version of PowerPoint, select PowerPoint 97-2003 as the type from the drop-down list. Otherwise, go with the default option.

Practice Questions

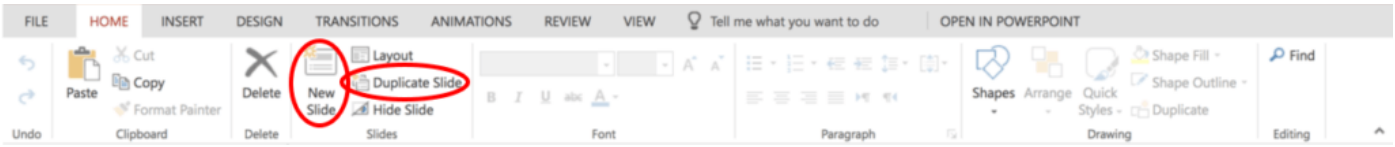
https://assess.lumenlearning.com/pra...b-0bfa1ccc3451

Now that you've created a presentation, let's start adding to it! If you closed your presentation after saving, you can reopen it by starting PowerPoint and selecting your presentation (i.e., To-the-Bank Retail Trends) listed under Recents.

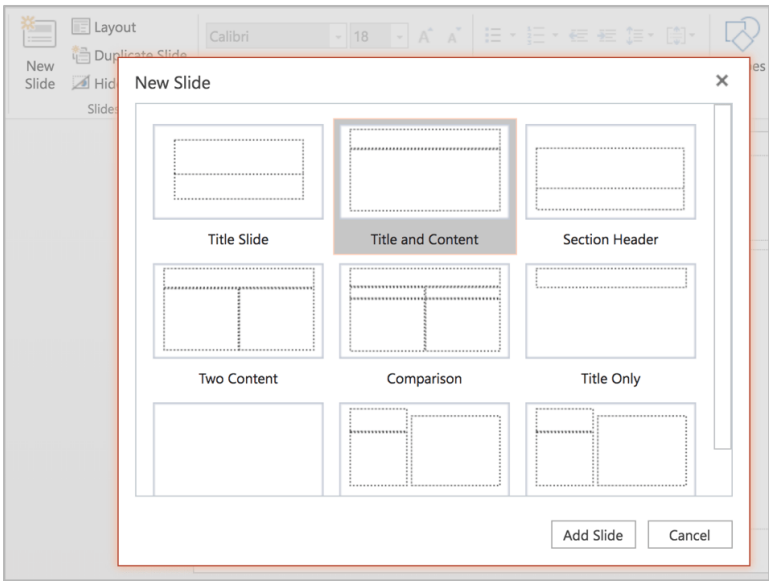
Adding Slides

You can add a slide from either the Home tab, Insert tab or Thumbnail pane.

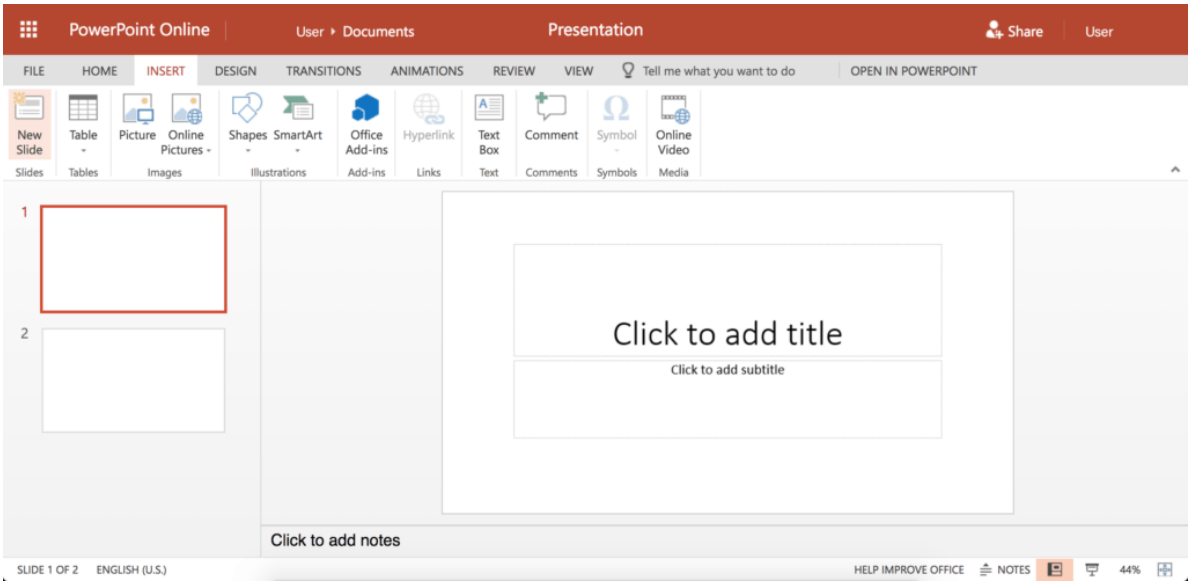
From the Home Tab



1. Click on **New Slide** (or **Duplicate Slide**, to copy the current slide layout)
2. If you clicked **New Slide**, select a layout that best fits your content
3. Press **enter**

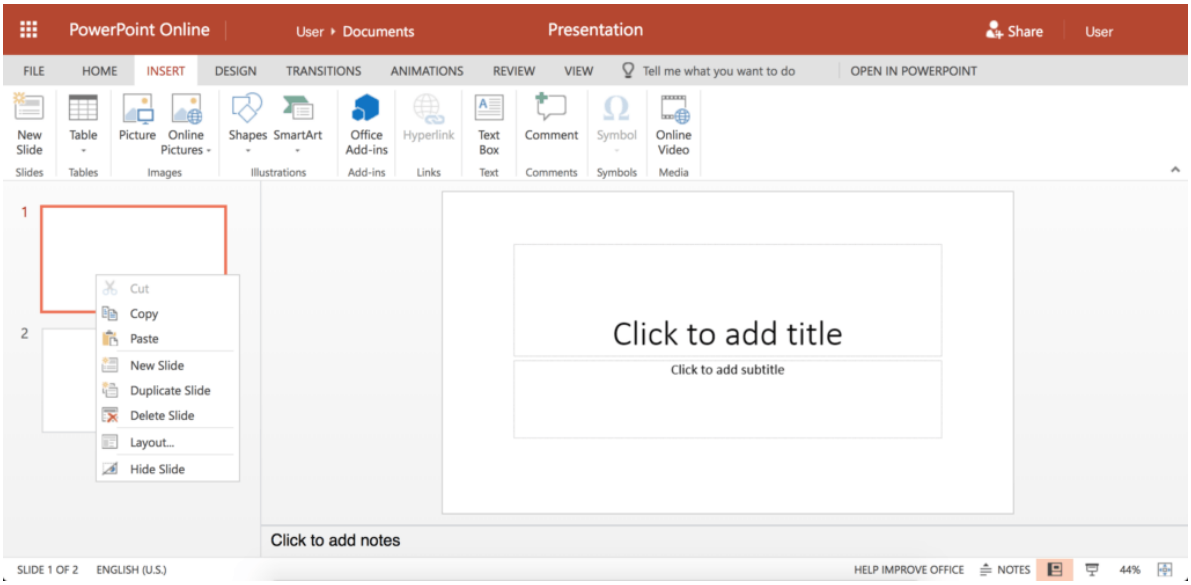


From the Insert Tab



1. Click on **New Slide**
2. Select a layout
3. Press **enter**

From the Thumbnail Pane



You can also add slides from the thumbnail pane, the lefthand column of your screen when you're in the default or Slide view.

1. Select (highlight) the slide you want the new slide to follow
2. Right-click on the slide
3. Select **New Slide** for the default content slide layout or **Duplicate Slide** to copy the slide layout and content

OR, to use a shortcut to duplicate the slide layout (not content)

1. Select (highlight) the slide you want the new slide to follow
2. Press **Ctrl + M** (PC) or **Cmnd + M** (Mac)

Note that your layout choice isn't final, so don't overthink the decision. If you're just trying to get your thoughts down on slides, select **Duplicate Slide** and fine-tune later.

Deleting a Slide

As with most operations, there are multiple ways to delete a slide:

- Highlight the slide in the thumbnail pane and press **delete**
- Highlight the slide in the thumbnail pane and press the **delete** icon (Home tab)
- Highlight the slide in the thumbnail pane, right click and select **Delete Slide**

Organizing Slides

To move a slide, simply drag and drop in the thumbnail frame.

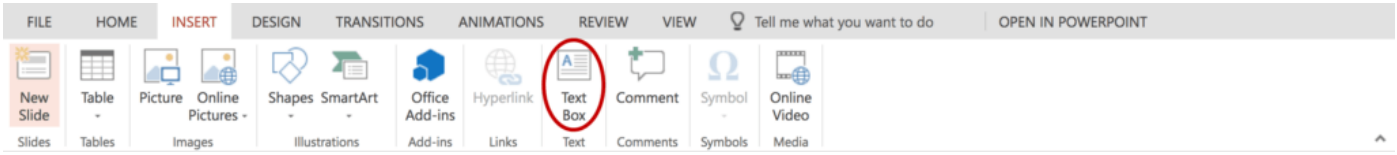
Practice Questions

https://assess.lumenlearning.com/pra...0-086be3365f26

Inserting Text Boxes

There are multiple ways to insert text into your slides. One of the ways to enter text, as discussed earlier, is to click inside a

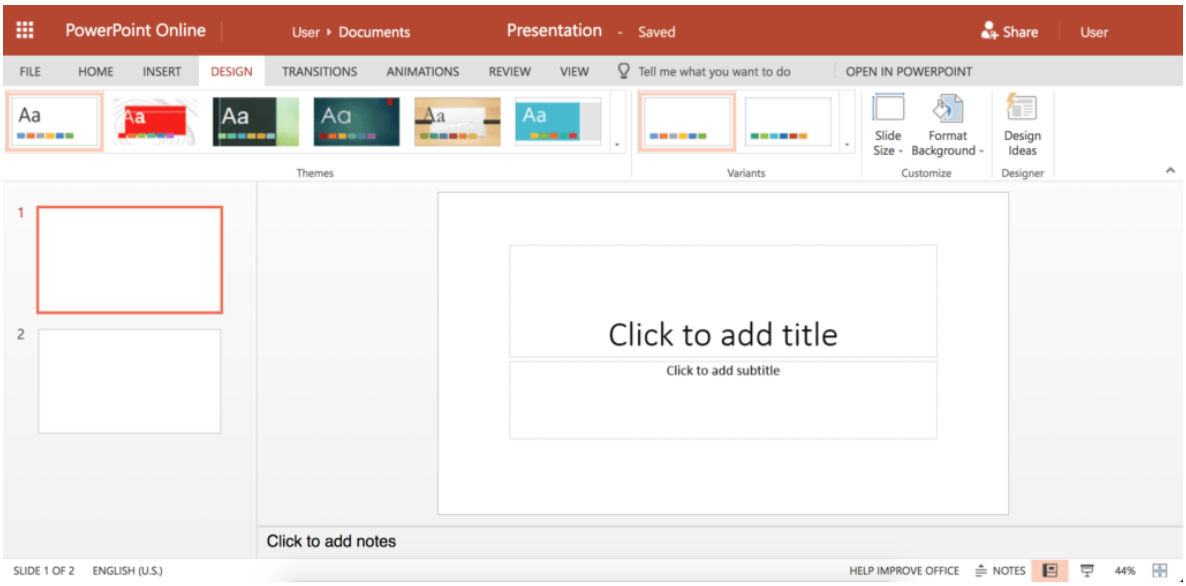
placeholder box and enter your text. However, you may want to add text to a blank slide or in a place where there is no placeholder. To do so, select the **Insert** tab on the ribbon, and choose Text Box.



A text box will be inserted in your slide with a Click to insert text message similar to the placeholder Title and Subtitle boxes discussed earlier. The text box will expand to fit your text. If you decide you want to reposition the text box, you can click and move the text box/text around the slide. If you want to modify the width of the text box, click on a corner and drag it out as desired. The circular icon at the top of the text box activates the drawing and formatting options and allows you to rotate the text box.

Changing the Theme on a Presentation

Themes are one of the formatting options within PowerPoint. A theme is a slide design that contains pre-set colors, fonts, formatting and/or images. To view formatting options, click on the design tab and scroll through the available themes.



Clicking on a theme's thumbnail applies the formatting to your slides, so you can evaluate potential fit. A second group of options in the ribbon provides color variations on that design. A third option, exclusive to the online version of PowerPoint, is Design Ideas, providing additional variations; this feature is still being built out. To revert to your original format, click Undo.

One caveat: given the limited number of templates and the number of people using PowerPoint, using a standard template doesn't do anything to distinguish you or your message. Instead of selecting a standard template, use thoughtful images and complementary fonts to add design impact.

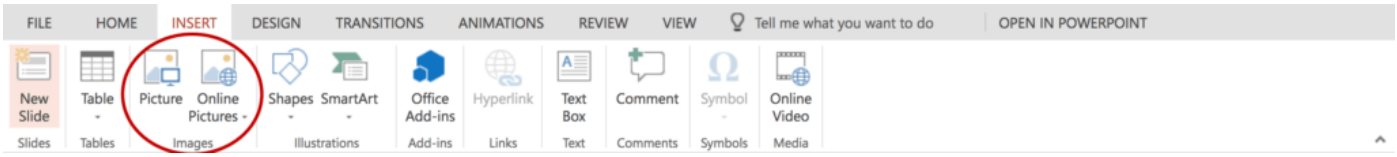
Practice Questions

https://assess.lumenlearning.com/pra...f-d819f05693b7

Adding Images and Clip Art

Adding art, images and photographs is a way to both personalize your slides and reinforce your message.

Adding visual elements to your slides is done from the **Insert** tab. Images can also be inserted directly from a new slide using the Add Pictures, Online Pictures or Online Video icons embedded in new slide layouts.



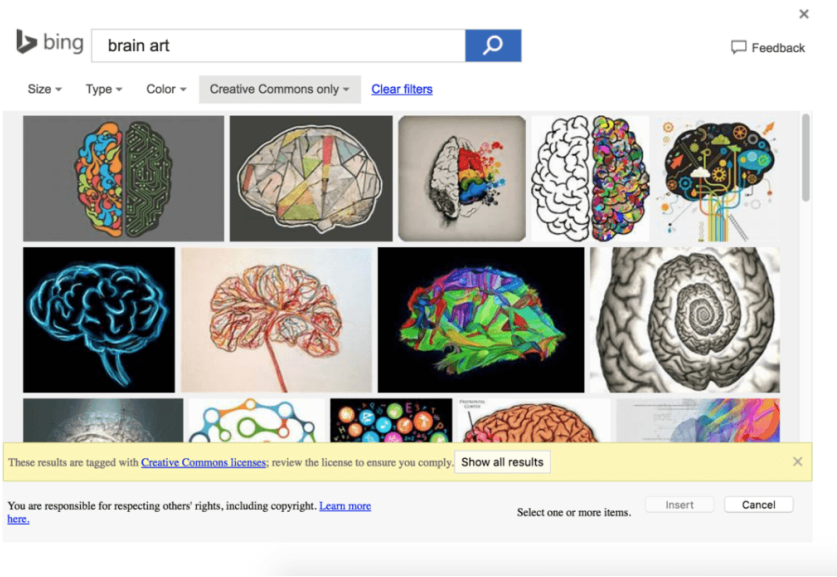
To add pictures from your computer

1. Select the **Insert tab**
2. Click on **Picture**
3. Select your desired image
4. Press **Open** to insert

The Add Pictures From the Internet option allows for two possibilities: searching via Bing and uploading images from OneDrive (Microsoft's cloud storage product). Of course, you can also do an image search using Google Images or your preferred search engine, download images to your desktop and upload them to your presentation using the steps above. Don't be put off by the initial Bing images served up. Bing's filters allow you to search by size (small, medium, large, extra large), type (all, photograph, clip art, line drawing and transparent), color (all, color, B&W and by 12 basic colors) and license (all or Creative Commons only).

To add pictures from the Internet

1. Select the **Insert tab**
2. Click on **Online Pictures**
3. Type in your search term(s)
4. Refine your image search using Bing's size, type, color and license filters
5. Select an image
6. Press **Insert** to insert into slide
7. Use the corner image "handles" (small boxes) to size

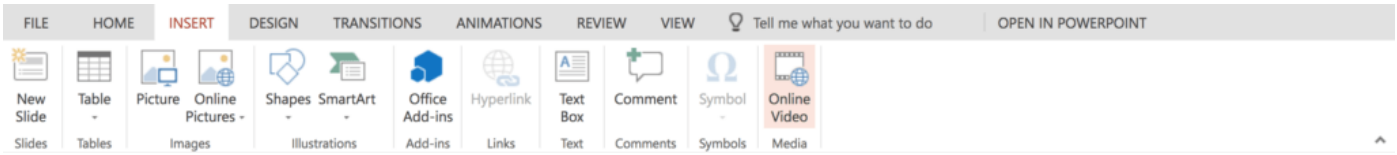


Practice Question

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Adding Videos

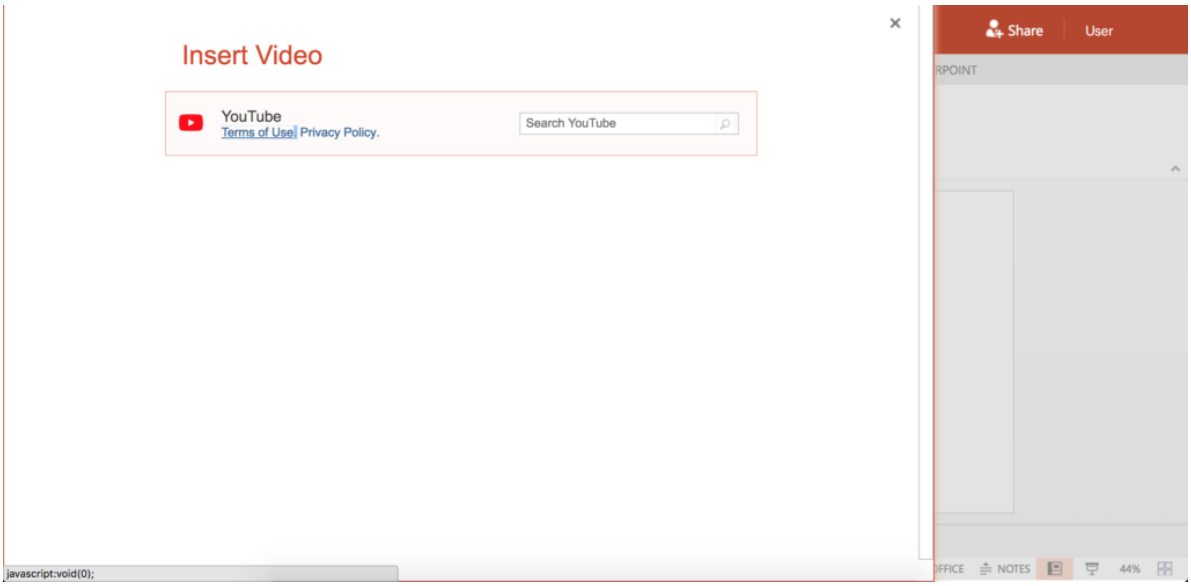
Adding video allows you to incorporate both motion and sound into your presentation and this can translate into audience energy! As with other visual elements, video is an **Insert tab** command.



The add video command launches a YouTube video search. To see video details, hover over the video. To view the video once embedded, click on the View tab, select Current Slide and press Play.

To add video

1. Select the **Insert tab**
2. Click on **Online Video**
3. Enter your search terms
4. Select your desired video
5. Press **Open** to insert



Practice Question

https://assess.lumenlearning.com/pra...c-6d7407149768

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15.12: Google Slides Basics

Learning Objectives

Explain the basic steps of creating a presentation with Google Slides.

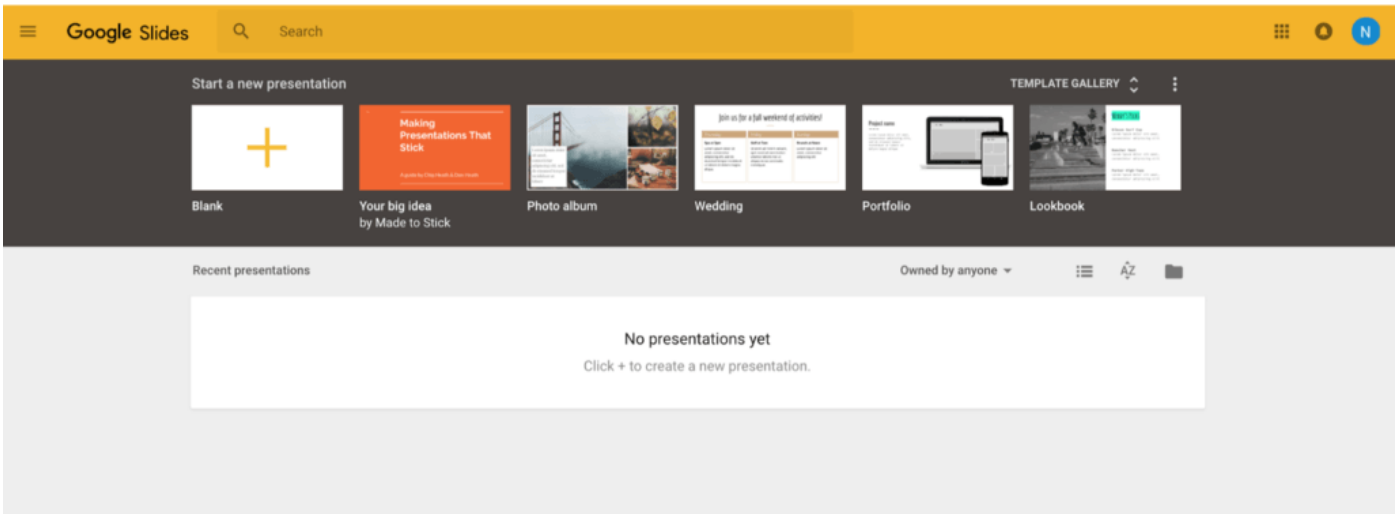
Googles Slides is free to use, but to do so requires a Google account. If you don't already have a Google account (i.e., a gmail address, Google Drive or Google Calendar), you will need to create one in order to use Google Slides. To establish a Google account, search for "Google account" or go directly to the Google Account sign up page.

New Presentations

To start a new presentation, search for "Google slides" or go to https://www.google.com/slides/about/.

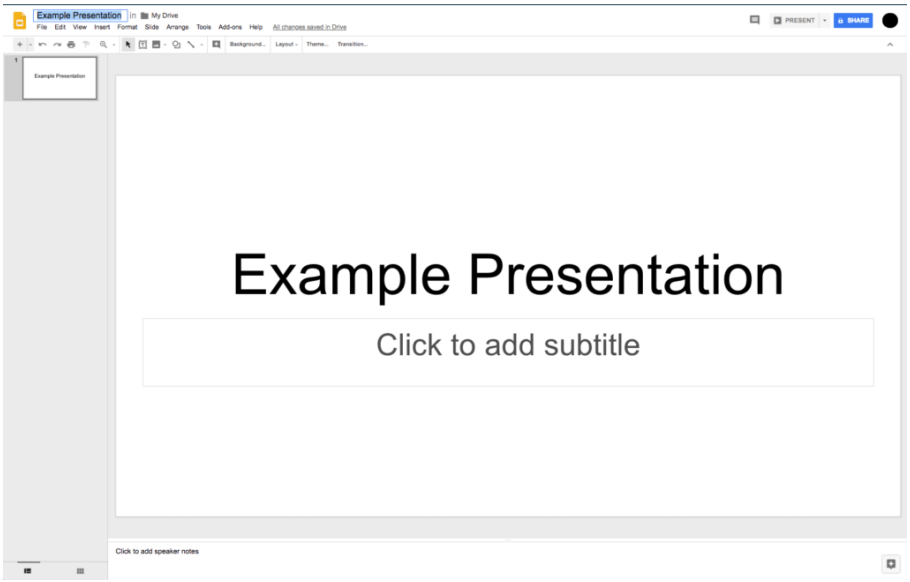
See Figure 2 for a visual of the application's opening view. You can start a new blank presentation or choose from a number of existing, editable presentations or templates. If you recently viewed a shared presentation or created a presentation, you would see it listed under Recent Presentations.

