Intermediate Speaking

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ACKNOWLEGEMENT

The basic elements of this course are exactly the same whether you study in a classroom on campus or from the comfort of your own home. You will be expected to read, write, research, and participate in class discussion just as though we were all in the same place. Wherever you see the little computer icon in the textbook you'll find specific helps and hints to make your online public speaking experience more manageable.

However, online is not the same as face-to-face, so keep in mind that you will not only have to do the same work as students in a face-to-face class but you'll have to keep a close eye on the calendar to keep up with due dates and class discussion and lecture material.

Reading: You will be expected to read and master the material in the course texts in addition to reading research material from which to build your graded work. Please pay attention to the news because much of the material that makes the best research focus comes right from the headlines particularly as we are focusing on mass media!

Writing: The grade in this course comes from writing in the FORUM sections each week as we do class discussion as well as from exam answers and the required outlines for each speech.

Lectures: Lecture material will be posted on the MOODLE course site, primarily as PowerPoint files WITH AN AUDIO TRACK. There will be at least one lecture posted each week. Please LISTEN to the lectures as well as view the visuals.

Discussion: All students are expected to engage in asynchronous discussion of the questions posted on the MOODLE course site by the weekly deadline. This will constitute "attendance," as well.

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CHAPTER I
Preparing To Speak

A. Introduction: Importance of Public Speaking

Every time you greet a friend or make a telephone call, give a short introduction to the paper you're presenting in class or share with your teenage child some sage advice, you are making a speech. While you might not be standing in front of a large audience to give a State of the Union Address or a commencement speech with the whole world watching, the same principles apply to your telephone conversations and casual chat with friends that apply to the President of the United States and president of your university. The message must be appropriate and comprehensible. Otherwise, what's the point of speaking at all?

No matter how often you speak or how comfortable you may be in front of an audience, there are some basic principles that everyone should master in order to create and deliver the best possible message. Simply being able to talk out loud does not qualify everyone to give a good, solid, useful speech because there is a huge difference between simply sharing information with another person and rousing an audience to action with the power of your words.

A public speaking course is focused on three primary elements: the **speaker**, the **audience**, and the **message**. In order to understand the importance of speaker credibility on the message, we study the **speaker** and the **message** separately. What are the elements that make a speaker good? Better? The best? How much influence does the speaker's appearance have on the message? How about the way they pronounce their words? Whether you can hear them?

Does the **audience** have any responsibilities other than to sit quietly until the speaker is done? What does the speaker "owe" the audience and what does the audience "owe" the speaker? By separating these elements of the public speaking situation, we can look at each in depth and answer these questions. We study these elements separately so that we understand them thoroughly, and then we put them together when it is time to give a classroom speech.

If you interview for a job; if you give presentations at work; if you hope to enter graduate school; if you wish to create messages that are clear and comprehensible to your listeners in any situation, then your class in public speaking will serve you well for your entire professional life.

B. Public Speaking in the Distance Education Classroom

We can still practice all of the skills and learn all of the concepts in the course even when members of the class meet virtually. Why? You'll still be speaking in front of an audience and the instructor will still be able to see your performance to provide feedback. In fact, there isn't a single element in the introduction that doesn't apply to taking this class over the internet.

Online public speaking requires that you gather a group of adults who will listen to your presentation while you record the whole scene. As instructors, we'll need to see your audience and we'll need to see you. As we move into the text material about audience analysis and presentation skills, you'll get more specific information about how to set up the room and give a classroom-quality presentation even without the instructor. Just because you're in an online or virtual class doesn't mean that public speaking is any less important. You'll just give your speeches in a slightly different format

C. Functions of Public Speaking

Without making a real effort to sit down in front of C-SPAN or seek out broadcasts of election events during major political campaigns, we have few opportunities to observe live public speaking in our contemporary society with the exception of preaching in our churches and the occasional, often ceremonial, national televised addresses of political leaders. Yet, any college course in history will remind us of those moments when the outcome of a war or the spoiling of a treaty, inciting the violence of a mob or the quieting of some angry crowd turned on the words of a single speaker. In 1940, Winston Churchill rallied the English people to face the ugly reality of impending war with Germany while delivering his first speech in the House of Commons as Prime Minister. His speech was short – less than 700 words -- and it took only five minutes from introduction to conclusion. Yet, phrases from that speech became watchwords of confidence and identity for England during the difficult years to follow. "I have nothing to offer but blood, toil, tears, and sweat" is a famous phrase both because of the place and time they were uttered as well as the peculiar eloquence of his phrasing. Teddy Roosevelt said nearly the same thing in 1897 but his phrasing isn't famous. In fact, you have to do some research to find Roosevelt's speech at all. While speaking at the Naval War College after his appointment as Assistant Secretary of the Navy, Roosevelt said, "… the man who is actually in the arena, whose face is marred by dust and sweat and blood …" The phrasing is similar and both men were famous speakers, so something else – some dramatic confluence of time and place and speaker and audience – made the difference.