To start a new presentation, click on the plus (+) sign in the Blank Presentation box.



Within Google Slides, as in all Google applications, your work is saved automatically. Until you name your presentation, it will save as Untitled presentation.

To title your presentation, click in the [Untitled Presentation] box and type your desired title. By default, Google slides will insert the text from the title box as the title; you can accept that or delete and enter an alternate title (see Figure 3).



Practice Question

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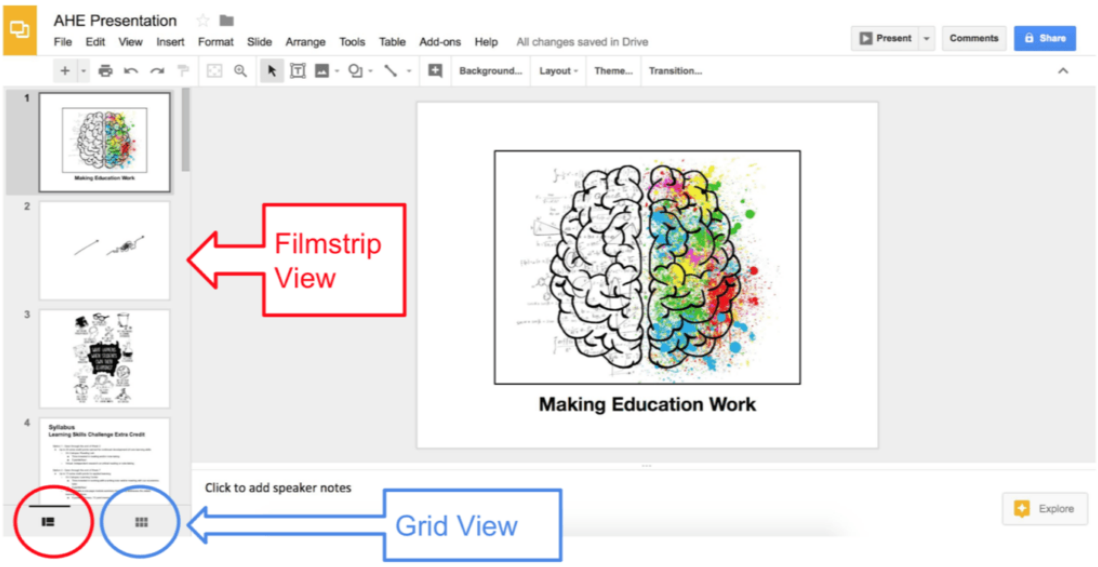
Organizing Slides

There are multiple options for adding slides:

- Select “+” (New slide) from the second menu line. To select a specific slide layout, use the dropdown menu to the right of the slide to add a slide that best matches the content for that slide
- Use the New slide shortcut: Ctrl+M
- From the Insert dropdown, select New slide (Ctrl+M) Select Insert > new slide
- Select Slide > Duplicate slide, which will copy the slide that’s currently highlighted in the thumbnail section in the left column of the screen
- Right click in a slide in the thumbnail sidebar and select New slide or Duplicate slide

To delete a slide, right click on the thumbnail image and press delete OR delete from the Slide dropdown: Slide > Delete slide. If you delete a slide in error, don’t panic! Click on the Undo arrow or use the Ctrl+Z shortcut.

To move a slide, click on the slide in the sidebar—this will highlight the thumbnail—and drag it to where you want it to appear. A second sorting option is to shift from the default (“Filmstrip”) view to Grid view—View > Grid view—and use a select, drag and drop method. You can toggle between the default and Grid view by selecting the icons at the bottom of the thumbnail window.



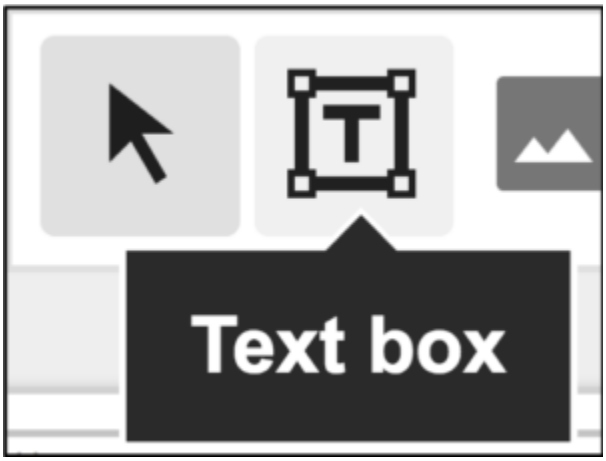
Try It

https://assess.lumenlearning.com/pra...a-6f7f2752a03a

Text Boxes

As with most actions in Google slides, there are multiple ways to add a text box:

- Select the Text box icon from the main menu (see Figure 1).
- Select Insert > Text Box.



Using either method, your cursor will become a crosshair; position your cursor where you want the text box to start and click to anchor. Drag the cursor the approximate width and length of your anticipated text entry and release the cursor. If you want to change the location of the text box, click within the text box to highlight it and use the arrow keys on your keyboard to reposition. To change the box dimensions, click within the text box (if it's not already highlighted) and hover over one of the anchor points (tiny boxes). A directional arrow will appear; click to stretch or reduce the size; release when complete.

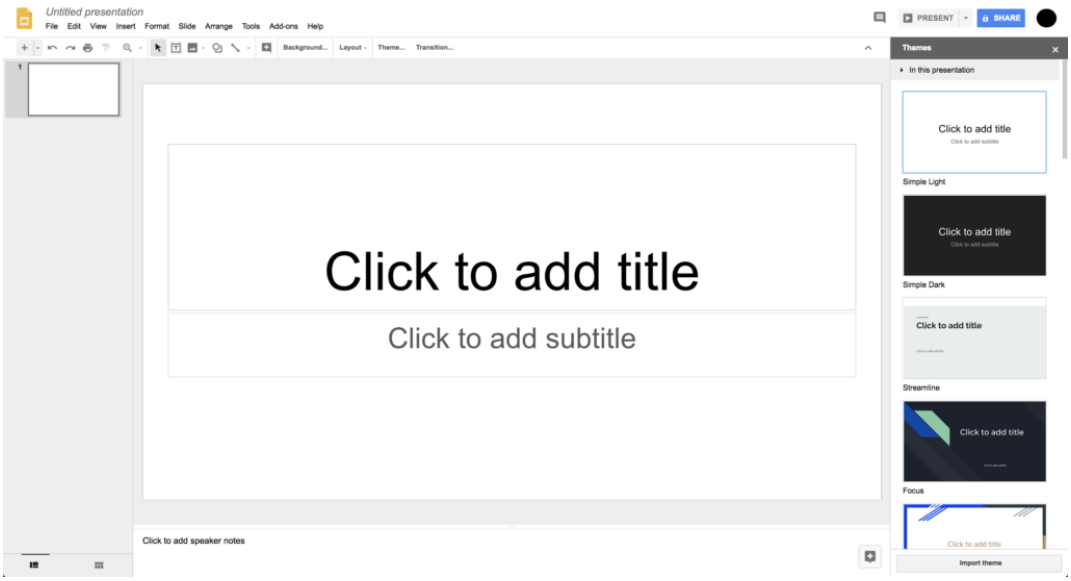
To delete a text box, select to highlight and press delete. If you change your mind, click on the Undo (Ctrl+Z) arrow.

Practice Question

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Themes

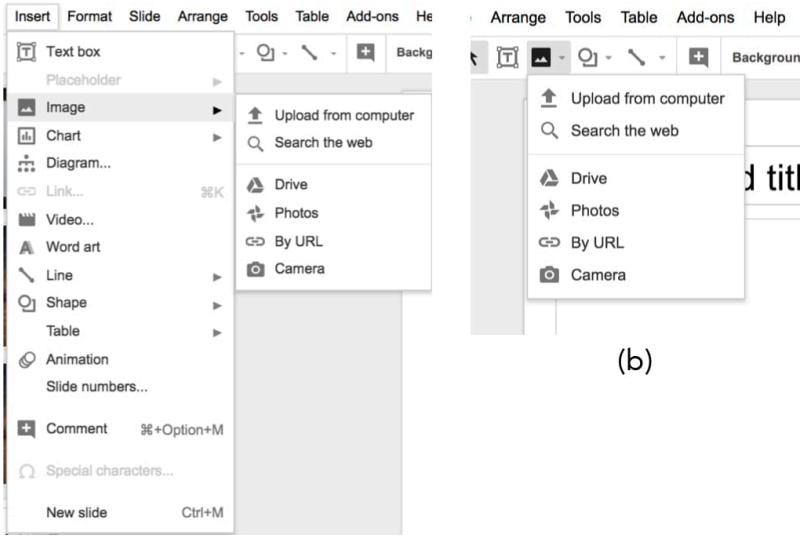
Themes are one of the formatting options within Google Slides. To view theme options, click on Slide > Change theme. A column will appear on the right of the screen, showing various color, layout and font options. To see how a particular combination would work with your content, click on your chosen theme. You can continue test-driving themes; clicking on a new theme will replace the prior choice. There's no risk of losing your original formatting; Undo (or Ctrl+Z) will return you to your original theme. You can also import a theme from outside Google Slides. Click on the Import theme button at the bottom of the themes column. Sites such as Slides Carnival allow you to copy slide formats directly into Google Slides.



Practice Question

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Images and Clip Art



Using art and images adds impact and provides welcome relief to the challenge of processing information-intensive slides. To insert an image, select Insert > image or the image icon, to the right of the Text box icon. As shown in Figure 1, there are multiple options for accessing images; you can also access these options using the drop-down menu to the right of the Image icon. You can upload images from your computer, use the camera on your device to take a photo, link to an image using a URL, or Search Google Images. Selecting Search the Web will link you to Google Images, where you can use a keyword or keywords to search for images, including quote images based on your keyword(s).

When your results appear, you'll see a small magnifying lens in the bottom right corner of the images. Clicking on the magnifying lens allows you to preview the image prior to selection/inserting. To exit preview (if you don't want to choose this image), press the left (return) arrow to return to the search options.

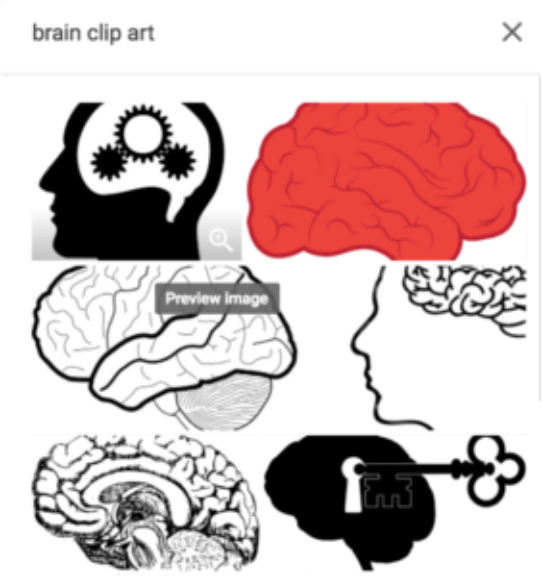


Figure 2.

To select an image, click on it and click on the INSERT button at the bottom of the window. The image will be inserted into your current (highlighted in the thumbnail) slide. If you change your mind, press the escape key (ESC), Undo, or Ctrl+Z to reverse the Insert operation.

To incorporate clip art, select Insert > Image to open the Google Image browser. In the Search area “Search for Google Images,” enter your keyword or desired image and clip art as your search terms. For example, “brain clip art” or “brain + clip art.” For more professional images, include “stock” – stock image or stock photo – in your search. For example, “brain stock image.”

Images shown are generally in the public domain or labeled for commercial use with modification, but as the disclaimer on the Google Image window notes, you are responsible for ensuring that your intended use is in accordance with the image creator’s license.

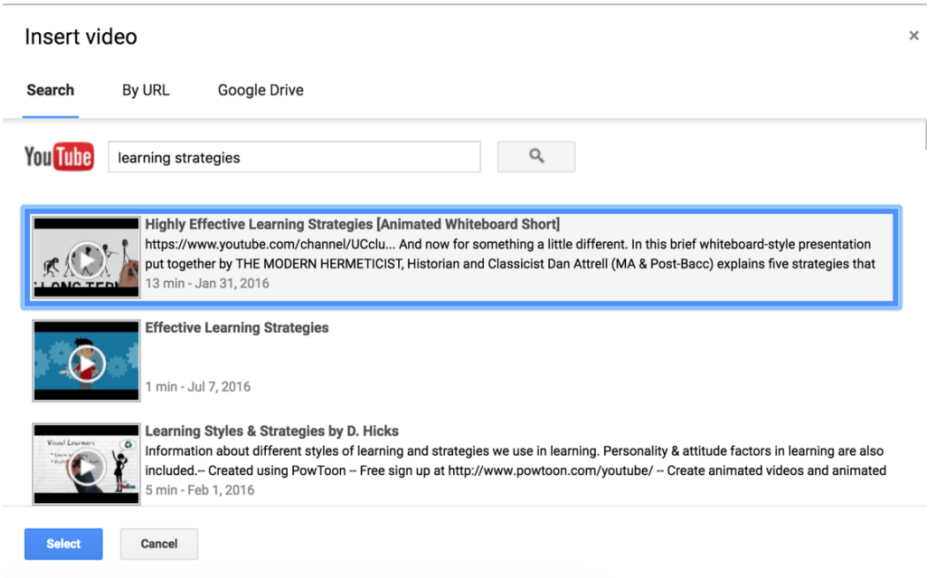
Practice Question

https://assess.lumenlearning.com/pra...b-cf3947f89353

Videos

Adding video to your Google slides adds yet another level of visual interest and engagement. To incorporate video:

1. Select Insert > Video from the main menu. A window will appear where you can search for a YouTube video, or you can select URL at the top of the window, and paste a URL for a specific YouTube video.
2. Click on a video to select it and press the Select button to embed it in your current slide. Your video is now embedded in your slide.



Practice Question

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Arranging Objects

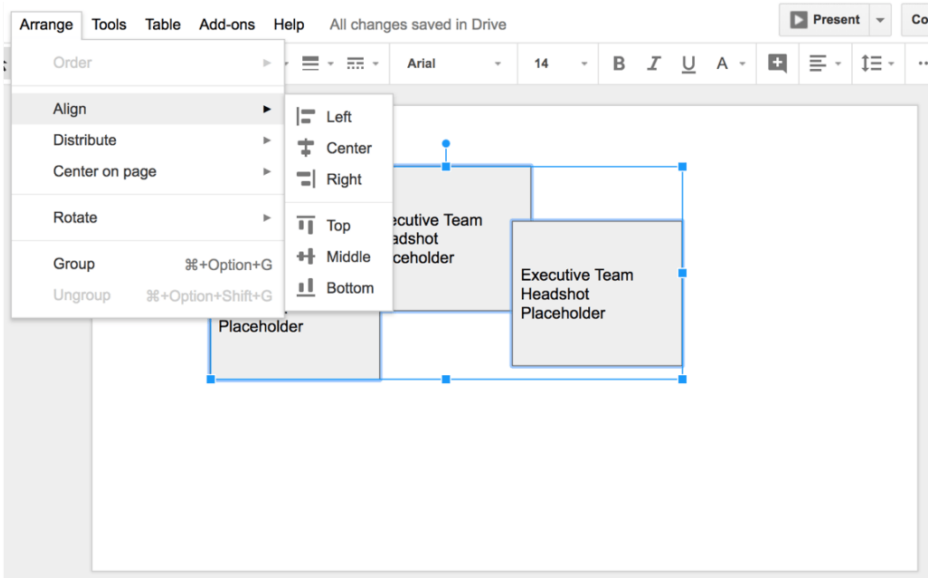
When you’re creating a slide with multiple elements—for example, layering text, imagery, lines, shapes or other objects—you may find a need to arrange the elements or objects.

To manage objects on a slide:

1. Click Arrange from the main menu.
2. Choose from the following options:

- Order: Put the object behind or in front of text, other objects, or images.
- Align horizontally or Align vertically: When you select multiple objects, you can align the edges of the objects.
- Center on page: Center objects vertically or horizontally on a slide.
- Rotate: Change the orientation of an object, by flipping or rotating it.
- Distribute: When you select three or more objects, you can evenly distribute the space between them.
- Group: Lock multiple objects together to make them easier to move around and format.

The Google Slides grid line feature, enabled by default, also provides a visual to help with alignment. When you click and drag an object, you will see colored lines appear that will help you align the object with other objects on the page. This setting (View > Snap to > Guides) is selected by default.



PRactice Question

https://assess.lumenlearning.com/pra...9-7715d5e351f2

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for “Google Slides: Getting Started” here (opens in new window).

Click to visit Google’s Teacher Center, with detailed, walk-through videos on using Google Slides.

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15.13: Introduction to Slide Design

What size font should I use? Where should the graphics go? How best do I align my images on a slide? This section will discuss the basic design principles to help you make effective choices when assembling your presentation slides. We'll cover all the basics including color choices, text options, what's too much, and what's just right in working with visuals to get you started in preparing this important part of your speech.

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15.14: Design Principles

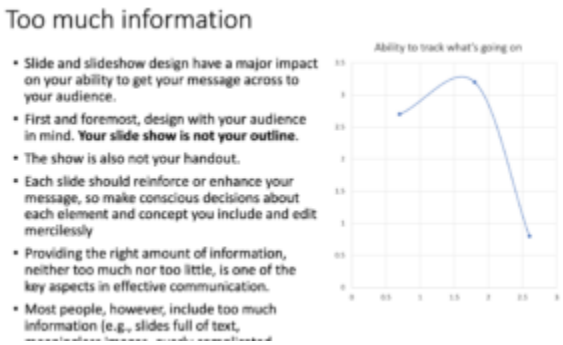
Learning Objectives

Recognize the appropriate amount of information to have on a slide.

Slide and slideshow design have a major impact on your ability to get your message across to your audience. Numerous books address various design fundamentals and slide design, but there isn't always consensus on what is "best." What research has shown, though, is that people have trouble grasping information when it comes at them simultaneously through different mediums. "They will either listen to you or read your slides; they cannot do both"[1]). This leaves you, the presenter, with a lot of power to direct or scatter your audience's attention. This section will serve as an overview of basic design considerations that even novices can use to improve their slides.

First and foremost, design with your audience in mind. **Your slide show is not your outline**. The show is also not your handout. As discussed earlier, you can make a significantly more meaningful, content-rich handout that complements your presentation if you do not try to save time by making a slide show that serves as both. Keep your slides short, create a separate handout if needed, and write as many notes for yourself as you need.

All decisions, from the images you use to their placement, should be done with a focus on your message, your medium, and your audience. Each slide should reinforce or enhance your message, so make conscious decisions about each element and concept you include and edit mercilessly.[2] Taken a step further, graphic designer Robin Williams suggests each element be placed on the slide deliberately in relation to every other element on the slide.[3]



This slide has way too much information on it.

Providing the right amount of information, neither too much nor too little, is one of the key aspects in effective communication.[4] The foundation of this idea is that if the viewers have too little information, they must struggle to put the pieces of the presentation together. Most people, however, include too much information (e.g., slides full of text, meaningless images, overly complicated charts), which taxes the audience's ability to process the message. "There is simply a limit to a person's ability to process new information efficiently and effectively" (Reynolds, 2008, p. 122). As a presenter, reducing the amount of information directed at your audience (words, images, sounds, etc.) will help them to better remember your message.[5] In this case, less is actually more.

The first strategy to keeping it simple is to include only **one concept or idea per slide**. If you need more than one slide, use it, but don't cram more than one idea on a slide. While many have tried to proscribe the number of slides you need based on the length of your talk, there is no formula that works for every presentation. Use only the number of slides necessary to communicate your message, and make sure the number of slides corresponds to the amount of time allotted for your speech. Practice with more and fewer slides and more and less content on each slide to find the balance between too much information and too little.

With simplicity in mind, the goal is to have a slide that can be understood in three seconds. Think of a slide like a billboard you are passing on the highway (Duarte, 2010). You can achieve this three-second rule by reducing the amount of irrelevant information, also known as noise, in your slide as much as possible. This reduction might include eliminating background images, using clear

icons and images, or creating simplified graphs. Your approach should be to remove as much from your slide as possible until it no longer makes any sense if you remove more (Reynolds, 2008).

Recap: Create Memorable Slides

A link to an interactive elements can be found at the bottom of this page.

You can view the transcript for "Create Slides People Will Remember" here (opens in new window).

---

1. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audiences*. Wiley, 2010, p. 178. ↵
2. Reynolds, Garr, and Kawasaki, Guy. *Presentation Zen*. New Riders Pub., 2007. ↵
3. Williams, Robin. *The Non-designer's Design Book: Design and Typographic Principles for the Visual Novice*. Peachpit Press, 2015. ↵
4. Kosslyn, Stephen M., and Kosslyn, Stephen Michael. *Clear and to the Point: 8 Psychological Principles for Compelling PowerPoint Presentations*. Oxford University Press, 2007. ↵
5. Mayer, Richard E., and Mayer, Richard E. *Multimedia Learning*. Cambridge University Press, 2001. ↵

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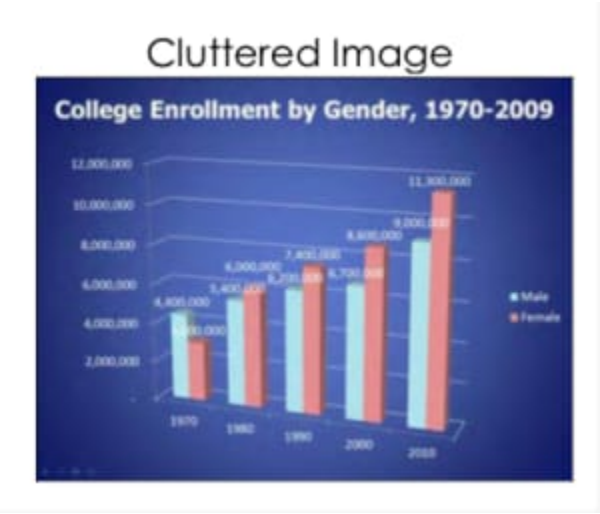
15.15: Slide Layout

Learning Objectives

- Recognize key principles of slide layout.
- Identify best practices for incorporating text in your slides.

It is easy to simply open up your slideware and start typing in the bullet points that outline your talk. If you succumb to this temptation, you will likely fall into the traps for which PowerPoint is infamous.

Presentation design experts Garr Reynolds and Nancy Duarte both recommend starting with paper and pen to help you break away from the text-based, bullet-filled slide shows we all dread.[1][2] Instead, consider how you can turn your words and concepts into images. Don't let the software lead you into making a mediocre slideshow.



Regarding slide design, focus on simplicity. Don't overcrowd your slide with text and images. Cluttered slides are hard to understand. Leaving empty space, also known as **white space**, gives breathing room to your design. The white space actually draws attention to your focus point and makes your slide appear more elegant and professional. Using repetition of color, font, images, and layout throughout your presentation will help tie all your slides together. This cohesion is especially important if a group is putting visuals together collaboratively. If you have handouts, they should also match this same formatting in order to convey a more professional look and tie all your pieces together[3]

Another general principle is to use **contrast** to highlight your message. Contrast should not be subtle. Make type sizes significantly different. Make contrasting image placements, such as horizontal and vertical, glaringly obvious. A general principle to follow: if things are not the same, then make them very, very different.[4]



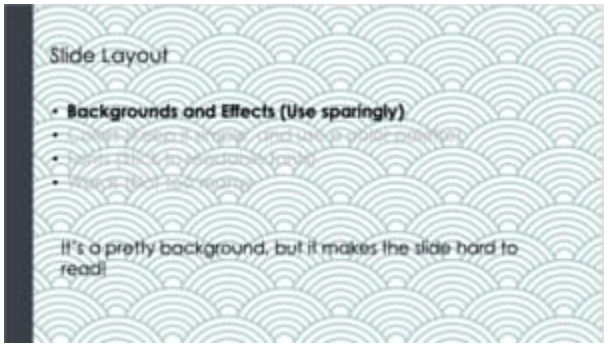
Centered layout and rule of thirds

A common layout design is called the **rule of thirds**. If you divide the screen using two imaginary lines horizontally and two vertically, you end up with nine sections. The most visually interesting and pleasing portions of the screen will be at the points where the lines intersect. Aligning your text and images with these points is preferred to centering everything on the screen.[5] Feel free to experiment with right- and left-aligned content for contrast and interest. Sticking with a centered layout means more work trying to make the slide interesting.[6]

Understanding how people view images (and thus slides) can help you direct the viewer's attention to the main point of your slide. In languages that read text from left to right and top to bottom, like English-speaking contexts, people tend to also read images and slides the same way. Starting in the upper left of the screen, they read in a **Z pattern**, exiting the page in the bottom right corner unless their vision is sidetracked by the objects they are looking at.

Viewers' eyes are scanning from focus point to focus point in an image, so you need to consciously create **visual cues** to direct them to the relevant information. Cues can be created subtly by the placement of objects in the slide, by showing movement, or more obviously by using a simple arrow (Ma.lamed , 2009). Make sure all people and pets are facing into your slide and preferably at your main point, as in Figure 13.6. If your slide contains a road, path, car, plane, etc., have them also facing into your slide. When the natural motion or gaze of your images points away from your slide, your viewers look that way too. Being aware of and addressing the natural tendencies of people when viewing images can help you select images and design slides that keep the viewer engaged in your message (Duaite, 2008).

Backgrounds and Effects



This background makes the text hard to read

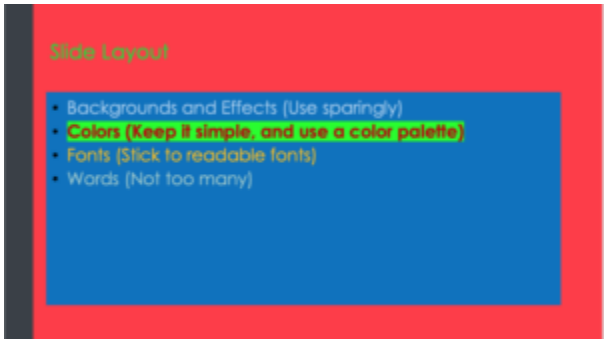
PowerPoint and other slideware have a variety of templates containing backgrounds that are easy to implement for a consistent slideshow. Most of them, however, contain distracting graphics that are counter to the simplicity you are aiming for in order to produce a clear message. It is **best to use solid colors**, if you even need a background at all. For some slideshows, you can

make the slides with full-screen images, thus eliminating the need for a background color.

Should you choose to use a background color, make sure you are **consistent** throughout your presentation. Different colors portray different meanings, but much of this is cultural and contextual, so there are few hard and fast rules about the meaning of colors. Bright colors, such as yellow, pink, and orange, should also be avoided as background colors as they are too distracting. Black, on the other hand, is generally associated with sophistication and can be a very effective background as long as there is sufficient contrast with the other elements on your slide.[7]

When designing your presentation, it is tempting to show off your tech skills with glitzy transitions, wipes, fades, moving text, sounds, and a variety of other actions. **These effects are distracting to your audience and should be avoided**. They draw attention away from you and your message, instead focusing the audience's attention on the screen.

Colors



These colors make this slide hard to look at!

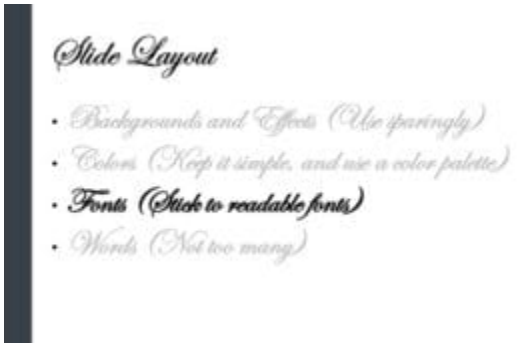
There are complicated and fascinating biological and psychological processes associated with color and color perception that are beyond the scope of this chapter. Because color can have such a huge impact on the ability to see and understand your visuals, this section will explore basic rules and recommendations for working with color.

Much of what we perceive in terms of a color is based on what color is next to it. Be sure to use colors that contrast so they can be easily distinguished from each other. High contrast improves visibility, particularly at a distance, and is more accessible. If you're concerned about insufficient contrast, try using a contrast checker like this one.

Avoid using red and green closely together. Red-green color blindness is the predominate form of color blindness, meaning that the person cannot distinguish between those two colors. There are other forms of color blindness, and you can easily check to see if your visuals will be understandable to everyone using an online tool such as the Coblis Color Blindness Simulator to preview images as a color-blind person would see it. Certain red-blue pairings can be difficult to look at for the non-color blind. These colors appear to vibrate when adjacent to each other and are distracting and sometimes unpleasant to view.

With all these rules in place, selecting a color palette (the group of colors to use throughout your presentation) can be daunting. Some color pairs, like complementary colors or analogous colors, are naturally pleasing to the eye and can be easy options for the color novice. There are also online tools for selecting pleasing color palettes using standard color pairings including Kuler and Color Scheme Designer. You can also use websites like Colorbrewer to help identify an appropriate palette of colors that are visually distinct, appropriate for the colorblind, and that will photocopy well, should you decide to also use a handout.

Fonts



Fancy fonts are hard to read.

There are thousands of fonts available today. Despite many beautiful options, it is best to stick to standard fonts that are considered screen-friendly. These include the **serif** fonts Times New Roman, Georgia, and Palatino, and the **sans serif** fonts Ariel, Helvetica, Tahoma, and Veranda.[8] These fonts work well with the limitations of computer screens and are legible from a distance if sized appropriately. Other non-standard fonts, while attractive and eye-catching, may not display properly on all computers. If the font isn't installed on the computer you are presenting from, the default font will be used which alters the text and design of the slide.

Readability is a top concern with font use, particularly for those at the back of your audience, who are furthest from the screen. After you have selected a font, make sure that the font size is large enough for everyone to read clearly. If you have the opportunity to use the presentation room before the event, view your slides from the back of the room. They should be clearly visible. This preview is not always possible and should not be done immediately preceding your talk, as you won't have time to effectively edit your entire presentation. Presentation guru Nancy Duarte describes an ingenious way to **test visibility from your own computer**. Measure your monitor diagonally in inches, display your slides, then step back the same number of feet as you measured on your monitor in inches. If you have a 17 inch screen, step back 17 feet to see what is legible.[9]

In addition to font style and size, there are other font "rules" to improve your slides. Don't use decorative, script, or visually complex fonts.
Never use the Comic Sans font if you want to retain any credibility with your audience. If you must use more than one font, use one serif font and one sans serif font. Use the same font(s) and size(s) consistently throughout your presentation. Don't use all upper case or all bold. Avoid small caps and all word art, shadows, outlines, stretching text, and other visual effects. Use italics and underlines only for their intended purposes (for titles or emphasis and URLs respectively), not for design.

Text

Nothing is more hotly debated in slide design than the amount of text that should be on a slide. Godin says "no more than six words on a slide. EVER" (as cited in Reynolds, 2008, p. 20). Other common approaches include the **5×5 rule**—five lines of text, five words per line—and similar **6×6** and **7×7 rules**. Even with these recommendations, it is still painfully common to see slides with so much text on them that they can't be read by the audience. The type has to be so small to fit all the words on the slide that no one can read it. Duarte points out that if you have too many words, you no longer have a visual aid. You have either a paper or a teleprompter, and she recommends opting for a small number of words.

Once you understand that the words on the screen are competing for your audience's attention, it will be easier to edit your slide text down to a minimum. The next time you are watching a presentation and the slide changes, notice how you aren't really grasping what the speaker is saying, and you also aren't really understanding what you are reading. Studies have proved this split-attention affects our ability to retain information;[10] so when presenting, you need to give your audience silent reading time when you display a new slide. That is, talk, advance to your next slide, wait for them to read the slide, and then resume talking. If you consider how much time your audience is reading rather than listening, hopefully you will decide to reduce the text on your slide and return the focus back to you, the speaker, and your message.

There are several ways to **reduce the number of words on your page**, but don't do it haphazardly. Tufte warns against abbreviating your message just to make it fit. He says this dumbs down your message, which does a disservice to your purpose and insults your audience's intelligence.[11] Instead, Duarte and Reynolds recommend turning as many concepts as possible into

images.[12][13] Studies have shown that people retain more information when they see images that relate to the words they are hearing.[14] And when people are presented information for a very short time, they remember images better than words.[15]

The ubiquitous use of **bulleted lists** is also hotly debated. PowerPoint is practically designed around the bulleted-list format, even though is it regularly blamed for dull, tedious presentations with either overly dense or overly superficial content.[16] Mostly this format is used (incorrectly) as a presenter's outline. "*No one can do a good presentation with slide after slide of bullet points. No One.*"[17] Reserve bulleted lists for specifications or explaining the order of processes. In all other cases, look for ways to use images, a short phrase, or even no visual at all.

Quotes, on the other hand, are not as offensive to design when they are short, legible, and infrequently used. They can be a very powerful way to hammer a point home or to launch into your next topic. If you do use a quote in your slide show, immediately stop and read it out loud or allow time for it to be read silently. If the quote is important enough for you to include it in the talk, the quote deserves the audience's time to read and think about it. Alternately, use a photo of the speaker or of the subject with a phrase from the quote you will be reading them, making the slide enhance the point of the quote.

To Watch: David JP Phillips: How to Avoid Death by PowerPoint

In this speech, David JP Phillips explains how to optimize your slide presentation to help your audience focus on your message and get your point across.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pb.libretexts.org/publicspeaking/?p=696

You can view the transcript for "How to avoid death By PowerPoint | David JP Phillips | TEDxStockholmSalon" here (opens in new window).

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1. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*, Pearson Education, 2007. ↵
2. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audiences*. Wiley, 2010. ↵
3. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*, Pearson Education, 2007. ↵
4. Williams, Robin. *The Non-designer's Design Book: Design and Typographic Principles for the Visual Novice*. Peachpit Press, 2015. ↵
5. Kadavy, David. *Design for Hackers: Reverse Engineering Beauty*. Wiley, 2011. ↵
6. Williams, Robin. *The Non-designer's Design Book: Design and Typographic Principles for the Visual Novice*. Peachpit Press, 2015. ↵
7. Kadavy, David. *Design for Hackers: Reverse Engineering* Beauty. Wiley, 2011. ↵

8. Kadavy, David. *Design for Hackers: Reverse Engineering* Beauty. Wiley, 2011. ↵
9. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audience*s. Wiley, 2010. ↵
10. Mayer, Richard E. *Multimedia Learning*. Cambridge University Press, 2001. ↵
11. Tufte, Edward R. *The cognitive style of PowerPoint*. Graphics Press, 2003. ↵
12. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audience*s. Wiley, 2010. ↵
13. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2007. ↵
14. Mayer, Richard E. *Multimedia Learning*. Cambridge University Press, 2001. ↵
15. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2007. ↵
16. Tufte, Edward R. *The cognitive style of PowerPoint*. Graphics Press, 2003. ↵
17. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2007, p. 130 ↵

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15.16: Slide Layout- Images and Charts

Learning Objectives

- Recognize key principles of slide layout.
- Identify best practices for incorporating images and charts in your slides.

Images

Images can be powerful and efficient ways to tap into your audience's emotions. Use **photographs** to introduce an abstract idea, evoke emotion, present evidence, or direct the audience attention, just make sure they are compatible with your message.[1] Photos aren't the only images available. You might consider using **simplified images** like silhouettes, line art, diagrams, enlargements, or exploded views, but these images should be high quality and relevant. Simplified images can be easier to understand, particularly if you are showing something that has a lot of detail. Simple images also translate better than words to a multicultural audience.[2] In all cases, only choose images that enhance your spoken words and are professional quality. This need for high quality generally **rules out the clip art** that comes with slideware, whose use is a sign of amateurism. Select high-quality images and don't be afraid to use your entire slide to display the image. Boldness with images often adds impact.



Pixellation is frustrating. Make sure your image is high enough resolution for projection, display, or print.

When using images, do not enlarge them to the point that the image becomes blurry, also known as **pixelation**. Pixelation is caused when the resolution of your image is too low for your output device (e.g., printer, monitor, or projector). When selecting images, look for clear ones that can be placed in your presentation without enlarging them. A good rule of thumb is to use images over 1,000 pixels wide for filling an entire slide. If your images begin to pixelate, either reduce the size of the image or select a different image.



Stock photos often have a watermark.

Never use an image that has a **watermark** on it. A watermark is a logo or text that is placed in a digital image to prevent people from reusing it. It is common for image companies to have a preview available that has a watermark on it. This preview allows you, the potential customer, to see the image but prevents you from using the image until you have paid for it. Using a watermarked image in your presentation is unprofessional. Select another image without a watermark, take a similar photo yourself, or pay to get the watermark-free version.

If you are looking for free images, try searching the Creative Commons database for images from places like Flickr, Google, and others. The creators of images with a **Creative Commons License** allow others to use their work, but with specific restrictions. What is and isn't allowed is described in the license for each image. Generally, images can be used in educational or non-commercial settings at no cost as long as you give the photographer credit. Also, images created by the U.S. government and its agencies are copyright free and can be used at no cost.

One final consideration with using images: having the same image on every page, be it part of the slide background or your company logo, can be distracting and should be removed or minimized. As mentioned earlier, the more you can simplify your slide, the easier it will be for your message to be understood.

Graphs and Charts

If you have numerical data that you want to present, consider using a graph or chart. You are trying to make a specific point with the data on the slide, so make sure that the point—the conclusion you want your audience to draw—is clear. You may need to reduce the amount of data you present, even though it is tempting to include all your data on a slide. It is best to minimize the amount of information and focus instead on the simple and clear conclusion. You can include the complete data set in your handout if you feel it is necessary.[3]

Particularly when it comes to numerical data, identify the meaning in the numbers and exclude the rest. "Audiences are screaming 'make it clear,' not 'cram more in.' You won't often hear an audience member say, 'That presentation would have been so much better if it were longer'."[4] In some cases, you can even ditch the graph altogether and display the one relevant fact that is your conclusion.

Different charts have different purposes, and it is important to select the one that puts your data in the appropriate context to be clearly understood. Pie charts show how the parts relate to the whole and are suitable for up to eight segments, as long as they remain visually distinct.[5] Use a line graph to show trends over time or how data relates or interacts. Bar charts are good for showing comparisons of size or magnitude and for showing precise comparisons. There are other types of charts and graphs available, but pie charts, line graphs, and bar charts are the most common.

When designing charts, one should use easily distinguishable colors with clear labels. Be consistent with your colors and data groupings. For clarity, avoid using 3D graphs and charts, and remove as much of the background noise (lines, shading, etc.) as possible.[6] All components of your graph, once the clutter is removed, should be distinct from any background color. Finally, don't get too complex in any one graph, make sure your message is as clear as possible, and be sure to visually highlight the conclusion you want the audience to draw.

Citation

If you have chosen to use visual aids in your presentation, it is important to give credit where credit is due. Make sure to mention the source of your props if you borrowed them from a person or organization. You should **cite the source** for all data and images used in your presentation. There are conflicting opinions about whether the source citations should be on the individual slides or at the end of the presentation on a final slide. Including citations throughout the slide deck places the source information adjacent to the relevant text, but it is often so small it's unreadable. Placing citations at the end of your presentation reduces clutter on the slides and allows the citation information to be larger and more legible. In all cases, refer to your sources when speaking and be able to provide exact citations for anyone interested in your sources. Citing your sources provides credibility to your content and shows you are a professional.

Practice

Once you have decided on which visual aids to use and have prepared them for your presentation, you should practice with them repeatedly. Through practice you will be able to seamlessly incorporate them into your presentation, which will reduce distractions,

increase your credibility, and keep the audience's attention focused on your message. Practice will also help determine the time required for your presentation so you can edit before you speak if necessary. No audience benefits from the speaker looking at the time, admitting how off schedule they are, or rushing through their remaining slides.

No matter which visual aid(s) you have chosen, they should be displayed only when you are ready to talk about them. Otherwise, the audience will spend time reading any text or guessing the meaning of the visual instead of focusing on the presenter's words. Once used, visuals should also be removed from sight so as not to continue to distract the audience.

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1. Kosslyn, Stephen Michael. *Clear and to the Point: 8 Psychological Principles for Compelling PowerPoint Presentations*. Oxford University Press, 2007. ↩
2. Malamed, Connie. *Visual Language for Designers: Principles for Creating Graphics that People Understand*. Rockport Publishers, 2009. ↩
3. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2007. ↩
4. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audiences*. Wiley, 2010, p 118. ↩
5. Duarte, Nancy. *Resonate: Present Visual Stories that Transform Audiences*. Wiley, 2010 ↩
6. Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. Pearson Education, 2007. ↩

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15.17: Slide Accessibility

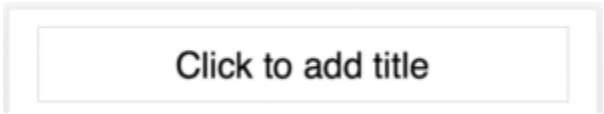
Learning Objectives

Consider questions of accessibility in using audio-visual presentation aids.

If you distribute PowerPoints electronically, important considerations include text formatting, alt text for images, reading order, design, and sharing the notes section, if applicable. As with all text documents, use built-in heading styles rather than changing the size and style manually and use bulleted lists rather than dashes in front of text that look like bullets.

Use Slide Layouts

A key theme to remember when creating accessible documents is to use the built-in features and provided layouts rather than going rogue. For instance, use the slide title box that is provided in PowerPoint to convey the main concept on the slide.



PowerPoint Design

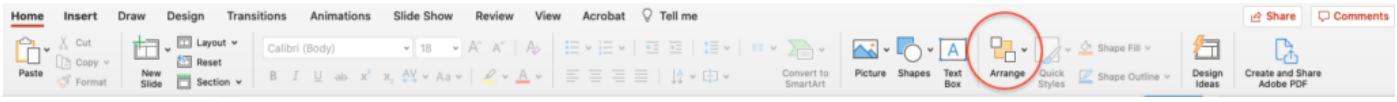
Design your slides simply and avoid images that do not add meaning to your slide and are for decoration only, both because they distract viewers and because they take up valuable space on your slide.

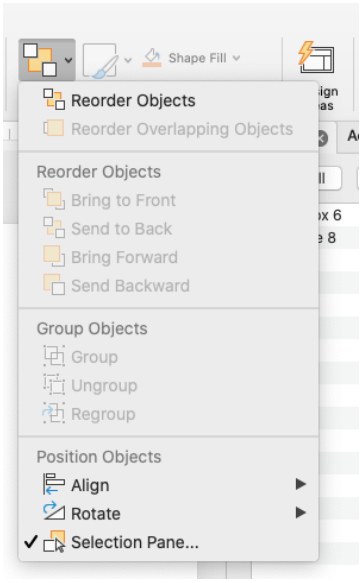
Ensure that there is adequate **contrast** on your slides—for instance, black text on a white background. Contrast is even more important in a setting where the presentation is projected than if being viewed on a computer screen.

Avoid the colors orange, red, and green because they are difficult for people who have color deficiencies to see. Also, **avoid using color as the only way to signify meaning**. Some alternatives include boldfaced or italicized text.

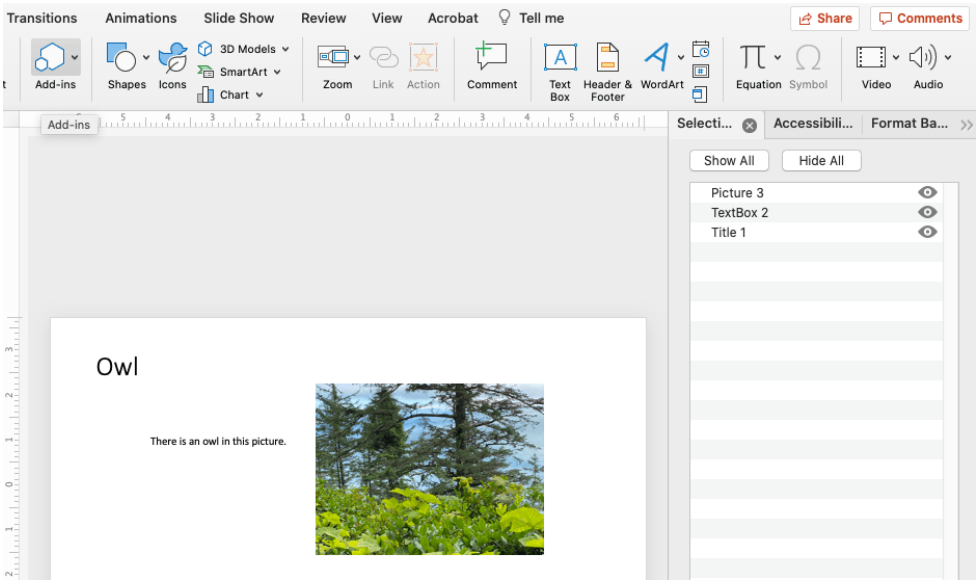
Reading Order

Reading order refers to the sequence in which a screen reader reads the information on a slide or webpage. If you're using the pre-built templates in PowerPoint, the reading order should be straightforward: it will read the title first, followed by other elements in the slide. If you've adding other "floating" objects, you'll want to check the reading order to make sure it will make sense to screen-reader users. Choose Home > Arrange > Selection Panel.

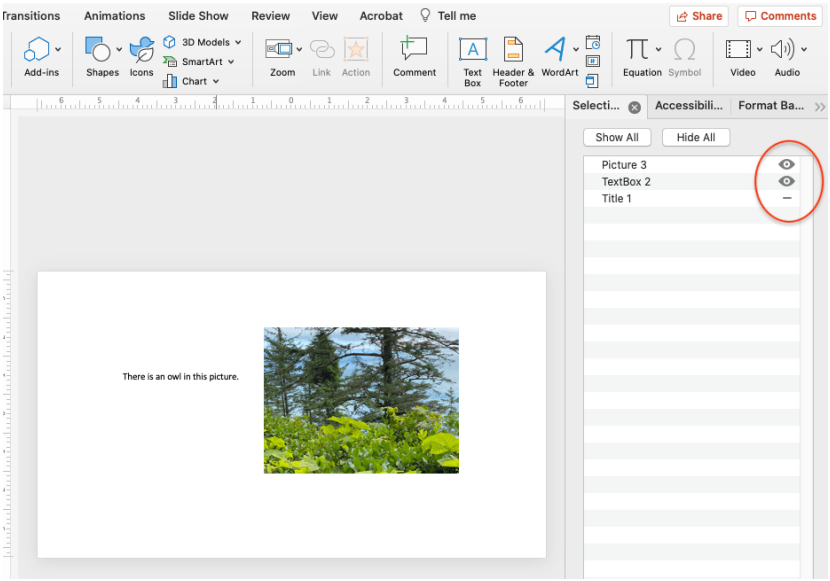




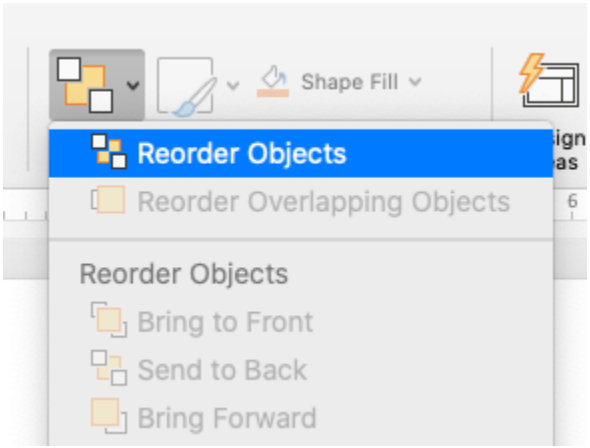
The elements on the page are listed in the Selection Panel on the right. **The reading order is from bottom to top**. Another way to think about it is that the element at the bottom of the list is in the front of the slide.