Even Abraham Lincoln's famous Gettysburg address is short and, at the time it was delivered, was not particularly memorable. Read by actor Jeff Daniels against a musical background on the site Americanrhetoric.com, the whole speech lasts just over two minutes. Yet the opening phrase "Four score and seven years ago" is familiar to most Americans, and the closing phrase "of the people, by the people, and for the people" crops up in literature, in movies, in the courtroom – just about everywhere someone wishes to share a message with a patriotic theme. But Lincoln wasn't even the featured speaker that day in November of 1863. The cemetery dedication had been postponed by nearly a month by the organizing committee to allow the primary invited speaker, the famous orator and statesman, Edward Everett, enough time to compose an "appropriate address." Lincoln, by contrast, was invited only a few weeks before the ceremony to give some remarks in his official capacity as President after Everett delivered his two hour oration. Today, few people even remember Everett's contributions to American history, let alone quote phrases from his speeches.

In the past, before the invention of broadcast media, public speech was just about the only way to bring together communities and cement public opinion. Before television, before radio – skilled speakers would travel from community to community giving prepared speeches on the issues of the day. Those speeches were both community entertainment and community building. Audiences may have agreed with the speaker and roared their approval. Some audiences may have disagreed and thrown rocks or rotten vegetables at the speaker. But opinions – public opinions – were expressed verbally by individuals who were given the opportunity to stand before an audience and share ideas, repeat common themes, and look for agreement among supporters. That's where Mark Twain stayed in touch with his audiences; he wrote, but he also spoke and spoke prolifically!

Even today, speakers remind their audiences of their shared values and common needs. We all have our own dreams, but the Rev. Martin Luther King, Jr. articulated brilliantly in 1963 a common dream for our American community.

D.The Value of Public Speaking in the Electronic Age

In spite of YouTube, Facebook, and various other electronic message media where we can interact with hundreds or even thousands of people anonymously and asynchronously if we wish, we still look to our politicians and our preachers, our entertainers and our rebels,

our sports heroes and our military heroes and our everyday heroes to be able to say something meaningful when thrust in front of a camera. We're embarrassed when they fumble for words; pleased when they have something meaningful to say; disappointed when they refuse to speak; and bored when they speak too long about subjects that don't interest us.

There are very few professions where one will not be called upon at some time to stand up and "say a few words." Knowing how many words constitute "a few," which words are appropriate to the occasion and the audience, and how to conduct yourself as a confident, polished speaker might mean the difference in getting that job, earning a promotion, being considered for a leadership position. Because, no matter how electronically connected we might be, most of us spend the better parts of each day with people . And we need to interact with those people by speaking with them and sometimes for them.

In our culture, both the Judeo/Christian culture that permeates our American life as well as our historical Western European/Classical orientation, leaders of every stripe are expected to speak well. Most of those in leadership positions are speaking for others, representing individuals who may not have the skills to speak effectively or who may not have access to the audiences who need to hear the message. The public speaker, then, represents a large number of people and gives a public voice to those who may not have an opportunity to share their opinions widely. We hope that speakers engage our minds as well as our hearts – and the aim of this class is to assist students of public speaking to be as engaging as possible.

E. Summary

It doesn't matter how sophisticated or modern or "wired" our society might be, effective communication is always going to be an important part of being human. A short "tweet" still has to convey information appropriate to both sender and receiver just as does a State of the Union address, a classroom lecture, or a student speech.

You will have to give presentations at work, talk on the telephone in some fashion or another, and interact with human beings every day. In order to do so effectively, it pays to understand the principles of good public speaking and to practice those skills once you understand the concepts. This is a life-long learning.

Resource Page

Concepts

Public Speaking as a Foundation   Limited Opportunities to Observe

       for Professional Life   Formal Speaking

       Public Speaking in the Distance   Uniting Communities

       Education Setting

                                          Speaking as a Daily Activity

Terms

       Speaker   -

       Audience   -

       Message   -

       Winston Churchill   Judeo/Christian Culture

       Teddy Roosevelt Western European/Classical

                                    Culture

Questions

1. What are the three (3) primary elements of the public speaking course?
2. Why is it difficult to find examples of live public speaking?
3. How did the speeches of Winston Churchill and Teddy Roosevelt differ?
4. What was Edward Everett supposed to do?
5. What is the primary purpose of public speaking today?

CHAPTER II
The History of Public Speaking

About 2,500 years ago in ancient Athens, men were required to give effective speeches as part of their duties as citizens. The key word here is "effective" because they had much to gain or lose depending upon their level of eloquence. High political office and wealth came to those with the right connections and a ready wit; those who failed to speak well could possibly lose their land in property disputes should they be unable to argue well their cases when sued by a neighbor and end up selling themselves into slavery as debtors.

During the time that Socrates, Plato (427-347 BCE), and Aristotle taught their pupils philosophy and rhetoric, democracy was on the rise in Athens. However, this isn't democracy as we know it in the modern world.This was a form of democracy where only a limited number of people could participate because citizenship was defined narrowly. In general, think of those citizens of Athens as a family – there would have been ties of kinship, religion, and culture. And this family of citizens would have been exclusively male.

A.Rise of Athens

Keep in mind that Athens was the intellectual center of the Greek world by the fifth century BCE. Athens had been at war with her neighbors for over a century, new philosophies were trickling in from Ionia (modern Turkey), and religious beliefs were on the decline. The modern parallel might be the Age of Enlightenment (or Reason) in the seventeenth and eighteenth centuries when the rationality of man's intellectual endeavor and the questioning of culture and faith traditions took hold.

Athens is located right on the sea and would have had significant contact with other cultures because of trade routes which brought goods and people to the city via the sea, and a population large enough to support specialized trades and intellectual activity. In

fact, the population (including slaves) may have been as large as 300,000 prior to Socrates birth, depending upon which sources you find.

The "family" of citizens, then, would have been quite large but still functional. Remember that the citizens would have been only a percentage of the population and that Athenians would have only begun thinking of themselves as tied to the polis (city) as opposed to kinship groups soon after Solon was appointed the "lawgiver." Because this was a participative democracy, all citizens of the polis had to be able to speak in the legislative assembly and testify in court. Citizens met in large Assemblies in the marketplace (agora) to debate issues of war and economics and politics. Using the map, see how the agora is centrally located and convenient to the other public buildings in place. Plus, with the institution of the People's Court by the Sage, Solon in 594-593 BCE, and a form of representative democracy in which all four Athenian tribes were represented in the Council of Four Hundred, citizens could take their grievances before a magistrate and argue their cases or stand up in the assembly to speak against the actions of the wealthy who formed the Areopagus, essentially a high court after Solon's reforms. Note that this court and the assembly were established well before Socrates was born, so there was already an active arena for public speaking when he began teaching.

There were no lawyers and since people sued each other frequently, it was important that each citizen be able to represent himself and his family. In addition, as the Assembly and other democratic reforms became more important, the cultural notion of the citizen orator emerged.

B. Rise of the Citizen Orator

Keep in mind that many Athenian citizens actually knew each other. When they weren't related, they would have been educated together, served together in war, and debated one another in public assembly. In fact, the citizen not only had the right to be a member of the Assembly or the Areopagus or to be elected a magistrate, he had a duty to do so. In Athens, for example, any citizen who seldom spoke in Assembly or held no office was called an idiotai – no translation necessary. In Sparta, this sort of social disruption was called being "an Inferior." Since it was important to participate and to participate constructively in the public life of the polis, teachers of speech began to emerge.

Teaching, governing, business – everyone with something to transact would have relied mainly on their rhetorical skills. In other words, the ancients made use of their literary skills in some contexts but relied mainly on oral interaction for teaching,

government, and much daily business. By comparison, think of your day without print! Our contemporary culture is primarily textual – visual images of text and graphics with which we interact silently and individually. If you tune in to C-SPAN to observe the daily work of the House of Representatives, you'll see a speaker at the podium, someone in the chair to keep the proceedings operating by Robert's Rules of Order, and a mostly empty chamber. The work is done by document, by e-mail, by courier, and in small group conversation, not in open, full debate of the entire assembly. The ancient Greeks would be the flip side of what we consider normal a group of people who conducted business as a large group in debate and conversation.