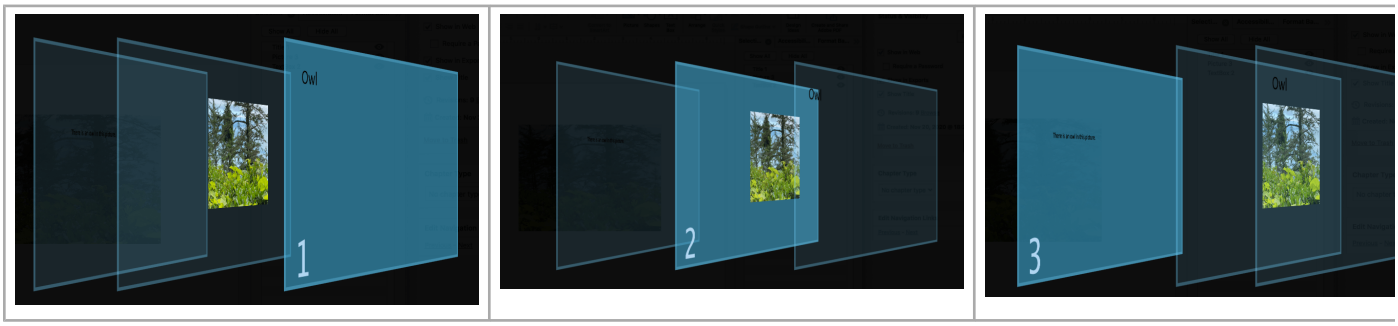
Below, we've made the **title invisible** by clicking on the eye icon in the Selection Panel. It's still there to help the user of a screen reader know what this slide is about, but it's not visible in the slide.



Perhaps because the bottom-to-top reading order is counterintuitive, PowerPoint also offers another view if you choose Arrange > Reorder objects.

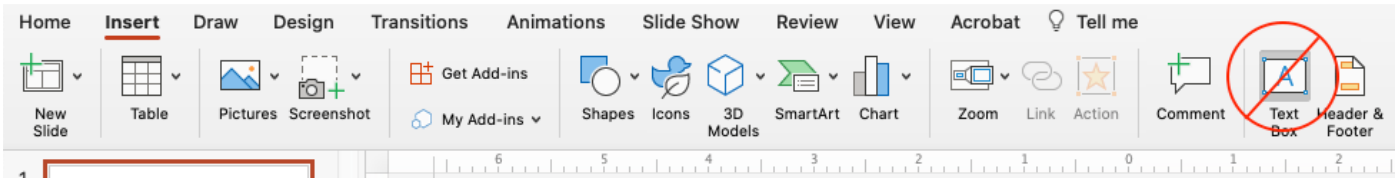


In this view, we can see that the title, “Owl,” which was at the bottom of the Selection Panel list, is the **front layer** here



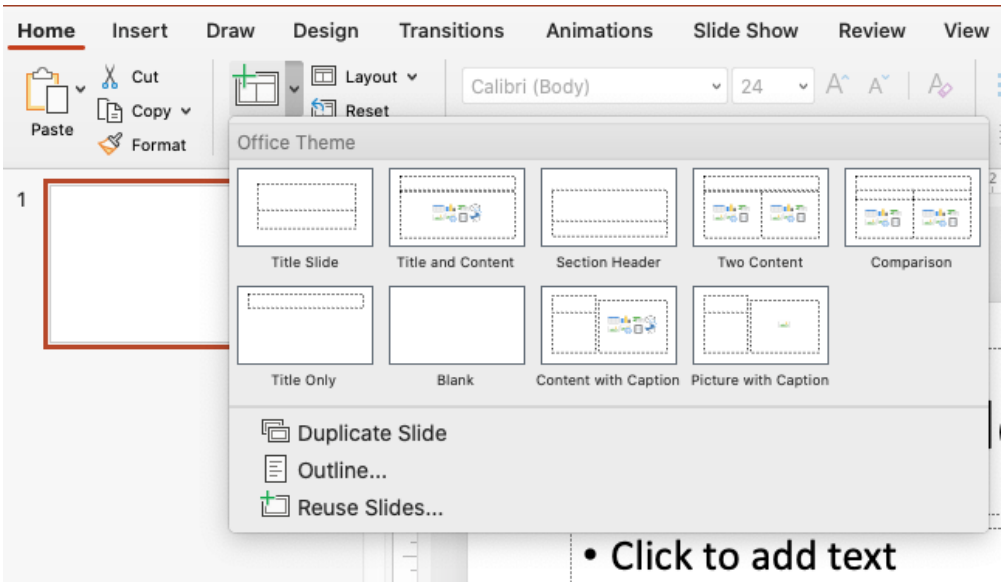
Avoid Using Text Boxes

All of your text should show up under Outline view. If you notice text is missing, it may be in a text box rather than the title box. Text boxes are found under the Insert tab. Unfortunately, screen readers cannot consistently access text in a text box and they are often not in a logical reading order.



But I Like Text Boxes...

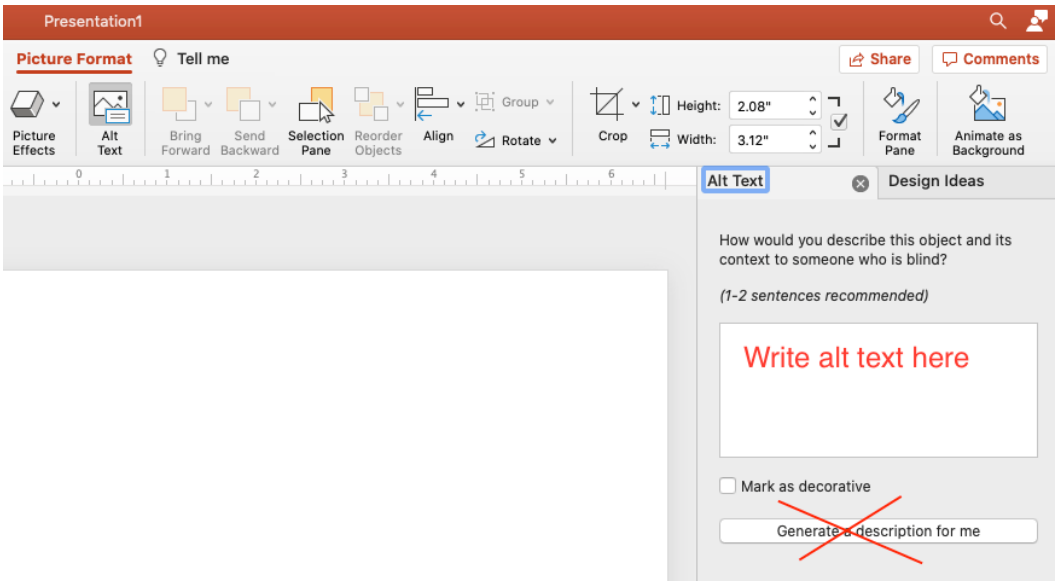
An alternative would be to use one of the layouts that provide multiple content areas. “Two Content” will give you a title and two accessible text boxes while “Comparison” gives you four accessible text boxes. You can also add additional “placeholders” for more text or content areas in the Slide Master (see page 2 of California Disability Access Services).



Alt Text for Images

All your images need alt text. Alt text is a description of the image that a screen reader will read. WebAIM’s alt text article is highly recommended.

To add alt text to an image in a PowerPoint, select the image and then right click and choose Format Picture (or click on Picture Format in the ribbon). Write your alt text into the box. Don’t use the “Generate description for me” feature!

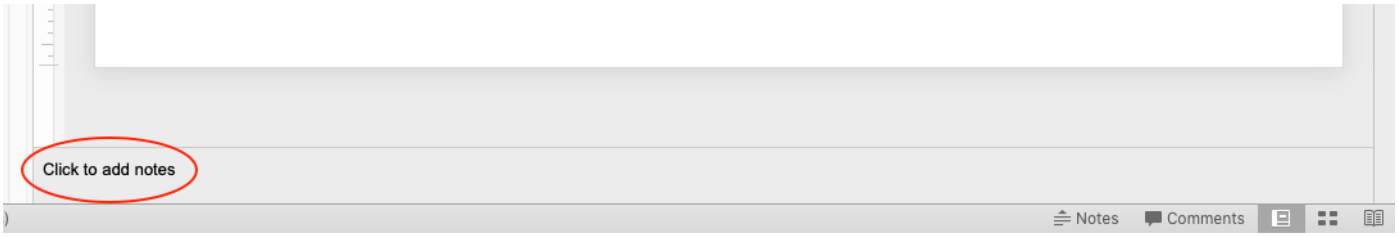


SmartArt

SmartArt is a function in Microsoft Office products that helps represent ideas visually. Treat SmartArt graphics like an image and make sure to add alt text as they are not screen reader friendly. Add alt text to the entire object rather than each individual element.

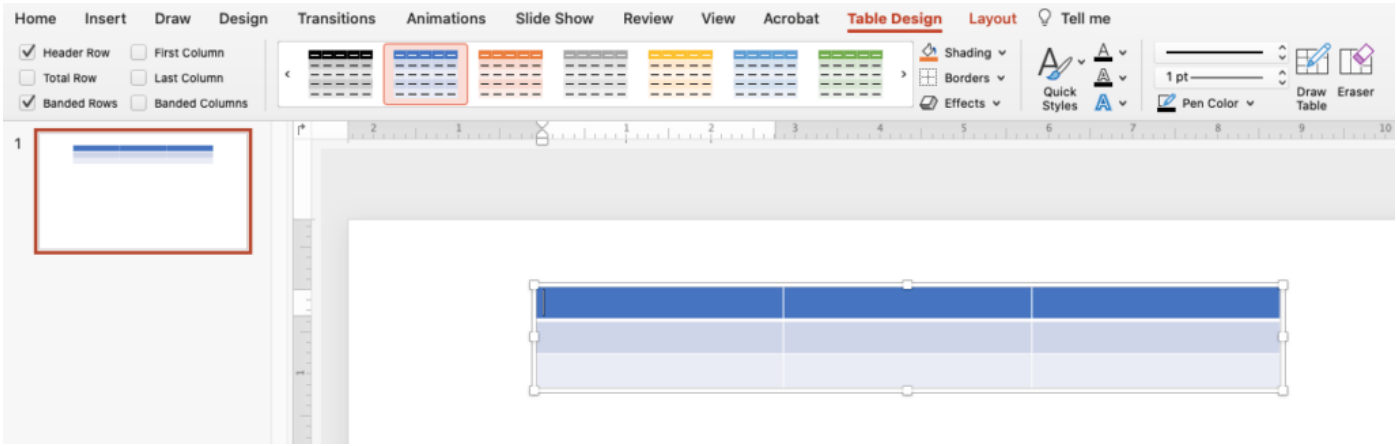
The Notes Area

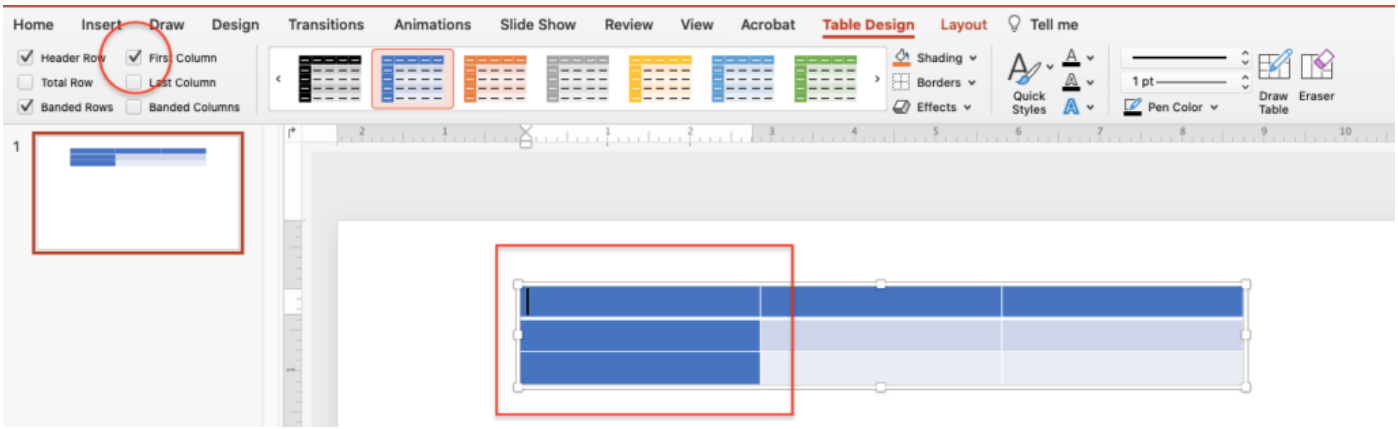
Text in the notes area below the slide will not automatically be read by a screen reader. This lack of automation is one reason it is preferable to share a PowerPoint file in a different format, such as PDF. The screenshot below shows where the notes are in PowerPoint.



Tables

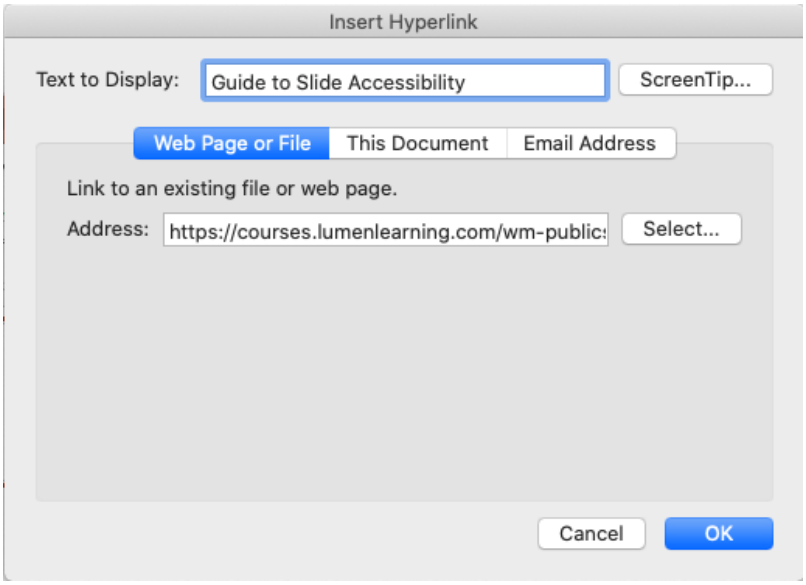
When inserting a data table, it's important to identify row and column headers to make the table more accessible to screen-reader users. In PowerPoint you can specify a single row of column headers and a single column of row headers.





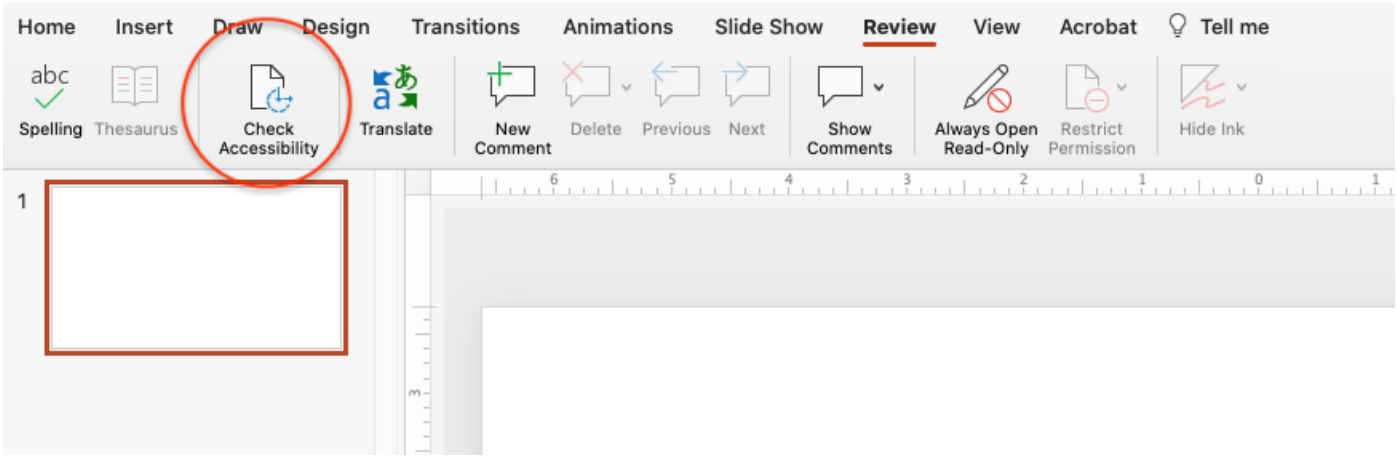
Links

Accessible links are descriptive (rather than just saying “Click Here” or giving a full URL) because a screen reader user needs to know where the link leads. When inserting a link into your slide, you’ll see a dialogue box that allows you to change the display text to make it descriptive.



Check Accessibility

To run an automated accessibility checker in Windows, choose File > Info. Select Check for Issues > Check Accessibility. On a Mac, go to the review tab and select Check Accessibility.



For more on PowerPoint Accessibility, see WebAIM's PowerPoint Accessibility guide.

Digital Accessibility Checklist

Organizing content

- Content is organized under headings and subheadings.
- Headings and subheadings are used sequentially (e.g., Heading 1, Heading 2).

Images

- Images that convey information include alternative text (alt text) descriptions of the image's content or function.
- Graphs, charts, and maps also include contextual or supporting details in the text surrounding the image.
- Images do not rely on color to convey information.
- Images that are purely decorative do not have alt-tag descriptions. (Descriptive text is unnecessary if the image doesn't convey contextual content information).

Links

- The link is meaningful in context and does not use generic text such as "click here" or "read more."
- Links do not open in new windows or tabs.
- If a link must open in a new window or tab, a textual reference is included in the link information (e.g., "[NewTab]").

Tables

- Tables include row and column headers.
- Row and column headers have the correct scope assigned.
- Tables include a caption.
- Tables do not have merged or split cells.
- Tables have adequate cell padding.

Multimedia

- A transcript is available for each multimedia resource including relevant, non-speech content.

    - Transcript includes:
        - speaker's name
        - all speech content
        - relevant descriptions of speech
        - descriptions of relevant, non-speech audio
        - headings and subheadings
- Captions of all speech content and relevant non-speech content are included in the multimedia resource, including the audio synchronized with a video presentation.
- Audio descriptions of contextual visuals (e.g., graphs, charts) are included in the multimedia resource.

Formulas

- Formulas have been created using MathML.
- Formulas are images with alternative text descriptions if MathML is not an option.

Font size

- Font size is 12 point or higher for body text.
- Font size is 9 point for footnotes or endnotes.
- Font size can be zoomed to 200%.

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15.18: Putting It Together- Creating and Using Presentation Aids

This module addresses both the role and value of using visual aids, including slideware, objects, audio and video clips, and demonstrations. They should be used only when they help to clarify or enhance your spoken words or will help your audience remember your message.

Be sure that any visual aid you use adds to what you are saying. Slides should be brief, easy to understand, and complement your message. Objects and slides should not be revealed before you begin talking about them, lest your audience become distracted from your point. Remember that people cannot read your slides or handouts at the same time they are listening to you.

When designing slides, make sure they are clear and visible to the entire audience. Contrasting colors with consideration for common color blindness should be used. Screen-friendly fonts of sufficient size to be read from the back of the room are extremely important. Avoid clutter on your slides and leverage the power of white space, aiming always for simplicity and impact.

Practice your presentation with your visual aids, remembering to allow time for your audience to read any new text you present. Be prepared to continue in a professional manner should your visuals falter or fail. The ease with which you implement your visuals and move past any problems demonstrates your professionalism and bolsters your credibility.

Effective selection, design, and implementation of visual aids will increase your audience's attention and help to vanquish "death by PowerPoint." It will make you and your message clearer and more memorable, which will help you to achieve your primary goal: an audience that understands and connects with your message.

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15.19: Assignment- Practice Slide Deck Creation

Step 1: To view this assignment, click on Assignment: Practice Slide Deck Creation.

Step 2: Follow the instructions in the assignment and submit your completed assignment into the LMS.

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15.20: Discussion- Visual Aids

Step 1: To view this discussion prompt, click on Discussion: Visual Aids.

Step 2: Read the prompt and instructions, then post your response and comments inside of the discussion forum.

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16: RESOURCES- CAPSTONE PROJECT

16.0: Capstone- Topic, Purpose, and Central Idea
16.1: Capstone- Researching Your Speech
16.2: Capstone- Organizing and Outlining Your Ideas
16.3: Capstone- Rehearsing Your Speech
16.4: Capstone- Delivering Your Speech

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16.0: Capstone- Topic, Purpose, and Central Idea

Your instructor will assign a number of speeches for you to prepare and deliver throughout this course. The speech preparation process is similar for all types of speeches. In this activity, you are required to choose a topic for your current speech assignment, following the guidelines given to you by your instructor.

Step 1: Understand the requirements of the assignment from your instructor. For example, requirements for a speech might look like this: "This speech is an Informative Speech with a length of no less than three minutes and no more than five minutes. It should not be a "How To" speech but should be focused on informing the audience about something interesting, new, or different that has the potential to impact the audience. You must have at least three sources in your speech. Presentation aids are optional. Your speech must have an introduction, a central idea, a preview, three major body areas, a review, and a conclusion."

Step 2: Brainstorm topics and decide what you will speak about. Do you like science? Are you interested in gaming? What are your hobbies? Once you know the requirements for the speech, think about what you like and know and what the audience might be interested in. If you're interested in science, for example, and the speech requirements are to inform the audience about something "interesting, new, or different," you need to think about possible topics and brainstorm what might be a good topic choice.

For this example, we'll say that climate change is something you are concerned about and want to focus on for your speech. However, "climate change" itself is very broad as a topic. How do you narrow it down? Are there aspects of climate change that might make a compelling informative speech– perhaps one way that might help improve our climate? You can research possible topic ideas once you have a general category. Some of the ideas you find, such as reducing food waste, might end up being persuasive, so you have to consider that as you brainstorm. One possibility, though, is renewable energy. You realize it is something you have heard mentioned a lot, but you do not know much about it in actuality and think it could make a really good, informative topic.

Once you go through this process on your own for your speech assignment, write up your chosen topic on a document, along with the information in Step 3.

Step 3: Identify the general and specific purpose of your speech. Following the guidelines in your text, identify the specific purpose and general purpose of your speech. Include your topic, general purpose, and specific purpose in a document to submit to your instructor.

Step 4: Develop your central idea. Your specific purpose and general purpose are not specifically stated in your speech, but your central idea is. Your central idea includes your topic, your objective, and the overall direction of your speech. The central idea is similar to a thesis statement in an essay. Once you have your specific purpose, you can draft your central idea. It may be refined as you do more research and write your speech.

Example:

Topic: Renewable Energy

General Purpose: To Inform
Specific Purpose: To explain to my audience what renewable energy is and its role in improving our climate.

Central Idea: As concerns mount about climate change, renewable energy holds the promise to significantly reduce emissions, save money, and improve our health.

Grading Rubric: Topic, Purpose, and Central Idea

Criteria	Ratings	Point Total: 100%
Topic Selection	Brainstorm, narrow, and choose an appropriate topic for the assignment.	___ / 30%
General Purpose	Identify the general purpose of the speech.	___ / 20%

Criteria	Ratings	Point Total: 100%
Specific Purpose	Identify the specific purpose of the speech.	___ / 20%
Central Idea	Develop the central idea, including topic, purpose, and overall direction for the speech.	___ / 30%

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16.1: Capstone- Researching Your Speech

Your instructor will assign a number of speeches for you to prepare and deliver throughout this course. The speech preparation process is similar for all types of speeches. In this activity, you are required to craft your central idea/thesis statement for your current speech assignment, following the guidelines given to you by your instructor.

Step 1: Understand the requirements of the assignment from your instructor. For example, requirements for a speech might look like this: "This speech is an Informative Speech with a length of no less than three minutes and no more than five minutes. It should not be a "How To" speech but should be focused on informing the audience about something interesting, new, or different that has the potential to impact the audience. You must have at least three sources in your speech. Presentation aids are optional. Your speech must have an introduction, a central idea, a preview, three major body areas, a review, and a conclusion."

Step 2: Find appropriate sources. Our example requirements specify at least three sources. Your assignment may require more or fewer. It might also include specific requirements such as no sources may come from social media and at least one must come from a source that can be found in print (even if you find it digitally, such as a book, magazine, or newspaper). When beginning to research, you should always find more research than the minimum requirement because not every source you find will work in your speech, and some may include repetitive information.

Step 3: Submit a bibliography of the research you plan to use in your speech. After locating research that is relevant, timely, and appropriate for your speech, read through all of it, making note of what information is usable for your speech. Upon finishing your research review, determine how many of the sources you found will be useful in your speech. Then, create a bibliography (following the guidelines provided in your text or by your instructor) with your research and submit it to your instructor.