These early teachers were labeled Sophists. They accepted money for teaching public speaking as a skill, including how to argue either side of an argument. Today, we would call that particular skill "debate" and expect lawyers to master this skill before setting foot in a courtroom! Before the emergence of the big three (Socrates, Plato, and Aristotle), sophistry was focused on winning only the argument at hand which bothered the philosophers. It didn't matter whether the case was true; it didn't matter whether the speaker was looking out for his self-interest while harming another – all that mattered was who spoke the better argument. Socrates took issue with this sort of instruction and the use of argument just for the sake of winning. As a philosopher, he was interested in discovering the truth through discourse. Plus, he wasn't pleased that sophists would take money for teaching. Instead, he gathered those interested in arguing about ideas by going to the agora and engaging young men in discussion, challenging their beliefs and reasoning in conversation. From this, we draw our modern concept of the Socratic Method, a dialog between instructor and student in which the instructor extends remarks made by the student to some logical end which the student must justify.

C. Rise of the Art of Oratory

We're not sure what Socrates actually taught or said. Philosophers were likely literate (as was a great percentage of the population) but they did not always write down what they taught. Although Plato published dialogues and possibly letters, literature structured like philosophical conversation with Socrates as his main character, he was uneasy with the written word. We have evidence of literacy in Greece as early as the eighth century BCE and existing records from the time, but our sense as rhetorical scholars is that the culture was primarily oral.

So how do we know what these foundational teachers of oratory shared? We're left with materials written by others, perhaps students, explaining their expressed thoughts and

practices as reflected by whomever took notes. What's remarkable is that we have so many documents and that they've stood the test of time so well. We also have the decrees of Pericles (495-429 BCE, The Father of Democracy), the writings of the historian Thucydides (460-400 BCE), and works attributed to Hippocrates (460-377 BCE, The Father of Western Medicine). If you look at the dates defining the lives of these three men, then compare them to the dates of the three orators we consider the founders of classical oratory, you'll notice that Socrates was a contemporary of all three and that Plato, who was a student of Socrates, would have been an adult while Thucydides and Hippocrates were still alive.

In other words, just as the modern Age of Reason generated a number of important thinkers in philosophy and the arts and government, so did this era of Greek history. Hippocrates established a school of medicine and began distinguishing the practice of healing arts as a separate and unique discipline from religion and other cultural concepts. Socrates was interested in having people challenge their beliefs through as series of questions-and-answers; questions posed by Socrates and the answers developed by the student as they attempt to defend their beliefs. He argued that no one would do evil knowingly and that good behavior came from knowledge. Thus, we're certain that formal education played a very large part in the lives of Athenian citizens and that Socrates was building upon the standard education of the time.

Plato was a student of Socrates who opened a formal school around 387 BCE called the "Academy" which remained open until 83 BCE. This was something of a club where invited members would gather to engage in "dialectic" – discussion between two people or two opposing views for the purpose of discovering the truth of the issue. Plato inherited the land and was also a veteran of the Peloponnesian War, so he was certainly a member of the wealthier, privileged class and probably spent time with others of his own station. As a philosopher, Plato was interested in astronomy, mathematics (particularly geometry), logic, and ethics. These were all areas of philosophic inquiry until well into the modern era, by the way!

Plato is also known for his contribution to politics which has a direct bearing on the teaching and use of oratory in government. He decided that an ideal state (nation- sate) would have 5,040 adult males and that all citizens would know one another. This is picked up later by Aristotle who suggested that citizens should know each other personally and thus be able to judge one another in the law courts "sensibly."

Among the many ancients whom we know to have been participants in the Academy was Aristotle.

D.Aristotle: The Father of Modern Public Speaking

Aristotle seemed to be interested in everything from poetry to zoology, drama to physics, astronomy, logic, and physics. Math wasn't his strong suit. He began attending the Academy at the age of 18, studying with Plato who was then in his sixties. He opened his own school in 335 BCE, the Lyceum, and it is from either his own notes or student notes related to the Lyceum that we have a great deal of information about both what he taught and how he taught. Aristotle's nickname is the "Great Encyclopedist." For our purposes, we'll define this as having a wide variety of interests, all recorded in any number of works, plus the ability to see connections among unlike bodies of material. What he did for the study of oratory was to determine categories of actions that could be replicated, naming them and defining them so that they could be identified and could be discussed.

He identified the basic elements of good speech and persuasion as ethos, logos, and pathos. The ethos (credibility, believability) of the speaker was important; the logos (logic) behind any conclusions drawn by the speaker during the course of the speech needed to be valid and clear; and the pathos (emotional appeals) were important in making human connections between the speaker and the listener. These are the same categories that we teach today in our public speaking classes because they work. They allow us to teach the basic elements of oratory and rhetoric (composition) without regard for time or place. And that's why we like to say that oratory is one of the oldest academic disciplines in the history of education – it's been around for nearly 2,500 years and the principles hold true.

When in Rome …

Although Aristotle's methods still work, subsequent rhetors added interpretations and extensions that provided teaching materials. As Rome succeeded Athens as the political, military, and philosophical center of the ancient world during the first century BCE, rose to power as an orator, lawyer, politician, and philosopher. He developed what we call the five canons (canon rule) of rhetoric still used today: invention, arrangement, style, memory, and delivery. He urged his students to seek all possible means of argument (invention), put those arguments in the order best suited for the situation

(arrangement), use the best and most with the best gestures, expressions, and volume (delivery).

Some speeches given in ancient Greece and Rome were so famous that speech students then – and now – read them as literature. The philippics of Demosthenes (Greece) and Cicero (Rome), speeches full of anger and personal insult aimed at political leaders, are examples of ancient speeches still read today.

E.Contemporary Speaking

In the United States, the right to our freedom of speech is more than words on a piece of yellowed parchment on display in Washington, D.C. Prior to the adoption of the Bill of Rights, a citizen could be arrested, tried, and hung by the neck until dead for speaking out against government policies. When Patrick Henry famously declaimed, "Give me liberty or give me death!" on March 23, 1775, he wasn't overstating the case. He was uttering words that were treason in England. And the colonies were still English. Could he have been executed for speaking his mind? Yes.

Henry Clay earned a reputation for pacifism and oratory as the "Great Compromiser," engineering the Great Compromise of 1850 (which we know as the Missouri Compromise today) through his impassioned speaking in the U.S. Senate. And, although few of you might remember hearing him speak during the early 1960s, President John F. Kennedy's ringing words, "Ask not what your country can do for you but what you can do for your country," stirred hearts and minds at his 1961 inaugural, ultimately leading hundreds of young Americans to enlist in the new Peace Corps after its establishment just a few months later.

Public speech is still the cornerstone of both our governmental system and our judicial system. Congressmen speak aloud on the floors of the Senate and the House you can tune into C-SPAN and watch them around the clock. The Constitution, Article II, Section 3, demands that the President share the state of the union with the Congress. George Washington delivered the first of these presidential messages to Congress in January of 1790 and, after a gap of over 120 years during which a clerk read to Congress remarks prepared by the Presidents, Woodrow Wilson appeared in 1913 to speak directly to the assembled elected leaders. Each January, we now expect to see and hear contemporary U. S. Presidents explain their plans for the coming year in a formal address to a joint seating of Congress, a gallery full of guests, and broadcast media from around the world.

Our courts of law demand that those accused step before the bar and explain themselves. Our preachers stand before our congregations and speak aloud their interpretations of scripture. So, Americans have both a national tradition and an historical culture of public speech that cannot be ignored.

Throughout American history, many iconic moments have been captured in the phrases coined in public by influential members of the culture. In speaking to the public, they gave both the words and the face to a whole era. Whether words of war such as "Give me liberty or give me death!" *Patrick Henry, Revolutionary War,* and "I shall return" *Douglas MacArthur, World War II,* or in politics like "I am not a crook" *President Richard Nixon*; whether to inspire as in "I have a dream …" *Dr. Martin Luther King, Jr.*, or to provide biting political commentary like "One of the penalties for refusing to participate in politics is that you end up being governed by your inferiors" *Plato*, we cannot escape the influence of public speaking on our daily lives.