Grading Rubric: Researching Your Speech

Criteria	Ratings	Point Total: 100%
Bibliography	Follows guidelines for format	___ / 50%
Content	Meets at least the minimum number of sources required for the speech	___ / 30%
Content	Meets all specifications for types of sources for the speech	___ / 20%

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16.2: Capstone- Organizing and Outlining Your Ideas

Your instructor will assign a number of speeches for you to prepare and deliver throughout this course. The speech preparation process is similar for all types of speeches. In this activity, you are required to craft your central idea/thesis statement for your current speech assignment, following the guidelines given to you by your instructor.

Step 1: Understand the requirements of the assignment from your instructor. For example, requirements for a speech might look like this: "This speech is an Informative Speech with a length of no less than three minutes and no more than five minutes. It should not be a "How To" speech but should be focused on informing the audience about something interesting, new, or different that has the potential to impact the audience. You must have at least three sources in your speech. Presentation aids are optional. Your speech must have an introduction, a central idea, a preview, three major body areas, a review, and a conclusion."

Step 2: Choose an organizational pattern for your speech. You have a wide variety of organizational patterns to choose from, and your general purpose will help you to narrow them down so you focus on the most appropriate options for your speech type. In our example of an informative speech, we might want to consider a chronological organization, a topical organization, or a spatial organization. If we were giving a persuasive speech, organizational patterns such as problem/cause/solution or cause/effect/solution or the motivated sequence might be our best choices. Once you have a list of the possible organizational patterns for your type of speech, look back over your research and think about the big ideas that emerge.

In our example speech on renewable energy, a spatial organization might work if you want to focus on what different parts of the world are doing in terms of renewable energy. A chronological organization might work if you want to focus on the development of renewable energy over time. A topical organization would be best if you want to focus on different sub-topics or categories. In our central idea, we focused on the impacts of reducing emissions, saving money, and improving our health. Each of those could be one of the main areas in a topical organization.

Consider the options for your speech, and choose the organizational pattern that best fits your topic and research.

Step 3: Outline your speech. Following the guidelines provided by your instructor, create your outline. Make sure to use the proper formatting and include all of the elements your instructor specifies must be included in an outline. For example, you may need to include your introduction in the outline.

1. Renewable energy reduces emissions
   A. Sub-point
   B. Sub-point
2. Renewable energy saves money
   A. Sub-point
   B. Sub-point
3. Renewable energy improves our health
   A. Sub-point
   B. Sub-point

Grading Rubric: Organizing & Outlining Your Ideas

Criteria	Ratings	Point Total: 100%
Organization	Pick an appropriate organizational pattern for the topic.	___ / 20%
Content	Outline follows formatting guidelines.	___ / 20%
Content	Outline includes all necessary elements as specified in instructor guidelines.	___ / 60%

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16.3: Capstone- Rehearsing Your Speech

Your instructor will assign a number of speeches for you to prepare and deliver throughout this course. The speech preparation process is similar for all types of speeches. In this activity, you are required to craft your central idea/thesis statement for your current speech assignment, following the guidelines given to you by your instructor.

Step 1: Understand the requirements of the assignment from your instructor. For example, requirements for a speech might look like this: "This speech is an Informative Speech with a length of no less than three minutes and no more than five minutes. It should not be a "How To" speech but should be focused on informing the audience about something interesting, new, or different that has the potential to impact the audience. You must have at least three sources in your speech. Presentation aids are optional. Your speech must have an introduction, a central idea, a preview, three major body areas, a review, and a conclusion."

Step 2: Practice! After you have created any presentation aids you wish to use in your speech, you need to practice delivering the speech. Always practice standing up. You want to practice in the same manner you will be presenting to your class. If you are giving a virtual presentation, practice virtually and make sure your camera angles and lighting are set the way you want them to be for your presentation.

Step 3: Record a rehearsal and complete a self-evaluation of your speech. Because practicing delivery is such an important part of preparing to give a speech, you need to take the time to record a rehearsal. Use the video recording to check your time and make sure it meets the time limit of the assignment. What else do you notice about your speech as you watch it? Was your pace too fast, too slow, or just about right? Did you enunciate your words clearly? Were you loud enough to be heard clearly? Did you limit your use of filler words such as "umm" and "ahhh"? Did you use pauses effectively? Were your gestures effective? Were you expressive and engaging? Did you vary your pace and tone throughout the speech? Were you relaxed? Did your voice sound conversational? Complete the self-evaluation form and submit it along with your practice video to your instructor or designated peer review group.

Grading Rubric: Rehearsing Your Speech

Criteria	Ratings	Point Total: 100%
Rehearsal	Practice video submitted to your instructor or designated peer review group.	___ / 50%
Self-evaluation form	Completed and submitted	___ / 50%

Self-Evaluation Form

1. I presented fluently, limiting the number of filler words.

Excellent	Good	Needs Improvement

2. My gestures were varied and used to enhance my message (my gestures were not distracting or repetitive).

Excellent	Good	Needs Improvement

3. My voice was loud and clear enough to be heard by the audience.

Excellent	Good	Needs Improvement

4. My words were enunciated clearly.

Excellent	Good	Needs Improvement

5. My pace was slow enough to be clearly understood by the audience.

Excellent	Good	Needs Improvement

6. I varied my pace and tone throughout the speech.

Excellent	Good	Needs Improvement

7. I used expressive and engaging language and tone throughout the speech.

Excellent	Good	Needs Improvement

8. I used pauses effectively during the speech.

Excellent	Good	Needs Improvement

9. I felt and looked relaxed and conversational while giving the speech.

Excellent	Good	Needs Improvement

10. I maintained eye contact with the audience (the camera if virtual) while giving my speech.

Excellent	Good	Needs Improvement

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16.4: Capstone- Delivering Your Speech

Having chosen, researched, organized, refined, and rehearsed your speech, you're ready to deliver it.

The way you deliver your speech will depend on the kind of class you're in. Your instructor will let you know whether you should upload a recorded speech, deliver it live online, or deliver it live in person. If you need to upload your speech to YouTube, you can find instructions about how to upload to YouTube here. You can also find instructions for uploading video in your LMS here:

- Uploading video in Canvas
- Uploading video in Blackboard
- Uploading video in Brightspace/D2L
- Uploading video in Moodle

Grading Rubric: Organizing & Outlining Your Ideas

Criteria	Ratings	Point Total: 100%
Choice of Topic	• Is the topic narrow enough for the situation? • Is the topic appropriate for the occasion? • Has the audience been considered in the choice of the topic?	___ / 10%
Central Idea	• Has the central idea been communicated clearly in the speech?	___ / 10%
Supporting Material/ Data/ Research (Including Presentation Aids)	• Are the supporting materials credible and convincing? • Are the supporting materials presented in a way that is clear to the audience?	___ / 20%
Organization	• Is the speech organized in a clear and compelling way? • Is the organizational pattern appropriate to the topic? • Does the speech have a clear beginning, middle, and end?	___ / 15%
Style and Language	• Does the speech use language appropriate to the audience? • Does the speech use clear and memorable language?	___ / 15%

Criteria	Ratings	Point Total: 100%
Verbal Aspects of Delivery: Pitch, and Rate, Emphasis, Volume, and Pauses	• Does the speaker vary their pitch, rate, and emphasis to create vocal variety? • Does the speaker use an appropriate volume for the speaking situation? • Does the speaker use pauses to create emphasis and anticipation?	___ / 10%
Verbal Aspects of Delivery: Articulation, Grammar, and Pronunciation	• Does the speaker use appropriate grammar and pronunciation for the speaking situation? • Does the speaker articulate words and phrases in a way that is clear and understandable to the audience?	___ / 10%
Nonverbal Aspects of Delivery: Gestures and Movement	• Do the speaker's movements and gestures enhance the meaning of the words?	___ / 10%

This rubric is based on the 8 competencies defined by the National Communication Association[1]

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1. Morreale, Sherwyn, et al., editors. *The Competent Speaker: Speech Evaluation Form*. National Communication Association, 2007. ↵

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17: RESOURCES- DISCUSSIONS AND ASSIGNMENTS

17.0: Module 1 Assignment- Assessing and Deflecting Communication Apprehension

17.1: Module 1 Discussion- Speaking for Advocacy

17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking

17.3: Module 2 Assignment- Ethical Dilemmas

17.4: Module 3 Assignment- Listening and Obstacles to Listening

17.5: Module 3 Discussion- Listening

17.6: Module 4 Assignment- Audience Analysis and Application

17.7: Module 4 Discussion- Understanding Your Audience

17.8: Module 5 Assignment- Gathering Quality Material to Build a Speech

17.9: Module 5 Discussion- Selecting a Speech Topic

17.10: Module 6 Assignment- Outlining a Speech

17.11: Module 6 Discussion- Organizational Patterns

17.12: Module 7 Assignment- Oral versus Written Style

17.13: Module 7 Discussion- Attention-Getters

17.14: Module 8 Assignment- Practice Speech

17.15: Module 8 Discussion- Delivery

17.16: Module 9 Assignment- Informative Speech Purpose and Structure

17.17: Module 9 Discussion- Pre-Existing Knowledge

17.18: Module 10 Assignment- Ethos, Pathos, Logos

17.19: Module 10 Discussion- Identifying Possible Appeals for Persuasive Speaking

17.20: Module 11 Assignment- Practice Special Occasion Speaking

17.21: Module 11 Discussion- Special Occasions

17.22: Module 12 Assignment- Engaging the Audience Online

17.23: Module 12 Discussion- Challenges of Online Communication

17.24: Module 13 Assignment- Creating an Agenda

17.25: Module 13 Discussion- Pitching an Idea

17.26: Module 14 Assignment- Working in Groups

17.27: Module 14 Discussion- Group Roles

17.28: Module 15 Assignment- Practice Slide Deck Creation

17.29: Module 15 Discussion- Visual Aids

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17.0: Module 1 Assignment- Assessing and Deflecting Communication Apprehension

Step 1: Make a list of all the feelings that arise within you when you consider having to give a public speech. Are you excited? Nervous? Afraid? Make a second list of the physical manifestations of these feelings that show up in your speech delivery. For example, shifting from side to side, shaky hands, lacking eye contact.

Step 2: Take the Personal Report of Communication Apprehension found here: http://www.jamescmccroskey.com/measures/prca24.htm Note your score and where you ranked highest.

Step 3: Look back at the list from Step 1 and identify which feelings are connected to the physical behaviors. For example, when I am nervous, I shift my body weight from side to side. When I am unprepared, I don't make eye contact with my audience.

Step 4: Identify new behaviors that will replace the old ones. For example, when I am nervous I will take a deep breath and plant my feet.

Step 5: Write a public speaking mantra, catchphrase, or reminder. Something you will say to yourself every time before you get up to speak. For example, maybe you will say "I've got this!" or "My words matter and they will have an impact."

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Journaling for Step 1 (2 parts)	30%	
Personal Assessment Report	20%	
Journaling for Step 2	20%	
List for Step 3: New Behaviors	20%	
Mantra/ Catchphrase/ Reminder	10%	

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17.1: Module 1 Discussion- Speaking for Advocacy

Step 1: Write a 150–200 word post describing three speech topics which would bring about social change to a problematic issue. For the purpose of this course, avoid blaming one particular person or political party as the source of a problem. Rather, focus on identifying a problem and speaking about HOW change is possible.

Step 2: Respond in two separate posts to two classmates (in at least 75 words for each post). Using what you've learned about selecting a speech topic, and your own personal interest in social change, provide feedback about your classmates' topics. Here are some factors to consider in your feedback:

- Which of the three topics do you find the most interesting? Why?
- Of the topic you find most interesting, what positive changes could you see coming from it?
- Are there elements of the topic not included that you recommend considering?
- Do you have suggestions for research materials on the topic?

Example Post

1. The detaining and treatment of immigrants in the United States has become a severe problem. In this speech, I will provide statistics and cite evidence proving the lack of humane treatment for those emigrating from other countries to the U.S. I will ask my audience to sign a petition advocating for change at the end of the speech.
2. Getting young people to vote is proving to be difficult. In this speech, I will prove that there is a lack of voters in their 20s and examine what can be done to get young voters to the polls. I will advocate for a use of multiple resources and voices to help engage and encourage voting.
3. It is time for police reformation and training in regards to how people of color are treated by police. In this speech, I will advocate for new policies regarding fairness and accountability for policemen. I will request new training and disciplinary action for cops in working with people of color from state law enforcement. I will cite examples of the problem and ask for others to join in making their voices heard about this issue.

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17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking

Ethics and Counterarguments

For this activity, you will explore and discuss ethical dilemmas surrounding information you find while researching on the internet for your speech.

The internet offers an almost unlimited amount of research on any topic, but with that large amount of information comes a heightened number of concerns, including the following questions: Is the information accurate? Is the source credible? Is the source biased? Many organizations and experts use the internet generally and social media in particular to share information and opinions because of its ability to widely and quickly reach a mass audience. Think about how many times you have seen a similar comment made by multiple people on Twitter, though. Do you know who was the first to tweet it? How can you figure that out? If you see a comment multiple times on Twitter, can you use a variation of it without attribution? Many ethical dilemmas exist around the use of evidence you find on the internet, and it's important that you think critically about the information you find and read before you decide to use it in your speech.

Step 1: For the purpose of this discussion, choose one of the following topics:

- Climate change
- Police reform
- Abolishing the electoral college

Step 2: When doing research on your topic, find one article that aligns with your current thinking about the subject and another that presents evidence that the exact opposite is true. This is a persuasive speech. Write a 200–400 word post about whether or not it is ethical to ignore the evidence you found that disproves your point in light of the evidence you found that states the opposite of your perspective.

Step 3: Respond to at least two separate posts on this topic from two different classmates (at least 75 words for each post). Using what you have learned about ethics in public speaking, consider the following in your responses:

- Are both sources credible and trustworthy?
- Is either source biased?
- Is there more than one source that can be found that expresses similar evidence?
- How would acknowledging the other side of the argument dilute the

Example Post:

My topic is the voting age should be lowered to 16. A lot of my research talks about low voter turnout, especially for youth voters, and that engaging 16-and 17-year-olds at a time when they are learning about civics and government in their communities would be a great way to get them to be engaged in the voting process for life. One article I found has information from a research fellow at the Hoover Institution that cautions that this change would be bringing the least informed into the political process. I understand why this research fellow makes this conclusion. Of course, 16-and-17 year-olds would be the least informed because of their age, but is there really a big difference between 16 and 18 in that regard? If we can impact voter turnout long term and get more people engaged in the political process, increase in voter turnout would have a tremendous impact. I can acknowledge and include this research, even though it does not support my point. However, I also found a 2018 poll from The Atlantic and the Public Religion Research Institute that says that 81% of Americans do not want to lower the voting age to 16. More surprising was that only 19% of young people supported it. I do not think it is ethical to ignore this finding in my speech, but I really am concerned that it shows that the voting age never will be lowered because popular opinion is so against it.

Example Response:

The sources you mention seem to be very credible and trustworthy as well as unbiased. I agree with you that ignoring that

information in your speech would not be ethical, but I think those opinions in the poll are really part of the problem your speech is focusing on—the majority in our country do not think lowering the voting age is valuable. I think you DO need to include it, but you need to figure out a way to use that information to illustrate why we need to make a change. Ignoring that public opinion is against it will not help you make your argument, but showing that you recognize those opinions exist and making your arguments stronger because of them is a great way to approach it.

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17.3: Module 2 Assignment- Ethical Dilemmas

Step 1: Select one of the following scenarios and analyze the ethical dilemma therein.

Step 2: Next, identify what steps you would take if you were the person involved.

- Scenario 1: Shalamar has been asked to give a speech at the next Parent Teachers Association meeting in her town about the benefits of membership. She has a daughter in the school and has been a member for two years. Her sister is a teacher at the same school and has mixed feelings about the association that she has made known to the public. She has often complained that the association causes more interference than they give support to the teachers. What should Shalamar consider and what should she do?
- Scenario 2: Dr. Weimer has been asked to deliver a speech regarding the benefits of getting a flu shot at a nursing home where some patients have trepidation about whether or not the shot is effective and necessary. Dr. Weimer's office gives out the flu shot annually. When he uses the shot from a particular supplier, he gets a kickback of money after so many shots are used. This financial benefit is very helpful to maintaining his practice. What should he consider in regards to giving this speech and what should he do or not do?
- Scenario 3: Cassandra is a manager of a retail clothing store. She has been a manager for three years and loves her job. She supervises about 20 employees and oversees the scheduling, hiring, and promoting of staff. Her current assistant manager has decided to take another position and leave the company. Cassandra needs to select who will be the next assistant manager by interviewing the top store employees. She narrows her selection down to two people, Kyle and Shauna. Kyle has been with the company for two years and has received good feedback and reviews from customers. He is often early to work and goes above and beyond with stocking and inventory. Shauna is a bright and cheerful person who went to high school with Cassandra. She has been with the company for three months and works really hard. What should Cassandra consider and do?

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Analysis of Ethical Dilemma	50%	
Actions to be taken based on Ethical Dilemma	50%	

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17.4: Module 3 Assignment- Listening and Obstacles to Listening

Step 1: Take the Active-Emphatic Listening Scale (AELS) assessment here: The Active-Empathic Listening Scale (AELS) Version: General, Self-Report

Step 2: Identify your own weaknesses noted in the Active-Emphatic Listening Scale (AELS) report. What areas of listening do you need to work on?

Step 3: Make a list of all the obstacles that get in the way of effective listening. For example, thought distractions: either thinking of your own response or thinking of a different subject entirely while listening.

Step 4: Select three items from your list of obstacles and identify ways they can be overcome. For example, an obstacle to listening is the outside noise coming down the hall of two students arguing during your speech. An effective way to overcome that noise distraction is to pause and wait for it to die down, or quietly close the door to the classroom and shut out the noise.

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
AELS Assessment	10%	
Weakness Identification	25%	
Obstacles to Listening	25%	
Overcoming Obstacles	40%	

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17.5: Module 3 Discussion- Listening

Write a *fictional* post about someone not listening in an effective way. It may be based on a real scenario you've witnessed or experienced, but you should write it as a story, and feel free to make things up.

Step 1: Briefly describe the scenario.

Step 2: List the things that are getting in the way of the person listening. Be honest and cite specifics. For example, wandering thoughts about another subject.

Step 3: Pick one or two items from the list and identify ways listeners physically show that they are having that problem during listening. For example, when they have wandering thoughts they don't look at the speaker.

Step 4: How could this ineffective listener improve their listening? Consider the techniques outlined in this module.

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17.6: Module 4 Assignment- Audience Analysis and Application

Step 1: Ronnie has been asked to come back to his high school and deliver a speech on the importance of not texting while driving to students in a driver's education class. What questions should he ask about the audience he will be speaking to? Make a list of all the information, based on this module, that he needs to find out. For example, the audience's age.



Step 2: Based on what you know about high school, make an educated guess and answer the questions from Step 1 with what you believe the answers will be. For example, most students will be between 16 and 17 years of age.

Step 3: Now that you know who might be in Ronnie's audience, identify some specific supporting materials that would work for that audience. Let's say you want to use a quote from a celebrity who endorses not texting while driving. Who would you quote? Identify five names that would be most impactful for this audience and explain why.

Step 4: What attention getter would you recommend Ronnie use in his speech introduction based on his topic and his audience? Why would it be effective?

> **Example;** Ronnie should show a photo of a car crash and explain that it happened because the driver was responding to a text message. The image would be effective because it would shock the audience a bit and use a fear tactic.

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Audience General Characteristics Identification	20%	
Audience Details Identification	20%	
Supporting Materials Identification and Explanation	30%	
Introduction Creation and Explanation	30%	

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17.7: Module 4 Discussion- Understanding Your Audience

Step 1: Create three possible speech topics for your college speech class. Explain why you think your class would be interested in each topic based on your analysis of them as an audience.

Step 2: Respond to two separate posts of your classmates' speech topics that either interest you or don't interest you and explain why you are or are not interested. Suggest any resources you think would be helpful and relevant to the topic.

Example Post

For my informative speech, I have identified three possible speech topics I believe my college class would be interested in.

- Techniques for better quality sleep. I believe my audience will be interested in this topic because they often struggle to maintain a consistent sleep schedule and have experienced the effects that not sleeping can have on their body and mind, especially when studying for exams.
- How to make a meal without a stove or microwave. I believe my audience will enjoy having these ideas since most of them do not have an oven or microwave in their dorm rooms. They are always looking for ways to eat outside of the cafeteria and this speech will provide them with some choices.
- Creating an affordable travel budget. Most of my classmates are looking for fun things to do during spring break and this speech will provide some ideas as to how they can travel for less money if they plan well.

Example Response

I would be very interested in speech #1 about sleep as I struggle to get enough sleep and having a roommate around can prove challenging! I would recommend checking out the college health center, which has some resources about this topic hanging up in their office.

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17.8: Module 5 Assignment- Gathering Quality Material to Build a Speech

For this assignment, you will gain experience with the process of gathering a variety of quality-supporting material for a speech topic.

Step 1: Select one of the following speech topics. You will use only this topic for the remainder of this assignment.

- How YouTubers Earn Money
- How ADHD Affects Adults
- Why Bees Are Disappearing and Why It Matters
- The Future of Smartphones

Step 2: Applying what you have learned about quality-supporting material (recency, author and source credibility, and relevance), research the topic you selected and find an example for each of the following types of supporting materials for the topic. Summarize each example and explain why it is relevant and credible, and how it might be used in a speech.

1. expert testimonial
2. peer testimonial
3. statistic or research
4. short example
5. hypothetical example

Step 3: Rewrite each supporting material into your own words as you might present it in a speech. Include references to the source, author, and date.

Example:

1. I chose the speech topic “Why Bees Are Disappearing and Why It Matters”
2. I found an example of an expert testimonial in an *ABC News* article from July 2019 that quotes Scott McArt, an assistant professor of pollinator health at Cornell University. This source is recent and from an objective news outlet. Because of his profession, McArt is a credible and relevant expert about bee population and pollination. I would use this material to develop the main points of my speech. In an interview, McArt said the main reason for the decline in bee health is the varroa mite, which is a parasite that attacks beehives and contributes to the spread of diseases. He said other factors that add to the decline in pee population include bees losing their habitats; exposure to pesticides, pests and diseases; and poor management of their migration from the south to the north.

3. This is how I might present this supporting material in a speech:

    > In a 2019 *ABC News* report, Scott McArt, a professor of pollinator health at Cornell University explained the main reasons for the decline in bee health and population. The number one culprit is a parasite called a varroa mite that attacks beehives and spreads disease. Another factor threatening and killing bees is exposure to pesticides, pests, and disease. Two final factors are loss of habitat and poor management of bees’ migration from the south to the north.

(For your assignment, you will repeat Steps 2 and 3 for a peer testimonial, statistic or research, short example, and hypothetical example supporting material.)

Grading Rubric

Grading Criteria	Percentage	Percentage Earned & Comments
Select one topic for the assignment.	10%	

Summarize a quality example of each type of research material for your topic (expert testimonial, peer testimonial, statistic or research, short example and hypothetical example).	40%	
Explain the relevance, credibility, and application of each example of research material.	20%	
Rewrite each example as it would be presented in a speech, including a citation.	20%	
Assignment is clearly written using correct grammar, spelling, punctuation, and sentence structure and is free of typographical errors.	10%	

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17.9: Module 5 Discussion- Selecting a Speech Topic

For this activity, you will explore and evaluate possible topics for your upcoming speech. For many students, selecting and refining a strong speech topic is a challenging step. Writing about your selection process and receiving feedback from your peers will help you decide on and refine your speech topic.

Step 1: Write a 200–400 word post describing three possible speech topics for your next speech for this class. Using the methods for selecting a speech topic from this module, describe your inspiration and thought process for how you came up with each speech topic. Explain why the topic interests you, why you care about it, and why it will be of interest to your audience. You might also include possible factors to consider with your topic and this particular audience.

Step 2: Respond in two separate posts to two classmates (in at least 75 words per post). Using what you've learned about selecting a speech topic and strategies for narrowing a topic, provide feedback about your classmates' topics. Some factors to consider in your feedback:

- Which of the three topics do you find the most interesting? Why?
- Is the topic narrow enough?
- Are there elements of the topic not included that you recommend considering?
- Do you have suggestions for research materials on the topic?

Example Post:

For the upcoming informative speech, I've brainstormed the following potential topics:

1. I am an avid runner and I've benefited so much from it, so I immediately thought about a topic related to running. I'd like to speak about how to get started on a running program. I used the personal inventory method to list what I know a lot about (running), and the inverted pyramid method to narrow the topic of running to "how to start or return to running safely." I would talk about the best apps and programs to use and common mistakes to avoid. I would share some of my own experiences to illustrate each point. I think this would benefit a lot of my audience so they would know how to get started or return to running in a safe and sustainable way. Because everyone has different physical abilities and fitness levels, I would need to be careful to make my topic as broadly relevant as possible.
2. I was reading the news for internet research and saw an article about e-cigarettes. I've never wanted to vape because I have asthma, but I have a lot of friends who vape and I see how addicted they are. It seems like most people don't really believe there's much harm in vaping and it makes me mad that companies are taking advantage of kids and others with their products. I think a speech about the risks of vaping would be informative and useful for my audience. I've done some preliminary research and would focus on how vaping affects the both a person's physical health and their brain development.
3. When I did guided brainstorming for the prompt "It makes me angry when . . ." I immediately thought of what happens when kids age out of foster care at age 18. My dad grew up in foster care, so I've heard him talk about how he lost his social worker and entire support system when he turned 18. As a sociology major, I have also learned a lot about trauma and public policy related to foster care. I would focus my speech on state laws and programs for youth who age out of foster care and some proposed changes that will help them transition into adulthood with support and dignity. A lot of people have been in or know someone who has been in foster care; this is an important policy issue, so I think this would be a valuable informative topic for my audience.

Example Response

My favorite of your three topics was about the risks of vaping. I vape sometimes and I know it's not great for me, but it's fun and something to do. I should probably know more about how it affects me. I was curious that you mentioned how vaping affects brain development since I didn't know anything about that. It seems like a lot of people (including me) don't know what vaping does to your body, so you might poll people on your social media to find out their knowledge and beliefs on vaping and use that as peer testimonials.

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17.10: Module 6 Assignment- Outlining a Speech

For this assignment, you'll need to be creative. To practice outlining, you'll choose a monologue from a movie (or a play, if you prefer) and reverse-engineer it into a **speech outline** and a **speaking outline**.

Step 1: Choose a monologue. If a favorite movie speech doesn't leap to mind, there are a lot of lists of monologues and speeches in movies out there: try typing "speeches in movies" into a search engine. There is also a large database (through 2009) of monologues with text at filmsite.org, and another collection of film monologue texts at American Rhetoric. (Note: depending on the movie you choose, the monologue may have obscene language or upsetting ideas. It's up to you to decide whether the speech is appropriate for this academic assignment. If in doubt, ask your instructor).

Step 2: Decide what the main points of the monologue are. Those are the main points in your outline. Keep in mind that you might summarize the main points with different wording than is used in the actual monologue. You may decide to condense or paraphrase, for instance. Or the main point may not be stated explicitly in the monologue, in which case you'd want to state it directly in your outline.

Step 3: Find the subpoints and sub-sub-points of the main points. Put them in the outline (again, summarizing or paraphrasing as necessary).

This is your **speech** outline. How would you transform it into a **speaking** outline? What delivery notes would you add to get to the performance in the movie clip? Are there any lines you would want to write out verbatim (exactly as you'd say them)?

Hand in both the speech outline and the speaking outline.

Grading Rubric

Grading Criteria	Percentage	Percentage Earned & Comments
Select one monologue for the assignment.	10%	
Find the main points in the monologue and add them to the outline	30%	
Find the subpoints and sub-sub-points under the main points and add them to the outline	30%	
Format the speech outline	10%	
Rewrite the speech outline as a speaking outline, adding performance notes.	20%	

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17.11: Module 6 Discussion- Organizational Patterns

Step 1: Choose a topic you might like to speak about.

Step 2: Post a specific purpose statement about this topic in the discussion forum.

Step 3: Choose **two** of your classmates' speech topics and suggest which organizational pattern (topical, chronological, step-by-step, etc) would best match their topic and explain **why**. Briefly sketch how this organizational pattern might work. **If someone has already responded to this topic**, choose a **different** organizational pattern and try to sketch out how the topic could work with your pattern. You may discover that this pattern isn't as promising as the the one that was suggested in the first response. That's OK! We're working on finding the ideal organizational pattern here.

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17.12: Module 7 Assignment- Oral versus Written Style

This assignment is designed to explore the difference between written and oral style.

Step 1: Choose one paragraph from a written text. You should not choose dialogue from a book, nor a text written in casual or conversational style. It might be something you're reading for a different class, for instance– or even something you wrote yourself. Your text should be between 150 and 250 words. If it's an online text, cut and paste your paragraph into your assignment. If it's a print book, article, or newspaper, you can take a picture and include the image in your assignment.

Step 2: Read the text carefully to figure out what it's saying.

Step 3: Decide what changes you'd have to make to deliver this text verbally to a **general audience**. How long are the sentences? Should they be shortened for oral delivery? How complex is the vocabulary? Can you simplify the wording? How can you make the main points more memorable?

Step 4: Rewrite the text as a speech manuscript. Depending on the text, you may find that you need to change it quite substantially.

Grading Rubric

Grading Criteria	Percentage	Percentage Earned & Comments
Select text for assignment	10%	
Change sentence structure and length for oral delivery	20%	
Rephrase or explain words that won't be clear when heard instead of read	20%	
Simplify wording	20%	
Make the text more memorable through repetition, alliteration, and other rhetorical devices	20%	
Format draft of speech manuscript	10%	

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17.13: Module 7 Discussion- Attention-Getters

Step 1: Choose a topic you might like to speak about.

Step 2: Post a specific purpose statement about this topic in the discussion forum.

Step 3: Choose **two** of your classmates' speech topics and suggest an attention-getter they might use to start their speech. Consider the 8 types of attention-getters we covered in this module. Should your classmate's speech start with a rhetorical question? A startling statistic? Perhaps a current or historical event?

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17.14: Module 8 Assignment- Practice Speech

Step 1: Select a topic for a two- to three-minute impromptu speech on your biggest pet peeve. Consider something for which you have a great passion. For example, a speech about putting gum under desks in class.

Step 2: Select two to three main points. For example, people shouldn't put gum under the seats because it is unsanitary and unsightly.

Step 3: Decide on an attention-getter for the introduction of the speech. It could be a demonstration of gum chewing, a quote, a question, etc.

Step 4: Decide what your final conclusion statement will be. For example, "That's why I beg you to do the right thing and please throw away gum in the trash can where it belongs!"

Step 5: Now that you know the major parts of the speech, deliver it on your feet to a friend, parent, class, teacher, or colleague. Make up the parts in the middle as you go along using your passion as a guide! Ask the audience to note how effective you were in your delivery and anything they noticed about your delivery such as ahs and ums, shifting, etc.

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Topic Selection	10%	
Main Points	20%	
Attention-Getter	10%	
Conclusion	10%	
Delivery and Feedback	50%	

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17.15: Module 8 Discussion- Delivery

The most popular TED talk of all time is Sir Ken Robinson's speech "Do Schools Kill Creativity?"

Why is this speech so popular? Is it the ideas contained in the speech? Or is it something about his delivery?

Step 1: Watch the talk: https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?

Step 2: EITHER:

A) Write a post identifying the effectiveness of the speaker's physical and vocal delivery. Consider such factors as intro and conclusion, articulation and rate, gestures, posture and movement, etc. Do you have any critiques of his presentation style?

OR

B) Write a post expressing how the message of the speech affected you. What will you take away? Do you agree or disagree with Robinson's thesis? How does Robinson's presentation style support (or undermine) his claim?

EITHER WAY, you should conclude your post by speculating whether the factors you've identified—presentation style or message—help explain why this TED talk is so remarkably popular.

Step 3: Comment on two other people's posts. Do you agree or disagree with their perspective on the speech?

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17.16: Module 9 Assignment- Informative Speech Purpose and Structure

Step 1: Identify a possible informative speech topic.

For example, “The Benefits of Sleep.”

Step 2: Write the specific purpose statement for the selected topic.

For example, “to inform my classmates about the health benefits of sleep.”

Step 3: List two possible main points for your topic.

For example, “One of the benefits of sleep is better memory function. A second benefit of sleep is it improves the immune system.”

Step 4: Identify which organizational pattern (biographical, topical, causal, chronological, or spatial) you will use for the selected topic and why.

For example, “I will use a causal speech pattern to identify the effects of getting a good night’s sleep. This will be effective because it will draw a clear parallel to what getting good sleep does.”

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Topic Identification	10%	
Purpose Statement	20%	
Main Points	40%	
Organization	30%	

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17.17: Module 9 Discussion- Pre-Existing Knowledge

Step 1: List three possible informative speech topics you are considering for your speech of information.

Step 2: Post three questions, one for each of the topics from Step 1, that will help you identify your audience's pre-existing knowledge on your topic.

Step 3: Answer at least three classmate's questions from their Step 2 in a post.

Example Post 1:

The topics I am considering for my speech of information are the process of a bill becoming a law in the United States, how a hurricane is formed, and the effects of caffeine on the body.

Example Post 2:

What do you know about the process of a bill becoming a law? What prior knowledge do you have about the formation of hurricanes? What do you think are the effects of caffeine on the body?

Example Post 3:

I only know that the president signs bills into laws. I believe warm air combines with cold air to form hurricanes. I believe caffeine can have long term effects on sleep.

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17.18: Module 10 Assignment- Ethos, Pathos, Logos

Step 1: Select a persuasive speech topic that you would be interested in presenting.

For example, I want to persuade my audience to adopt a pet.

Step 2: Identify how you would use ethos (speaker credibility) to persuade your audience.

For example, I have been a pet owner for nearly ten years. In those ten years, I have seen a drastic improvement in my quality of life. I get more exercise, have regular companionship, and sleep better knowing I am being protected by my best friend.

Step 3: Identify how you would use pathos (emotional appeals) to persuade your audience.

For example, I will show images of what pets without owners look like. I will also show pictures of the adorable pets available for adoption in my neighborhood. Lastly, I will shoot a video of my dog jumping up and licking my face when I come home after a long day.

Step 4: Identify how you would use logos (factual appeals) to persuade your audience.

For example, I will cite statistics on pets left in shelters have shorter life spans without a pet owner. I will give facts proven by scientists that pet owners live more content and longer lives due to pet ownership.

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Topic Selection	10%	
Ethos Identification	30%	
Pathos Identification	30%	
Logos Identification	30%	

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17.19: Module 10 Discussion- Identifying Possible Appeals for Persuasive Speaking

Step 1: Write the thesis statement for a persuasive speech topic of your choice that you think your classmates would be interested in.

Step 2: Comment on two other students' posts with which appeals would persuade you to take their side of the issue and why. Consider the 16 basic desires, as listed by Steven Reiss, an American psychologist:

- Acceptance, the need to be appreciated
- Curiosity, the need to gain knowledge
- Eating, the need for food
- Family, the need to take care of one's offspring
- Honor, the need to be faithful to the customary values of an individual's ethnic group, family, or clan
- Idealism, the need for social justice
- Independence, the need to be distinct and self-reliant
- Order, the need for prepared, established, and conventional environments
- Physical activity, the need for work out of the body
- Power, the need for control of will
- Romance, the need for mating or sex
- Saving, the need to accumulate something
- Social contact, the need for relationship with others
- Social status, the need for social significance
- Tranquility, the need to be secure and protected
- Vengeance, the need to strike back against another person

And Abraham Maslow's model of needs in order from low to high level:

  - Physiological needs: Food, drink, sleep, sex.
  - Safety needs: Personal protection and safety from threat, crime, dangerous weather, loss of property, etc.
  - Love and belonging needs: Love, affection, belongingness.
  - Esteem needs: Desire for stable, high evaluation of the self and acceptance by others.
  - Self-actualization needs: The need to achieve our highest sense of who we can become.

Example Post 1: Recycling is step one towards saving the planet and preventing climate change.

Example Response 1: Love and belonging would be an effective appeal to make with recycling. You can show that everyone is interested in preserving the planet for future generations.

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17.20: Module 11 Assignment- Practice Special Occasion Speaking

Step 1: Select one of the following scenarios to work on:

1. Giving the wedding toast as a best man/maid of honor
2. Accepting an award for outstanding work
3. Giving the valedictorian speech for your graduating class

Step 2: Answer the following, to the best of your ability or using an educated guess, about the occasion selected in Step 1.

- Who—is this speech about, who else is speaking, and who invited me to speak?
- What—is the reason for the occasion and what is the goal of my speech?
- Where—will I be speaking during the program and where is the location of the function?
- When—is the occasion, and can I practice in the venue before the event?
- Why—have they chosen me to speak and what can I bring to this speech that is uniquely mine?
- How— long will I have to speak and how do I want my speech to be remembered?
- How—much do I want my message to resonate? How will I match the event's style/tone?

Step 3: Identify and list one way you will utilize one of the following devices mentioned in the chapter "Imagery, Simile, Metaphor, Repetition, Alliteration."

For example, in my speech as the valedictorian, I will use alliteration to create the main points, which will be going, gifting, and getting.

Step 4: Write the first paragraph of introduction for the special occasion speech selected in Step 1. Consider the steps of a speech introduction, which include attention-getter, stating topic, credibility, thesis, and forecast of speech order.

For example: As Henry David Thoreau said, "Go confidently in the direction of your dreams." After four years of working through our studies and learning about ourselves and one another, I am honored to deliver this valedictorian speech today. As we peer into our future, we cannot imagine what lies ahead, but we can go confidently and trust the process. Today, I will speak to you about the going, the gifting, and the getting of our futures.

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Topic Selection	10%	
5 W's and 2 H's	30%	
Devices	20%	
Speech Intro	40%	

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17.21: Module 11 Discussion- Special Occasions

Step 1: Select one of the following special-occasion scenarios.

1. At a New Year's Eve dinner party, your host asks you to make a spontaneous toast to the New Year. Write out what your toast will be.
2. Imagine that a famous person of your choosing is coming to speak to your class and you have been asked to introduce them. Write out the brief introduction you will give.
3. You are giving an award to the most improved public speaker in your class. Write out the introduction you will give. Feel free to use the name of a current student.

Step 2: Comment on what you found to be particularly effective in one of your classmates posts.

Example Post:

The Auld Lang Syne song lyrics start with the phrase, "Should old acquaintance be forgot and never brought to mind?" As I look around this table of friends and family, it is not possible for me to imagine a world without you. May these acquaintances and this time, never be forgotten even in the face of a beautiful new year. Happy New Year, everyone. To dear friends, warm memories, and new beginnings.

Example Response:

I related so much to the questioning of that song lyric. I have often wondered why it is sung at New Years. After all, isn't the point to be thankful and remember our friends and family?

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17.22: Module 12 Assignment- Engaging the Audience Online

Imagine giving an online workshop or webinar about something you know a lot about. It could be an activity like cooking or video games, an academic subject like business ethics or physics, or some other category of knowledge, such as a place you know well. In this case, though, we're not going to be thinking about how to share your knowledge with the audience– we'll be thinking about how you could bring audience interaction into your online workshop.

Step 1: Give a brief description of the workshop. How many people would be there? How long would it last? What would you be talking about (in general)?

Step 2: Describe the kind of interaction with the audience that would help them to be most engaged and get the most out of your online workshop. How would you like them to be able to interact with the material? What would you like to know about your audience? What would you want them to know about each other?

Step 3: Use the internet to research which tools would allow you to engage with the audience this way. Do you need online polling software? That ability to create breakout rooms? Interactive games?

Step 4: Create an annotated list of technical requirements for your workshop. How would you want to deliver the workshop? Which conference software would you use? Is there third-party software you'd want to use for greater interactivity? What are the pros and cons of each technical piece?

Grading Rubric

Grading Criteria	Percentage	Percentage Earned & Comments
Description of the workshop	25%	
Plan for audience engagement	25%	
List of technical requirements	25%	
Annotations (pros and cons) of the technical elements	25%	

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17.23: Module 12 Discussion- Challenges of Online Communication

Step 1: Write a discussion post (150-200 words) in response to the following question: Based on your own experience, what is the greatest challenge of communicating online?

Step 2: Write a response (around 75 words) to one of your classmates' posts. In your response, you should suggest at least one way to mitigate (make less severe) the challenge they've described.

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17.24: Module 13 Assignment- Creating an Agenda

Create an agenda for an upcoming real or imaginary meeting.

Your agenda should cover all five W's: **When** and **where** is the meeting, **who** needs to be there, **why** are you meeting, **what** will be discussed (and for how long)? It should also

- State the objectives of the meeting.
- List the topics to be discussed.
- Outline a schedule for the meeting.

Grading Rubric

Grading Criteria	Percentage	Percentage Earned & Comments
Agenda covers the 5 W's	20%	
Agenda clearly states the objectives of the meeting	20%	
Agenda clearly lists the topics to be discussed	20%	
Agenda outlines a schedule for the meeting	20%	
Agenda document is properly formatted and free from spelling or typographical errors	20%	

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17.25: Module 13 Discussion- Pitching an Idea

In this discussion, we'll be pitching ideas.

Step 1: Think of a product or an idea you could "pitch." It might be a "life hack" that you think everyone should follow, or a product (real or imaginary) you would want to sell, or an innovation you'd want to see at work, at school, or in an organization you're part of.

Step 2: Develop and rehearse a 30-second elevator pitch. As we've seen in this module, your pitch should:

- Identify the problem you're solving.
- Explain your solution and why it works.
- Make it personal and passionate by sharing facts, actual benefits, and concrete examples of how your solution impacts real people.
- Invite your audience to take a specific action.

Step 3: Record and upload your pitch.

Step 4: Respond (in writing) to two of your classmate's pitches. Would you buy the product/ implement the idea? Why or why not?

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17.26: Module 14 Assignment- Working in Groups

This assignment is a short reflective essay (around 250 words) about your role in small groups.

Step 1: Of the six roles outlined in the Team Role Experience and Orientation (TREO) system (Mathieu et al. 2008), which do you think best describes the role you usually take on in a team? What makes you think this is your usual role?

- Organizer: structures the team and task to ensure goals are being met
- Doer: completes taskwork
- Challenger: challenges the team to question assumptions and approaches to the task
- Innovator: generates ideas and solutions
- Team Builder: maintains a positive atmosphere within the team, establishes norms, and supports team decisions.
- Connector: connects the team with outside entities.[1]

Step 2: Describe one recent teamwork experience in which you assumed this role. What are the advantages for the team when you assume this role? What's it like to assume this role? Are there any disadvantages to this role?

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1. Mathieu, John, et al. "Team effectiveness 1997-2007: A review of recent advancements and a glimpse into the future." Journal of management 34.3 (2008): 410-476. ↵

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Selection and description of role	20%	
Description of recent teamwork experience	20%	
Advantages to team of assuming this role	20%	
Experience of role	20%	
Disadvantages to role?	20%	

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17.27: Module 14 Discussion- Group Roles

As we've discussed throughout this module, a small group is made stronger by the diverse backgrounds, skills, talents, and personalities of its members. One of the most important skills in group work is being able to identify your own strengths and articulate what you'd bring to a group project.

For this discussion, we'll have an imaginary group project for the whole class: making a podcast together.

> Wikipedia describes a podcast this way:
>
> A podcast series usually features one or more recurring hosts engaged in a discussion about a particular topic or current event. Discussion and content within a podcast can range from carefully scripted to completely improvised. Podcasts combine elaborate and artistic sound production with thematic concerns ranging from scientific research to slice-of-life journalism. Many podcast series provide an associated website with links and show notes, guest biographies, transcripts, additional resources, commentary, and even a community forum dedicated to discussing the show's content.

In a post of 100-150 words, identify one asset you'd bring to the group in regard to this project. Would you be good at writing text for the podcast? Creating graphics for the website? Conducting interviews? Mixing sound? Picking out music? Translating from another language? Managing the project so that everything is done on time? What would you need help with (i.e. which parts of this task would be most challenging for you?)

Next, reply to two of your classmates' posts by writing 50-100 words about how you could work with them on the task they've taken on. How would your perspective on that task enhance the work they're proposing? Do you have another angle on it? Do you have a different subset of skills?

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17.28: Module 15 Assignment- Practice Slide Deck Creation

Step 1: You have been assigned to create an informational speech to your 25-member college public speaking class showing how to change a flat tire. Research the steps recommended, such as the ones here: https://www.bridgestonetire.com/tread-and-trend/drivers-ed/how-to-change-a-flat-tire#

Step 2: Select three of the steps for which you will create one slide each in the presentation medium of your choice, as mentioned in the chapter.

Step 3: Create the three slides using the rules from the chapter and submit them to the instructor for review. Consider font and text size, color, image rules, etc.

Assignment Rubric:

Grading Criteria	Percentage	Percentage Earned & Comments
Topic Research	20%	
Step Selection	20%	
Three Slides	60% (20% per slide)	

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17.29: Module 15 Discussion- Visual Aids

Step 1: Choose a topic you might like to speak about.

Step 2: Post a specific purpose statement about this topic in the discussion forum.

Step 3: Choose **two** of your classmates' speech topics and suggest one visual aid that might go well with the topic. In three to five sentences, describe how that visual aid might be used to support your classmates' speech. Also list one or two considerations they should keep in mind in using that visual aid (e.g., don't use a poisonous snake as a prop; add alt-text to images; make sure the chart can be read from anywhere in the room). **If someone has already responded to this topic**, choose a **different** visual aid and try to sketch out how this visual aid might support the speech. You may discover that this visual aid isn't as promising as the one that was suggested in the first response. That's OK! We're working on thinking through the benefits and drawbacks of using different visual aids.