F. Summary

The principles that we use in contemporary public speaking classrooms have been around for a very long time. We've re-named some of those concepts and we've refined them to meet the needs of a society that relies on mass communication for a much of our interaction.

It's important to understand why these principles emerged when they did – what it was in Greece and in Rome that allowed for the flourishing of oratorical theory building as well as skill sets. It's equally important to understand that we define ourselves culturally by the things we say and the things that are said about us.

Resource Page

Concepts

  Effective Speaking   Citizen Orator

  Participative Democracy Oral Society

Terms

Ethos	Socratic Method	Aristotle
Pathos	BCE	Cicero
Logos	Robert's *Rules of Order*	Canons
Polis	Solon	*Idiotai*
People's Court	Socrates	Western European/Classical Culture
Normed	Plato	
Plato's *Dialogues*	Dialectic	

Questions

1. Why was public speaking important in ancient Greece?
2. What was the importance of the citizen orator?
3. What is the primary difference between a sophist and a philosopher?
4. What were the primary contributions of Socrates and Plato to the study of rheto-ric?
5. Why do we call Aristotle the father of modern public speaking?
6. What did Cicero add to the study of rhetoric?

CHAPTER III

Influences on Public Speaking

What we hear is what we say. We are fortunate to have free speech rights under the First Amendment to the U.S. Constitution which protect us from government punishment to a great extent but we are still open to criticism from those who hear us speak. In other words, our culture determines what is appropriate to say given the time and place. Popular speakers influence how we string together words, how we inflect those works, and even which words are appropriate to say in public. In 1973, social commentator and comic wordsmith, the late George Carlin, introduced a bit on free speech called "Filthy Words" broadcast live on the Pacifica network, which included seven words still considered obscene when uttered in the media. The Federal Communications Commission (FCC) was notified by an angry listener and the case ended up in the Supreme Court. Today, limits on what you, the listener, can hear before 10:00 pm and after 6:00 am on network broadcasting is a result of the *FCC vs. Pacifica Foundation* decision. But those limits are always changing. In fact, the entire list – in print – is available online at *Wikipedia* and other cyber-sources! And you can hear the entire stand-up routine on YouTube, of course.

Words, gestures, clothing, and topics considered inappropriate in one generation may be acceptable in another. Language use changes, and that change can be measured in how our political and religious leaders address us from their rostra and pulpits. Where we choose to speak, how we choose to listen, topics which we decide to attend – these all change. Speakers must be aware of how their credibility (their trustworthiness or believability) is measured when they choose topics and present their speech. Audience members must be aware of how to respond appropriately to what the speaker chooses to share. We'll address each of these issues in detail later on in the text.

A. Effective Qualities of Speeches

In general, an effective speech delivers a message that makes sense to the listener and conveys the ideas of the speaker. As a rule of thumb for the classroom speaker, "effective" means having the intended result in the minds of the listeners. In other words, if the speaker wants the audience to have a strong emotional reaction, the speech was effective if some audience members weep at the sad parts or smile at the amusing sections. Professional comedians are effective when their audiences laugh.

Political speakers get some sort of outcome when their audiences applaud and shout encouragement, then go to the polls and vote for that same candidate. There is a longer term measure of effectiveness that is often beyond the control of the speaker: how the speech lives on historically. Remember our discussion of the historical documents in chapter two where

dialogues written by Plato and speeches given by famous statesmen ended up in print? It's possible that the text of a famous speech will live on after the speaking event and, with the advent of recording technology in the late 19th century, the actual delivery may be recorded as the speech is presented. Speeches that live on are often those that inspire or meet the needs of a particular historic moment; the perfect blend of speaker credibility, inspired prose, and a setting that provides a snapshot of rhetorical greatness. You may be familiar with phrases like "I have a dream," "Yesterday, December 7, 1941, a date that will live in infamy," and "Ask not what your country can do for you but what you can do for your country," but have you ever wondered what the rest of the speech was like? All are available online!

We have a long tradition of oratory in our culture – over 2,500 years of instruction and thousands of outstanding oratorical examples through the centuries that we can use as models. However, it's not realistic to assume that students are going to spend time studying original speech texts and speech performances to prepare for a basic course. Just in case you're curious, there are links to those speakers named in the chapter in the "resources" section. And some of the speeches are as rousing and engaging today as they were when delivered in a high-energy public context.