- Objects
- Props
- Clothing
- Demonstration
- Poster
- Flipboard, Whiteboard, Blackboard
- Audio
- Video
- Image
- Chart
- Graph
- Text

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17: Resources- Discussions and Assignments
4: Considering the Audience
4.0: Why It Matters- Considering the Audience
4.16: Putting It Together- Considering the Audience
4.3: Factors to Consider in Audience Analysis
4.4: Types of Audience Analysis
4.5: Gathering Information about Your Audience
4.6: Demographic Characteristics
4.8: Using Your Audience Analysis
9.1: Introduction to What Is an Informative speech?
9.3: Informing the Audience
audience attitude
4.3: Factors to Consider in Audience Analysis
audience awareness
16.4: Capstone- Delivering Your Speech
9.12: Putting It Together- Informative Speaking
audience connection
2.6: Inclusive Language
audience delivery
17.12: Module 7 Assignment- Oral versus Written Style
audience diversity
4: Considering the Audience
audience engagement
1.11: Speaking as Civic Engagement
1.9: Reducing Communication Apprehension
10.12: Persuasive Strategies Using Ethos
10.14: Persuasive Strategies Using Pathos
10.4: Monroe's Motivated Sequence
11.10: Introduction to Speakers, Awards, and Events
11.12: Introducing a Speaker
11.5: Preparing and Delivering the Special-Occasion Speech
12.12: Online Meetings
12.2: Online versus Face-to-Face
12.3: Synchronous and Asynchronous
12.4: Verbal Communication Online
12.7: Engaging the Online Audience
12.8: Eliminating Distractions
12.9: Presentation Aids Online
13.14: Pitching an Idea
13.9: Bad Presentations
15.11: PowerPoint Basics
15.14: Design Principles
15.15: Slide Layout
15.16: Slide Layout- Images and Charts
15.18: Putting It Together- Creating and Using Presentation Aids
15.2: Does Your Presentation Need Visuals?
15.3: Why Use Visual Aids?
15.7: Posters, Flip Charts, Whiteboards, and Handouts
15.8: Audio and Video
16.0: Capstone- Topic, Purpose, and Central Idea
16.2: Capstone- Organizing and Outlining Your Ideas
17.14: Module 8 Assignment- Practice Speech
17.17: Module 9 Discussion- Pre-Existing Knowledge
17.18: Module 10 Assignment- Ethos, Pathos, Logos
17.20: Module 11 Assignment- Practice Special Occasion Speaking
17.25: Module 13 Discussion- Pitching an Idea
2.12: Quoting and Paraphrasing
3.12: Introduction to Feedback
3.14: Feedback While Speaking
3.16: Providing Feedback
3.4: The Three A's of Active Listening
4: Considering the Audience
4.10: After the Speech- Learning from the Audience
4.3: Factors to Consider in Audience Analysis
4.5: Gathering Information about Your Audience
5.2: Choosing a Topic
5.3: Narrowing Your Topic
6.0: Why It Matters- Organizing and Outlining Your Speech
6.9: Methods of Speech Delivery
7.3: Types of Introductions
7.7: Types of Conclusions
7.8: Writing and Revising the Conclusion
8.3: Articulation, Pitch, and Rate
8.4: Emphasis, Volume, and Pauses
8.5: Speech Challenges
8.6: Introduction to Nonverbal Aspects of Delivery
8.9: Facial Expressions and Eye Contact
9.1: Introduction to What Is an Informative speech?
9.12: Putting It Together- Informative Speaking
9.2: Objectives of an Informative Speech
9.5: Informative Speeches about Objects, Processes, and Concepts
9.6: Informative Speeches about Events and People
9.8: Selecting a Topic for an Informative Speech
9.9: Organizing the Informative Speech
audience expectations
4.3: Factors to Consider in Audience Analysis
audience inclusion
2.13: Putting It Together- Ethical Speech
audience interaction
12.11: Webinars
12.6: Introduction to the Online Audience
17.22: Module 12 Assignment- Engaging the Audience Online
audience knowledge
9.11: Language in an Informational Speech
audience participation
8.2: Breath
audience perception
8.7: Personal Appearance
audience retention
12.6: Introduction to the Online Audience
audience understanding
7.14: Oral versus Written Style
9.11: Language in an Informational Speech
audienceanalysis
13.8: Effective Presentations
17.7: Module 4 Discussion- Understanding Your Audience
4.7: Introduction to Adapting to the Audience
4.9: During the Speech- Adapting to the Audience
7.2: Purpose of a Speech Introduction
audienceconnection
11.3: Different Language for Different Situations
audienceengagement
1.10: Introduction to Speaking to Advocate and Activate
1.5: The Goals of a Speech
1.6: Introduction to Speaking Confidently
12: Public Speaking Online
12.5: Nonverbal and Technical Aspects of Communication Online
13.8: Effective Presentations
17.9: Module 5 Discussion- Selecting a Speech Topic
3.0: Why It Matters- Listening and Responding
4.7: Introduction to Adapting to the Audience
4.9: During the Speech- Adapting to the Audience
5.1: Introduction to Choosing a Topic
5.14: Putting It Together- Choosing and Researching a Topic
5.6: Supporting Materials
6.1: Introduction to Organizing Your Speech
6.10: The Speaking Outline
6.2: Organizing Your Ideas
7.2: Purpose of a Speech Introduction
8.0: Why It Matters- Delivering Your Speech
8.1: Introduction to Vocal Aspects of Delivery
8.10: Introduction to Preparation, Practice, and Delivery
8.8: Gestures and Movement
audio
15.8: Audio and Video
audio connection
12.13: Online Interviews
audio effects
3.8: Identify and Reduce Distractions
audio issues
12.8: Eliminating Distractions
auditory
3.2: Hearing versus Listening
avoiding the issue
10.9: Errors and Fallacies

award ceremony
11.5: Preparing and Delivering the Special-Occasion Speech
award speech
11.11: Award and Acceptance Speeches
awards
11: Speaking to Entertain and for Special Occasions
11.1: Introduction to Speaking on Special Occasions
awareness
3.2: Hearing versus Listening

B

background attention
12.14: Putting It Together- Public Speaking Online
backing
10.13: Persuasive Strategies Using Logos
barriers to listening
3: Listening and Responding
basic desires
17.19: Module 10 Discussion- Identifying Possible Appeals for Persuasive Speaking
Battle of Gettysburg
13.7: Introduction to Presentations
behavior change
10.10: Barriers to Persuading an Audience
behavioral questions
13.5: Interview Questions
behaviorchange
17.0: Module 1 Assignment- Assessing and Deflecting Communication Apprehension
behaviors
10.10: Barriers to Persuading an Audience
beliefs
10.10: Barriers to Persuading an Audience
4.13: Cultural Differences and Multicultural Audiences
4.4: Types of Audience Analysis
benefits
3.1: Introduction To Active Listening
benefits of sleep
17.16: Module 9 Assignment- Informative Speech Purpose and Structure
benefits of small group work
14: Small Group Communication
best man
17.20: Module 11 Assignment- Practice Special Occasion Speaking
best practices
15.16: Slide Layout- Images and Charts
bias
17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking
2.13: Putting It Together- Ethical Speech
2.4: Bias and Conflict of Interest
5.12: The Use and Misuse of Statistics
bibliography
16.1: Capstone- Researching Your Speech
6: Organizing and Outlining Your Speech
6.11: Introduction to Documenting Your Sources
6.12: Develop a Preliminary Bibliography
6.15: Develop an Annotated Bibliography
6.8: Parts of the Speech Outline
biographical
9.6: Informative Speeches about Events and People
body
9.9: Organizing the Informative Speech
body language
3.14: Feedback While Speaking
8.6: Introduction to Nonverbal Aspects of Delivery
8.9: Facial Expressions and Eye Contact
bodylanguage
4.1: Introduction to What Is Audience Analysis?
8.8: Gestures and Movement
books
6.12: Develop a Preliminary Bibliography
brainstorming topics
16.0: Capstone- Topic, Purpose, and Central Idea
breakout rooms
17.22: Module 12 Assignment- Engaging the Audience Online
breath
8.2: Breath
breath control
8.2: Breath
breathcontrol
8.1: Introduction to Vocal Aspects of Delivery
breathing techniques
8.2: Breath
business
13.10: Making a Presentation for a Meeting
business attire
13.3: Preparing for a Job Interview
business communication
12.11: Webinars
13.14: Pitching an Idea
business ethics
17.22: Module 12 Assignment- Engaging the Audience Online

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caffeine effects
17.17: Module 9 Discussion- Pre-Existing Knowledge
cake
6.0: Why It Matters- Organizing and Outlining Your Speech
call to action
10.0: Why It Matters- Persuasive Speaking
10.1: Introduction to Speaking to Persuade
7.7: Types of Conclusions
candidate evaluation
13.6: Interviewing Others
Capstone
16: Resources- Capstone Project
captions
15.17: Slide Accessibility
career
13.1: Introduction to Interviews
career advice
13.2: Informational Interviews
career opportunities
13.0: Why It Matters- Public Speaking on the Job
CC BY
10.16: Assignment- Ethos, Pathos, Logos
10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
11.16: Discussion- Special Occasions
12.15: Assignment- Engaging the Audience Online
2.14: Discussion- Ethical Dilemmas in Public Speaking
6.17: Assignment- Outlining a Speech
8.15: Assignment- Practice Speech
9.13: Assignment- Informative Speech Purpose and Structure
9.14: Discussion- Pre-Existing Knowledge
CCBy
11.15: Assignment- Practice Special Occasion Speaking
celebration
17.21: Module 11 Discussion- Special Occasions
celebrations
11.1: Introduction to Speaking on Special Occasions
central idea
16: Resources- Capstone Project
16.4: Capstone- Delivering Your Speech
6.8: Parts of the Speech Outline
9.7: Introduction to Building an Informative Speech
9.9: Organizing the Informative Speech
challenger
17.26: Module 14 Assignment- Working in Groups
challenges
12.16: Discussion- Challenges of Online Communication
17.23: Module 12 Discussion- Challenges of Online Communication
challenges of small group dynamics
14: Small Group Communication
change
1.10: Introduction to Speaking to Advocate and Activate
10.10: Barriers to Persuading an Audience
character
10.7: Establishing Credibility
2.0: Why It Matters- Ethical Speech
charts
15.16: Slide Layout- Images and Charts
chat moderation
12.8: Eliminating Distractions
chats
12.6: Introduction to the Online Audience
child care
4.15: Cultural Competence
child development
3.2: Hearing versus Listening
choosing_a_topic
5: Choosing and Researching a Topic
choosingatopic
5.1: Introduction to Choosing a Topic
chronological
6.16: Putting It Together- Organizing and Outlining Your Speech
6.4: Chronological, Step-by-Step, and Spatial Organization
circular reasoning
10.9: Errors and Fallacies

citation
2: Ethical Speech
2.9: Introduction to Originality, Citation, and Plagiarism
6.14: APA References
6.15: Develop an Annotated Bibliography
citation format
6.13: MLA Works Cited
citation generator
6.13: MLA Works Cited
citation methods
9.10: Supporting the Informative Speech
citation practices
2.10: What Is Plagiarism?
citations
2.12: Quoting and Paraphrasing
6.13: MLA Works Cited
civic engagement
1: Introduction to Public Speaking
1.11: Speaking as Civic Engagement
2.1: Introduction to Ethical Dimensions of Public Speaking
5.2: Choosing a Topic
civil discourse
2.8: Free Speech
civil rights movement
1.17: Public Speaking and Social Movements in the United States 1900–2020
civilrights
1.16: Public Speaking and Social Movements in the United States 1730–1900
claim
10.13: Persuasive Strategies Using Logos
claims analysis
5.8: Assessing the Quality of Supporting Material
clarity
15.16: Slide Layout- Images and Charts
15.18: Putting It Together- Creating and Using Presentation Aids
17.12: Module 7 Assignment- Oral versus Written Style
6.1: Introduction to Organizing Your Speech
6.2: Organizing Your Ideas
6.7: The Speech Outline
8.3: Articulation, Pitch, and Rate
classmates
17.21: Module 11 Discussion- Special Occasions
classroom technology
12.10: Introduction to Scenarios of Online Speech
classroomactivities
17.29: Module 15 Discussion- Visual Aids
classroominteraction
17.11: Module 6 Discussion- Organizational Patterns
clear language
9.11: Language in an Informational Speech
client discussions
13.0: Why It Matters- Public Speaking on the Job
climate change
16.0: Capstone- Topic, Purpose, and Central Idea
17.19: Module 10 Discussion- Identifying Possible Appeals for Persuasive Speaking
climatechange
1.12: Speaking for Change
closed questions
4.5: Gathering Information about Your Audience
clothing choice
8.7: Personal Appearance
coaching
3.13: Three Kinds of Feedback
Code of Ethics
2.2: Ethics, Morals, and Legality
coffee shop
9.0: Why It Matters- Informative Speaking
cognitive dissonance
10.10: Barriers to Persuading an Audience
cognitive load
12.8: Eliminating Distractions
cognitive processing
15.3: Why Use Visual Aids?
coherence
7.11: Types of Connectors and Transitions
collaboration
14.0: Why It Matters- Small Group Communication
14.1: Introduction to Group Dynamics
14.16: Putting It Together- Small Group Communication
14.2: Small Group Characteristics
14.4: Roles in Small Groups
14.6: Benefits of Small Group Work
14.7: Introduction to Group Meetings
17.11: Module 6 Discussion- Organizational Patterns
17.25: Module 13 Discussion- Pitching an Idea
17.27: Module 14 Discussion- Group Roles
collaboration challenges
14.5: Challenges of Small Group Dynamics
college
17.7: Module 4 Discussion- Understanding Your Audience
college assignment
17.28: Module 15 Assignment- Practice Slide Deck Creation
college education
2.10: What Is Plagiarism?
college students
1.7: What Is Communication Apprehension?
5.3: Narrowing Your Topic
5.4: Finding the Purpose and Central Idea of Your Speech
color
15.13: Introduction to Slide Design
comedian
11.8: Roasts
comedy
11.4: Humor in Public Speaking
commemorate
1.5: The Goals of a Speech
comments
1.21: Discussion- Speaking for Advocacy
11.16: Discussion- Special Occasions
13.17: Discussion- Pitching an Idea
3.19: Discussion- Listening
4.18: Discussion- Understanding Your Audience
6.18: Discussion- Organizational Patterns
8.16: Discussion- Delivery
9.14: Discussion- Pre-Existing Knowledge
common questions
13.5: Interview Questions
communication
1: Introduction to Public Speaking
1.0: Why It Matters- Introduction to Public Speaking
1.1: Introduction to Speaking Effectively
1.10: Introduction to Speaking to Advocate and Activate
1.12: Speaking for Change
1.13: Introduction to Evolutions of Public Speaking
1.14: Rhetoric in the Ancient World
1.15: Public Speaking, Medieval to Modern
1.18: Technologies of Public Communication
1.19: Putting It Together- Introduction to Public Speaking
1.2: The Benefits of Public Speaking
1.20: Assignment- Assessing and Deflecting Communication Apprehension
1.3: What Is Communication?
1.5: The Goals of a Speech
1.6: Introduction to Speaking Confidently
1.7: What Is Communication Apprehension?
1.8: What Causes Communication Apprehension?
1.9: Reducing Communication Apprehension
10.0: Why It Matters- Persuasive Speaking
10.1: Introduction to Speaking to Persuade
10.10: Barriers to Persuading an Audience
10.11: Introduction to Persuasive Strategies
10.14: Persuasive Strategies Using Pathos
10.15: Putting It Together- Persuasive Speaking
10.6: Introduction to Credibility and Evidence
10.7: Establishing Credibility
11.0: Why It Matters- Speaking to Entertain and for Special Occasions
11.13: The Master of Ceremonies
11.2: Adapting Your Speech for the Occasion
13.0: Why It Matters- Public Speaking on the Job
13.1: Introduction to Interviews
13.12: Writing an Agenda
13.13: Running a Meeting
13.15: Putting It Together- Public Speaking on the Job
13.8: Effective Presentations
13.9: Bad Presentations
14.11: Introduction to Group Development and Communication
14.14: Small Group Discussions
14.2: Small Group Characteristics
14.3: Types of Groups
14.4: Roles in Small Groups
14.6: Benefits of Small Group Work
14.7: Introduction to Group Meetings
14.9: Managing Small Group Meetings
15.0: Why It Matters- Creating and Using Presentation Aids
15.1: Introduction to Effective Visual Aids
15.10: Types of Slide Presentations
15.3: Why Use Visual Aids?
15.4: Introduction to Types of Visual Aid
15.7: Posters, Flip Charts, Whiteboards, and Handouts
16.3: Capstone- Rehearsing Your Speech
17: Resources- Discussions and Assignments
17.0: Module 1 Assignment- Assessing and Deflecting Communication Apprehension
17.13: Module 7 Discussion- Attention-Getters
17.20: Module 11 Assignment- Practice Special Occasion Speaking
17.23: Module 12 Discussion- Challenges of Online Communication
17.4: Module 3 Assignment- Listening and Obstacles to Listening
2.0: Why It Matters- Ethical Speech
2.1: Introduction to Ethical Dimensions of Public Speaking
2.12: Quoting and Paraphrasing
2.13: Putting It Together- Ethical Speech

2.3: Ethics in Public Speaking
2.5: Introduction to Free Speech and the Ethical Use of Language
2.6: Inclusive Language
3: Listening and Responding
3.0: Why It Matters- Listening and Responding
3.1: Introduction To Active Listening
3.12: Introduction to Feedback
3.13: Three Kinds of Feedback
3.14: Feedback While Speaking
3.15: Elements of Effective Feedback
3.16: Providing Feedback
3.2: Hearing versus Listening
3.3: Types of Listening
3.4: The Three A's of Active Listening
3.5: Benefits of Listening
3.8: Identify and Reduce Distractions
3.9: Keeping an Open Mind
4.1: Introduction to What Is Audience Analysis?
4.11: Introduction to Diverse and Multicultural Audiences
4.12: Every Audience Is Diverse
4.13: Cultural Differences and Multicultural Audiences
4.16: Putting It Together- Considering the Audience
4.2: Tailoring Your Speech to the Audience
4.3: Factors to Consider in Audience Analysis
4.4: Types of Audience Analysis
4.7: Introduction to Adapting to the Audience
4.8: Using Your Audience Analysis
4.9: During the Speech- Adapting to the Audience
5.0: Why It Matters- Choosing and Researching a Topic
5.10: Introduction to Data and Statistics
5.13: Using Statistics and Data in Your Speech
5.4: Finding the Purpose and Central Idea of Your Speech
5.6: Supporting Materials
5.7: Finding Support for Your Speech
5.9: Taking Notes and Tracking Sources
6: Organizing and Outlining Your Speech
6.0: Why It Matters- Organizing and Outlining Your Speech
6.1: Introduction to Organizing Your Speech
6.3: Topical Organization
6.4: Chronological, Step-by-Step, and Spatial Organization
6.5: Paired Sequences
6.6: Introduction to Outlining Your Speech
6.9: Methods of Speech Delivery
7.0: Why It Matters- Refining Your Speech
7.10: Purpose of Connectors and Transitions
7.11: Types of Connectors and Transitions
7.13: Introduction to Language and Style
7.15: Choosing Words Well
7.16: Language Pitfalls
7.17: Putting It Together- Refining Your Speech
7.4: Writing and Revising the Introduction
7.6: Purpose of a Speech Conclusion
7.8: Writing and Revising the Conclusion
7.9: Introduction to Connectors and Transitions
8.0: Why It Matters- Delivering Your Speech
8.10: Introduction to Preparation, Practice, and Delivery
8.11: Mastering the Location
8.12: Working with Equipment
8.13: Rehearsing Your Speech
8.3: Articulation, Pitch, and Rate
8.4: Emphasis, Volume, and Pauses
8.5: Speech Challenges
8.6: Introduction to Nonverbal Aspects of Delivery
8.8: Gestures and Movement
9: Informative Speaking
9.2: Objectives of an Informative Speech
9.3: Informing the Audience
9.4: Introduction to Types of Informative Speeches
9.5: Informative Speeches about Objects, Processes, and Concepts
9.7: Introduction to Building an Informative Speech

communication apprehension
1: Introduction to Public Speaking
1.8: What Causes Communication Apprehension?

communication barriers
3.17: Putting It Together- Listening and Responding

communication loop
3.1: Introduction To Active Listening

communication skills
1.4: Elements in a Speech
10.12: Persuasive Strategies Using Ethos
10.2: What Is a Persuasive Speech?
13.14: Pitching an Idea
13.2: Informational Interviews
14.10: Leadership in Small Groups
15.2: Does Your Presentation Need Visuals?
15.8: Audio and Video
16.2: Capstone- Organizing and Outlining Your Ideas
17.14: Module 8 Assignment- Practice Speech
2.11: Citing Sources in a Speech
3.6: Introduction to Strategies to Enhance Listening
4.10: After the Speech- Learning from the Audience
4.5: Gathering Information about Your Audience
6.8: Parts of the Speech Outline
8.9: Facial Expressions and Eye Contact
9.1: Introduction to What Is an Informative speech?

communication strategies
3.7: Barriers to Effective Listening

communication styles
14.5: Challenges of Small Group Dynamics

communication techniques
12.12: Online Meetings

communication tips
9.11: Language in an Informational Speech

communicationapprehension
1.6: Introduction to Speaking Confidently

communicationskills
17.11: Module 6 Discussion- Organizational Patterns

communicationtheory
1.18: Technologies of Public Communication

communicationtips
12.5: Nonverbal and Technical Aspects of Communication Online

communities
2.5: Introduction to Free Speech and the Ethical Use of Language

community
14.2: Small Group Characteristics

Community Engagement
11.11: Award and Acceptance Speeches

communityaction
17.1: Module 1 Discussion- Speaking for Advocacy

company research
13.3: Preparing for a Job Interview

compare
6.5: Paired Sequences

compelling
13.7: Introduction to Presentations

competence
10.7: Establishing Credibility

complex content
7.5: Introduction to Conclusions

concept maps
3.11: Take Notes

concepts
9.4: Introduction to Types of Informative Speeches

conclusion
10.3: Structure of a Persuasive Speech
17.14: Module 8 Assignment- Practice Speech
7: Refining your Speech
7.0: Why It Matters- Refining Your Speech
7.17: Putting It Together- Refining Your Speech
7.5: Introduction to Conclusions
7.6: Purpose of a Speech Conclusion
7.8: Writing and Revising the Conclusion
9.9: Organizing the Informative Speech

conclusions
7.1: Introduction to Introductions
7.7: Types of Conclusions

concrete language
7.13: Introduction to Language and Style

confidence
1.0: Why It Matters- Introduction to Public Speaking
1.2: The Benefits of Public Speaking
1.6: Introduction to Speaking Confidently
1.9: Reducing Communication Apprehension
8.10: Introduction to Preparation, Practice, and Delivery
8.13: Rehearsing Your Speech
8.7: Personal Appearance
8.8: Gestures and Movement
8.9: Facial Expressions and Eye Contact

conflict of interest
17.3: Module 2 Assignment- Ethical Dilemmas
2.4: Bias and Conflict of Interest

conflict resolution
3.5: Benefits of Listening

conflict_of_interest
2: Ethical Speech

conflictresolution
14.12: The Five Development Stages of Groups
14.9: Managing Small Group Meetings

connector
17.26: Module 14 Assignment- Working in Groups

connectors
7: Refining your Speech
7.9: Introduction to Connectors and Transitions

connotative
7.15: Choosing Words Well

consensusbuilding
14.9: Managing Small Group Meetings

consequences
2.13: Putting It Together- Ethical Speech
2.9: Introduction to Originality, Citation, and Plagiarism

constructive criticism
3.16: Providing Feedback
4.10: After the Speech- Learning from the Audience

consumer behavior
10.1: Introduction to Speaking to Persuade

content
11.7: Toasts
13.15: Putting It Together- Public Speaking on the Job
13.9: Bad Presentations
14.17: Assignment- Working in Groups
15.20: Discussion- Visual Aids
4.17: Assignment- Audience Analysis and Application
6.18: Discussion- Organizational Patterns
6.6: Introduction to Outlining Your Speech
7.18: Assignment- Oral versus Written Style
content moderation
2.7: Hate Speech
context
1.13: Introduction to Evolutions of Public Speaking
1.3: What Is Communication?
7.13: Introduction to Language and Style
contrast
15.17: Slide Accessibility
6.5: Paired Sequences
contributors
1.20: Assignment- Assessing and Deflecting Communication Apprehension
1.21: Discussion- Speaking for Advocacy
10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
11.16: Discussion- Special Occasions
12.16: Discussion- Challenges of Online Communication
13.11: Introduction to Meetings
13.16: Assignment- Creating an Agenda
13.17: Discussion- Pitching an Idea
14.11: Introduction to Group Development and Communication
14.17: Assignment- Working in Groups
14.18: Discussion- Group Roles
15.19: Assignment- Practice Slide Deck Creation
15.20: Discussion- Visual Aids
17.24: Module 13 Assignment- Creating an Agenda
2.14: Discussion- Ethical Dilemmas in Public Speaking
3.19: Discussion- Listening
4.17: Assignment- Audience Analysis and Application
4.18: Discussion- Understanding Your Audience
5.15: Assignment- Gathering Quality Material to Build a Speech
6.18: Discussion- Organizational Patterns
7.19: Discussion- Attention-Getters
8.15: Assignment- Practice Speech
8.16: Discussion- Delivery
9.14: Discussion- Pre-Existing Knowledge
conversation
3.12: Introduction to Feedback
conversation skills
2.12: Quoting and Paraphrasing
conversational tone
7.14: Oral versus Written Style
conversations
10.1: Introduction to Speaking to Persuade
cooking
17.22: Module 12 Assignment- Engaging the Audience Online
copyright
14.17: Assignment- Working in Groups
2.9: Introduction to Originality, Citation, and Plagiarism
Cornell method
3.11: Take Notes
correlation
5.12: The Use and Misuse of Statistics
counseling technique
13.7: Introduction to Presentations
cover letter
13.3: Preparing for a Job Interview
Creating
13.16: Assignment- Creating an Agenda
creation
15.19: Assignment- Practice Slide Deck Creation
creative
17.10: Module 6 Assignment- Outlining a Speech
creativity
14.13: The Reflective-Thinking Method for Decision-Making
14.6: Benefits of Small Group Work
17.15: Module 8 Discussion- Delivery
17.27: Module 14 Discussion- Group Roles
5.1: Introduction to Choosing a Topic
credibility
1.6: Introduction to Speaking Confidently
10: Persuasive Speaking
10.11: Introduction to Persuasive Strategies
10.12: Persuasive Strategies Using Ethos
10.6: Introduction to Credibility and Evidence
10.7: Establishing Credibility
10.8: Evidence in a Persuasive Speech
11.12: Introducing a Speaker
17.18: Module 10 Assignment- Ethos, Pathos, Logos
17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking
17.8: Module 5 Assignment- Gathering Quality Material to Build a Speech
2.11: Citing Sources in a Speech
2.3: Ethics in Public Speaking
3.7: Barriers to Effective Listening
5.5: Introduction to Researching and Supporting Your Ideas
6.15: Develop an Annotated Bibliography
6.2: Organizing Your Ideas
7.16: Language Pitfalls
7.2: Purpose of a Speech Introduction
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5.14: Putting It Together- Choosing and Researching a Topic
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5.12: The Use and Misuse of Statistics
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14.5: Challenges of Small Group Dynamics
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4.13: Cultural Differences and Multicultural Audiences
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15.3: Why Use Visual Aids?
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17.13: Module 7 Discussion- Attention-Getters
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14.6: Benefits of Small Group Work
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- 13.1: Introduction to Interviews
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- 17.29: Module 15 Discussion- Visual Aids

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- 15.10: Types of Slide Presentations

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- 12.1: Introduction to Speaking Online

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- 12.0: Why It Matters- Public Speaking Online

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- 6.1: Introduction to Organizing Your Speech

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- 2.7: Hate Speech
- 4.14: Ethnocentrism and Cultural Appropriation
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- 1.21: Discussion- Speaking for Advocacy
- 10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
- 11.16: Discussion- Special Occasions
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- 17.23: Module 12 Discussion- Challenges of Online Communication

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- 12.8: Eliminating Distractions
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- 17.6: Module 4 Assignment- Audience Analysis and Application

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- 17.16: Module 9 Assignment- Informative Speech Purpose and Structure
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- 17.23: Module 12 Discussion- Challenges of Online Communication
- 17.6: Module 4 Assignment- Audience Analysis and Application
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- 3.2: Hearing versus Listening
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- 9.5: Informative Speeches about Objects, Processes, and Concepts

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12.11: Webinars
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13.10: Making a Presentation for a Meeting
15.13: Introduction to Slide Design
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17.4: Module 3 Assignment- Listening and Obstacles to Listening
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7.15: Choosing Words Well
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11.11: Award and Acceptance Speeches
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9.6: Informative Speeches about Events and People
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17.17: Module 9 Discussion- Pre-Existing Knowledge
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11.4: Humor in Public Speaking

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13.17: Discussion- Pitching an Idea
17.25: Module 13 Discussion- Pitching an Idea
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13.14: Pitching an Idea
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1.1: Introduction to Speaking Effectively
14.6: Benefits of Small Group Work
7.10: Purpose of Connectors and Transitions
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2.6: Inclusive Language
4.6: Demographic Characteristics
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15.11: PowerPoint Basics
15.12: Google Slides Basics
15.16: Slide Layout- Images and Charts
immigrantsrights
17.1: Module 1 Discussion- Speaking for Advocacy
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17.16: Module 9 Assignment- Informative Speech Purpose and Structure
impact
17.15: Module 8 Discussion- Delivery
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2.4: Bias and Conflict of Interest
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14.10: Leadership in Small Groups
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6.16: Putting It Together- Organizing and Outlining Your Speech
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17.14: Module 8 Assignment- Practice Speech
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3.13: Three Kinds of Feedback
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2.3: Ethics in Public Speaking
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2.6: Inclusive Language
4.12: Every Audience Is Diverse
7.16: Language Pitfalls
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2: Ethical Speech
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14.15: Presenting as a Group
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14.5: Challenges of Small Group Dynamics
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1.12: Speaking for Change
10.1: Introduction to Speaking to Persuade
10.10: Barriers to Persuading an Audience
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1.5: The Goals of a Speech
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13.7: Introduction to Presentations
17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking
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9.12: Putting It Together- Informative Speaking
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4.5: Gathering Information about Your Audience
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5.8: Assessing the Quality of Supporting Material
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6.0: Why It Matters- Organizing and Outlining Your Speech
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6.3: Topical Organization
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1.3: What Is Communication?
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13.2: Informational Interviews
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3.3: Types of Listening
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17.28: Module 15 Assignment- Practice Slide Deck Creation
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17.7: Module 4 Discussion- Understanding Your Audience
5.4: Finding the Purpose and Central Idea of Your Speech
6.4: Chronological, Step-by-Step, and Spatial Organization
9: Informative Speaking
9.13: Assignment- Informative Speech Purpose and Structure
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9.8: Selecting a Topic for an Informative Speech
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9.0: Why It Matters- Informative Speaking
9.12: Putting It Together- Informative Speaking
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10.3: Structure of a Persuasive Speech
16.0: Capstone- Topic, Purpose, and Central Idea
16.1: Capstone- Researching Your Speech
16.2: Capstone- Organizing and Outlining Your Ideas
17.16: Module 9 Assignment- Informative Speech Purpose and Structure
17.17: Module 9 Discussion- Pre-Existing Knowledge
17.9: Module 5 Discussion- Selecting a Speech Topic
5.2: Choosing a Topic
6.5: Paired Sequences
9.1: Introduction to What Is an Informative speech?
9.10: Supporting the Informative Speech
9.11: Language in an Informational Speech
9.2: Objectives of an Informative Speech
9.3: Informing the Audience
9.7: Introduction to Building an Informative Speech
9.8: Selecting a Topic for an Informative Speech
9.9: Organizing the Informative Speech
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9.4: Introduction to Types of Informative Speeches
9.5: Informative Speeches about Objects, Processes, and Concepts
9.6: Informative Speeches about Events and People
informed consumer
5.10: Introduction to Data and Statistics
initial research
5.3: Narrowing Your Topic
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13.10: Making a Presentation for a Meeting
17.25: Module 13 Discussion- Pitching an Idea
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17.26: Module 14 Assignment- Working in Groups
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1.1: Introduction to Speaking Effectively
11.13: The Master of Ceremonies
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3.18: Assignment- Listening and Obstacles to Listening
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1.20: Assignment- Assessing and Deflecting Communication Apprehension
10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
11.15: Assignment- Practice Special Occasion Speaking
11.16: Discussion- Special Occasions
13.16: Assignment- Creating an Agenda
14.18: Discussion- Group Roles
15.19: Assignment- Practice Slide Deck Creation
15.20: Discussion- Visual Aids
3.19: Discussion- Listening
5.15: Assignment- Gathering Quality Material to Build a Speech
5.16: Discussion- Selecting a Speech Topic
7.19: Discussion- Attention-Getters
8.15: Assignment- Practice Speech
9.14: Discussion- Pre-Existing Knowledge
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2.3: Ethics in Public Speaking
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2.13: Putting It Together- Ethical Speech
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2.10: What Is Plagiarism?

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1.3: What Is Communication?
14.3: Types of Groups
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12.7: Engaging the Online Audience
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4.9: During the Speech- Adapting to the Audience
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12.11: Webinars
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4.13: Cultural Differences and Multicultural Audiences
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4.14: Ethnocentrism and Cultural Appropriation
4.15: Cultural Competence
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15.6: Demonstrations
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4.15: Cultural Competence
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2.0: Why It Matters- Ethical Speech
2.9: Introduction to Originality, Citation, and Plagiarism
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12.1: Introduction to Speaking Online
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2.7: Hate Speech
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1.18: Technologies of Public Communication
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14.5: Challenges of Small Group Dynamics
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1.9: Reducing Communication Apprehension
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14.14: Small Group Discussions
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3.7: Barriers to Effective Listening
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13.5: Interview Questions
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12.13: Online Interviews
13.3: Preparing for a Job Interview
13.6: Interviewing Others
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13.3: Preparing for a Job Interview
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13.2: Informational Interviews
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12.13: Online Interviews
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13.6: Interviewing Others
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13.6: Interviewing Others
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13.0: Why It Matters- Public Speaking on the Job
13.15: Putting It Together- Public Speaking on the Job
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13: Public Speaking on the Job
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13: Public Speaking on the Job
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13: Public Speaking on the Job
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9.9: Organizing the Informative Speech
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11.14: Putting It Together- Speaking to Entertain and for Special Occasions
7.1: Introduction to Introductions
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11.4: Humor in Public Speaking
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10.9: Errors and Fallacies

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13.4: Interview Situations
13.5: Interview Questions
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13.3: Preparing for a Job Interview
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13.1: Introduction to Interviews
13.3: Preparing for a Job Interview
13.6: Interviewing Others
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13.0: Why It Matters- Public Speaking on the Job
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13.2: Informational Interviews
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13: Public Speaking on the Job
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14.13: The Reflective-Thinking Method for Decision-Making
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11.8: Roasts
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17.0: Module 1 Assignment- Assessing and Deflecting Communication Apprehension
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1.16: Public Speaking and Social Movements in the United States 1730–1900
2.1: Introduction to Ethical Dimensions of Public Speaking

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17.15: Module 8 Discussion- Delivery
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1.0: Why It Matters- Introduction to Public Speaking
12.9: Presentation Aids Online
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6.10: The Speaking Outline
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9.1: Introduction to What Is an Informative speech?
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9.12: Putting It Together- Informative Speaking
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9.2: Objectives of an Informative Speech

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6.8: Parts of the Speech Outline
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1.17: Public Speaking and Social Movements in the United States 1900–2020
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2.5: Introduction to Free Speech and the Ethical Use of Language
7: Refining your Speech
7.0: Why It Matters- Refining Your Speech
7.13: Introduction to Language and Style
7.15: Choosing Words Well
7.16: Language Pitfalls
7.17: Putting It Together- Refining Your Speech
9: Informative Speaking
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11.4: Humor in Public Speaking
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2.0: Why It Matters- Ethical Speech
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1.2: The Benefits of Public Speaking
11.2: Adapting Your Speech for the Occasion
13.12: Writing an Agenda
14.10: Leadership in Small Groups
14.14: Small Group Discussions
14.16: Putting It Together- Small Group Communication
14.7: Introduction to Group Meetings
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10.8: Evidence in a Persuasive Speech
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14.13: The Reflective-Thinking Method for Decision-Making
14.15: Presenting as a Group
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15.10: Types of Slide Presentations
15.5: Objects, Props, and Personal Appearance as Visual Aids
15.6: Demonstrations
2.5: Introduction to Free Speech and the Ethical Use of Language
3.10: Come Prepared
3.13: Three Kinds of Feedback
3.9: Keeping an Open Mind
4.17: Assignment- Audience Analysis and Application
5.11: Statistical Terms and Concepts
5.3: Narrowing Your Topic
5.7: Finding Support for Your Speech
6.12: Develop a Preliminary Bibliography
6.14: APA References
6.15: Develop an Annotated Bibliography
6.16: Putting It Together- Organizing and Outlining Your Speech
6.4: Chronological, Step-by-Step, and Spatial Organization
7.1: Introduction to Introductions
7.10: Purpose of Connectors and Transitions
7.11: Types of Connectors and Transitions
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8.12: Working with Equipment
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17.11: Module 6 Discussion- Organizational Patterns
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11.9: Eulogies
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2.8: Free Speech
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2.2: Ethics, Morals, and Legality
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17.17: Module 9 Discussion- Pre-Existing Knowledge
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4.15: Cultural Competence
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17.25: Module 13 Discussion- Pitching an Idea
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14.11: Introduction to Group Development and Communication
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12.13: Online Interviews
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4.0: Why It Matters- Considering the Audience
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17: Resources- Discussions and Assignments
17.4: Module 3 Assignment- Listening and Obstacles to Listening
3.0: Why It Matters- Listening and Responding
3.1: Introduction To Active Listening
3.10: Come Prepared
3.12: Introduction to Feedback
3.14: Feedback While Speaking
3.18: Assignment- Listening and Obstacles to Listening
3.19: Discussion- Listening
3.2: Hearing versus Listening
3.3: Types of Listening
3.8: Identify and Reduce Distractions
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3.7: Barriers to Effective Listening
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3.4: The Three A's of Active Listening
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3: Listening and Responding
3.4: The Three A's of Active Listening
3.5: Benefits of Listening
3.6: Introduction to Strategies to Enhance Listening
8.5: Speech Challenges
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3.17: Putting It Together- Listening and Responding
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7.12: Revising Connectors and Transitions
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1.20: Assignment- Assessing and Deflecting Communication Apprehension
11.15: Assignment- Practice Special Occasion Speaking
13.16: Assignment- Creating an Agenda
15.19: Assignment- Practice Slide Deck Creation
2.15: Assignment- Ethical Dilemmas
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5.15: Assignment- Gathering Quality Material to Build a Speech
7.18: Assignment- Oral versus Written Style
8.15: Assignment- Practice Speech
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10.9: Errors and Fallacies
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6.1: Introduction to Organizing Your Speech
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10: Persuasive Speaking
10.11: Introduction to Persuasive Strategies
10.13: Persuasive Strategies Using Logos
10.15: Putting It Together- Persuasive Speaking
10.16: Assignment- Ethos, Pathos, Logos
17.18: Module 10 Assignment- Ethos, Pathos, Logos
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17.19: Module 10 Discussion- Identifying Possible Appeals for Persuasive Speaking
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1.20: Assignment- Assessing and Deflecting Communication Apprehension
1.21: Discussion- Speaking for Advocacy
10.16: Assignment- Ethos, Pathos, Logos
10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
11.16: Discussion- Special Occasions
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12.16: Discussion- Challenges of Online Communication
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4.18: Discussion- Understanding Your Audience
5.16: Discussion- Selecting a Speech Topic
6.11: Introduction to Documenting Your Sources
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6.18: Discussion- Organizational Patterns
7.18: Assignment- Oral versus Written Style
7.19: Discussion- Attention-Getters
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8.16: Discussion- Delivery
9.13: Assignment- Informative Speech Purpose and Structure
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17.20: Module 11 Assignment- Practice Special Occasion Speaking
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10.1: Introduction to Speaking to Persuade
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9.0: Why It Matters- Informative Speaking
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10.5: Needs, Values, and Motivation
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12.14: Putting It Together- Public Speaking Online
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5.15: Assignment- Gathering Quality Material to Build a Speech
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5.7: Finding Support for Your Speech
6.7: The Speech Outline
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17.7: Module 4 Discussion- Understanding Your Audience
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1.3: What Is Communication?
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7.13: Introduction to Language and Style
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11.0: Why It Matters- Speaking to Entertain and for Special Occasions
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7.0: Why It Matters- Refining Your Speech
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15.0: Why It Matters- Creating and Using Presentation Aids
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11.10: Introduction to Speakers, Awards, and Events
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5.8: Assessing the Quality of Supporting Material
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1.18: Technologies of Public Communication
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17.3: Module 2 Assignment- Ethical Dilemmas

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13.12: Writing an Agenda
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13.15: Putting It Together- Public Speaking on the Job
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17.24: Module 13 Assignment- Creating an Agenda
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12.8: Eliminating Distractions
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14.8: Planning Small Group Meetings
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15.0: Why It Matters- Creating and Using Presentation Aids
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15.14: Design Principles
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11.9: Eulogies
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11.9: Eulogies
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6.9: Methods of Speech Delivery
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7.1: Introduction to Introductions
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17.16: Module 9 Assignment- Informative Speech Purpose and Structure
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15.18: Putting It Together- Creating and Using Presentation Aids
15.3: Why Use Visual Aids?
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1.14: Rhetoric in the Ancient World
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17.15: Module 8 Discussion- Delivery
4.1: Introduction to What Is Audience Analysis?
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3.1: Introduction To Active Listening
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6.2: Organizing Your Ideas
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13.8: Effective Presentations
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11.3: Different Language for Different Situations
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15.10: Types of Slide Presentations
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9.6: Informative Speeches about Events and People
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10.16: Assignment- Ethos, Pathos, Logos
10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
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9.13: Assignment- Informative Speech Purpose and Structure
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12.10: Introduction to Scenarios of Online Speech
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17.10: Module 6 Assignment- Outlining a Speech
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7.7: Types of Conclusions
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7.9: Introduction to Connectors and Transitions
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17.10: Module 6 Assignment- Outlining a Speech
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3.5: Benefits of Listening
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13.2: Informational Interviews
13.4: Interview Situations
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1.7: What Is Communication Apprehension?
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8: Delivering Your Speech
8.6: Introduction to Nonverbal Aspects of Delivery
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1.3: What Is Communication?
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3.15: Elements of Effective Feedback
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3.7: Barriers to Effective Listening
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12.2: Online versus Face-to-Face
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12: Public Speaking Online
12.5: Nonverbal and Technical Aspects of Communication Online
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14.12: The Five Development Stages of Groups
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15.6: Demonstrations
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5.7: Finding Support for Your Speech
6.12: Develop a Preliminary Bibliography
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6.4: Chronological, Step-by-Step, and Spatial Organization
7.10: Purpose of Connectors and Transitions
7.11: Types of Connectors and Transitions
7.12: Revising Connectors and Transitions
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17.4: Module 3 Assignment- Listening and Obstacles to Listening
3.18: Assignment- Listening and Obstacles to Listening
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11.0: Why It Matters- Speaking to Entertain and for Special Occasions
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12.11: Webinars
12.15: Assignment- Engaging the Audience Online
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12.0: Why It Matters- Public Speaking Online
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12.0: Why It Matters- Public Speaking Online
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12.10: Introduction to Scenarios of Online Speech
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12.12: Online Meetings
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15.12: Google Slides Basics
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12.1: Introduction to Speaking Online
12.14: Putting It Together- Public Speaking Online
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12.10: Introduction to Scenarios of Online Speech
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17.22: Module 12 Assignment- Engaging the Audience Online
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12: Public Speaking Online
17.23: Module 12 Discussion- Challenges of Online Communication
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1.18: Technologies of Public Communication
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12: Public Speaking Online
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12: Public Speaking Online
12.5: Nonverbal and Technical Aspects of Communication Online
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3: Listening and Responding
3.9: Keeping an Open Mind
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5.5: Introduction to Researching and Supporting Your Ideas
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7: Refining your Speech
7.18: Assignment- Oral versus Written Style
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2.11: Citing Sources in a Speech
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7.14: Oral versus Written Style
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7.13: Introduction to Language and Style
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17.12: Module 7 Assignment- Oral versus Written Style
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1.19: Putting It Together- Introduction to Public Speaking
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1.15: Public Speaking, Medieval to Modern
1.16: Public Speaking and Social Movements in the United States 1730–1900
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7.2: Purpose of a Speech Introduction
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16.0: Capstone- Topic, Purpose, and Central Idea
16.4: Capstone- Delivering Your Speech
4.8: Using Your Audience Analysis
5.0: Why It Matters- Choosing and Researching a Topic
5.9: Taking Notes and Tracking Sources
6.0: Why It Matters- Organizing and Outlining Your Speech
6.1: Introduction to Organizing Your Speech
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6.16: Putting It Together- Organizing and Outlining Your Speech
6.4: Chronological, Step-by-Step, and Spatial Organization
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9.7: Introduction to Building an Informative Speech
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6.18: Discussion- Organizational Patterns
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17.16: Module 9 Assignment- Informative Speech Purpose and Structure
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10.12: Persuasive Strategies Using Ethos
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13.7: Introduction to Presentations
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17.10: Module 6 Assignment- Outlining a Speech
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16: Resources- Capstone Project
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17.3: Module 2 Assignment- Ethical Dilemmas
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17.9: Module 5 Discussion- Selecting a Speech Topic
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3.15: Elements of Effective Feedback
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8.4: Emphasis, Volume, and Pauses
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14.12: The Five Development Stages of Groups
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8.7: Personal Appearance
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5.2: Choosing a Topic
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17.0: Module 1 Assignment- Assessing and Deflecting Communication Apprehension
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3.9: Keeping an Open Mind
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1.2: The Benefits of Public Speaking
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2: Ethical Speech
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15.17: Slide Accessibility
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13.8: Effective Presentations
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13.8: Effective Presentations
6.10: The Speaking Outline
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15.9: Introduction to Slideware
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12.9: Presentation Aids Online
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7.1: Introduction to Introductions
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15.6: Demonstrations
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3.17: Putting It Together- Listening and Responding
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10.17: Discussion- Identifying Possible Appeals for Persuasive Speaking
11.16: Discussion- Special Occasions
14.18: Discussion- Group Roles
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10.12: Persuasive Strategies Using Ethos
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12.0: Why It Matters- Public Speaking Online
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12.14: Putting It Together- Public Speaking Online
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17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking
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17.21: Module 11 Discussion- Special Occasions
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2.8: Free Speech
3.9: Keeping an Open Mind
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4.0: Why It Matters- Considering the Audience
4.10: After the Speech- Learning from the Audience
4.12: Every Audience Is Diverse
4.3: Factors to Consider in Audience Analysis
4.4: Types of Audience Analysis
4.8: Using Your Audience Analysis
5.11: Statistical Terms and Concepts
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5.4: Finding the Purpose and Central Idea of Your Speech
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5.9: Taking Notes and Tracking Sources
6: Organizing and Outlining Your Speech
6.3: Topical Organization
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6.9: Methods of Speech Delivery
7.0: Why It Matters- Refining Your Speech
7.14: Oral versus Written Style
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7.7: Types of Conclusions
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8.4: Emphasis, Volume, and Pauses
8.5: Speech Challenges
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8.7: Personal Appearance
8.9: Facial Expressions and Eye Contact
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9.12: Putting It Together- Informative Speaking
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5.0: Why It Matters- Choosing and Researching a Topic

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12.10: Introduction to Scenarios of Online Speech

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7.15: Choosing Words Well

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1.18: Technologies of Public Communication
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1.10: Introduction to Speaking to Advocate and Activate
1.12: Speaking for Change
1.13: Introduction to Evolutions of Public Speaking
1.16: Public Speaking and Social Movements in the United States 1730–1900
1.19: Putting It Together- Introduction to Public Speaking
1.5: The Goals of a Speech
1.6: Introduction to Speaking Confidently
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12: Public Speaking Online
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17.9: Module 5 Discussion- Selecting a Speech Topic
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4.9: During the Speech- Adapting to the Audience
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5.6: Supporting Materials
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8.0: Why It Matters- Delivering Your Speech
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8.10: Introduction to Preparation, Practice, and Delivery
8.13: Rehearsing Your Speech
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1.6: Introduction to Speaking Confidently

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17.16: Module 9 Assignment- Informative Speech Purpose and Structure
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- 17.26: Module 14 Assignment- Working in Groups

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- 12.14: Putting It Together- Public Speaking Online
- 16.3: Capstone- Rehearsing Your Speech
- 8.10: Introduction to Preparation, Practice, and Delivery
- 8.11: Mastering the Location
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- 16: Resources- Capstone Project

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- 10.5: Needs, Values, and Motivation

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- 11.7: Toasts
- 17.21: Module 11 Discussion- Special Occasions
- 2.5: Introduction to Free Speech and the Ethical Use of Language
- 3.13: Three Kinds of Feedback
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- 4.1: Introduction to What Is Audience Analysis?

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- 11.9: Eulogies

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- 12.10: Introduction to Scenarios of Online Speech

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- 16.0: Capstone- Topic, Purpose, and Central Idea

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- 9.11: Language in an Informational Speech

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- 2.6: Inclusive Language

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- 10.8: Evidence in a Persuasive Speech
- 13.2: Informational Interviews
- 16.1: Capstone- Researching Your Speech
- 17.2: Module 2 Discussion- Ethical Dilemmas in Public Speaking
- 17.8: Module 5 Assignment- Gathering Quality Material to Build a Speech
- 17.9: Module 5 Discussion- Selecting a Speech Topic
- 4.16: Putting It Together- Considering the Audience
- 4.7: Introduction to Adapting to the Audience
- 4.8: Using Your Audience Analysis
- 5.0: Why It Matters- Choosing and Researching a Topic
- 5.11: Statistical Terms and Concepts
- 5.12: The Use and Misuse of Statistics
- 5.5: Introduction to Researching and Supporting Your Ideas
- 6.0: Why It Matters- Organizing and Outlining Your Speech
- 6.11: Introduction to Documenting Your Sources
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- 5.2: Choosing a Topic

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- 5.9: Taking Notes and Tracking Sources

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- 13.1: Introduction to Interviews

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- 5.3: Narrowing Your Topic

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- 16: Resources- Capstone Project
- 5: Choosing and Researching a Topic

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- 1.21: Discussion- Speaking for Advocacy
- 11.16: Discussion- Special Occasions
- 13.17: Discussion- Pitching an Idea
- 15.20: Discussion- Visual Aids
- 3.19: Discussion- Listening
- 4.18: Discussion- Understanding Your Audience
- 6.18: Discussion- Organizational Patterns
- 8.16: Discussion- Delivery
- 9.14: Discussion- Pre-Existing Knowledge

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- 16: Resources- Capstone Project
- 5.16: Discussion- Selecting a Speech Topic
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- 16.0: Capstone- Topic, Purpose, and Central Idea
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- 17.7: Module 4 Discussion- Understanding Your Audience

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- 10.6: Introduction to Credibility and Evidence
- 10.7: Establishing Credibility
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GLOSSARY

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