What is realistic is that the primary influences on how we speak in public are going to come from the media rather than attending formal speech events. And that's fine – there are plenty of good speakers whose delivery and timing can be used as models for your classroom work even though you may be watching their performances via YouTube. Just keep in mind that you must do formal presentations in the classroom that follow formal rules. In other words, we need to look at context, intent, structure and language among other building blocks for your public speaking experience, not just making use of famous speeches with roaring crowds and lots of applause. That will all come later!

B. Effective Public Speaking

As classroom speakers, we can only measure the effectiveness of our speeches in two ways: one, what sort of grade and feedback might be provided by the instructor and, two, when we direct an audience to some immediate and measurable action. Your instructor will be asking you to exhibit behaviors and reasoning that are outlined in the textbook with each of your speeches.

How important is clothing in making a speaker credible? John F. Kennedy delivered his 1963 inaugural address bare-headed. He didn't wear a hat. That was such an enormous

break with tradition and protocol that his bare head made nearly as headlines as did the text of his speech. What about posture? FDR was never shown speaking from a wheelchair. Although his disability was common knowledge, his public image was carefully crafted to show a man standing up, a much more powerful position for an orator than that of a seated person.

Intent—Most of the time, a speaker, such as a preacher or a politician, won't know whether their words have the intended outcome until someone affected by their oratory actually tells them. A candidate's speech may be rousing and engaging, but what if a large number of people vote that candidate into office just because they dislike his/her opponent? Until the word is in via the media and subsequent analysis over time, the speaker may never know whether they have been effective. The same thing happens to college instructors all the time. A student who graduated years before will call or contact the professor to tell him or her how much their class and their advice meant in the past; that the former student's life was changed as a result. That's certainly delayed gratification, but gratifying nonetheless.

If a group of students is asked to donate blood, and it's possible to take roll and interview the donors as they leave the site, then it may be possible to link the action urged in the speech with the actual behavior of the audience. However, it's difficult to measure how amused the members of a laughing audience might be or whether the laughter is caused by the speaker, at all. Perhaps a dog has wandered into the room, reducing the audience to giggles just as the speaker delivers what s/he hopes is a funny line.

So why study public speaking if we can't predict the outcome for our audience? Because public oratory is part of our history and our culture; because you cannot without immense difficulty – avoid creating verbal messages, so it's just as critical to understand the purpose of public speech from a critical, audience-centered angle as it is to prepare speeches for delivery in a classroom setting to increase our verbal communication skills.

Language and Structure—An effective speech uses variety in language, appropriate gestures and facial expressions, is well-constructed and well-rehearsed, has the needs of the audience clearly outlined, and is consistent with the speaker's *ethos* (or credibility). In this class, you will learn how to do research to support your opinions, and arrange those opinions as arguments effectively so that the audience can follow your reasoning and agree with your conclusions. You will also learn how to analyze the needs of the audience, define and limit a

topic in order to meet audience needs, then construct and deliver the speech. And finally, you will learn how to be a critical audience for messages of any sort.

The goal of this class is to help you create messages that are clear and organized, that meet specific objectives whether informative or persuasive, and are designed for comprehension by your audience. However, your grade is never determined by how much applause your speech generates or whether the audience agrees with you. Solid, critical analysis of classroom speaking centers on the organization and coherency of the message. And that critical analysis is based on models that have a tremendous amount of research behind them, allowing us to work with feedback that is both objective and subjective.

C.Models

One way to understand to process of communication is to look at a model or drawing that represents the process. No model actually shows real human activity but models all us to generalize about a situation, then talk about exceptions in a particular situation. Humans are too diverse to be described accurately in a simple drawing that assumes only one way of behaving. However, in order to talk about the various elements of human communication, we'll use a model that helps us understand how the roles of speaker and listener influence the message even if everyone in the class sees him- or herself as an exception.

Using the most basic elements of the speech process noted in our discussion of Greek and Roman oratory, we see that the **speaker** creates a message by putting together words that are organized into a **message** designed to meet the needs of a specific public **audience** – a group of **listeners**. These three elements are the classic building blocks of describing a public speech.

Speaker►Message►Audience/Listeners

Without a speaker, there cannot be an oral message. Without an audience, the message cannot be public. Without an organized message, the speech is not likely to be effective. Reading aloud the words of a famous orator, even if reading to an audience, doesn't really count as a public speech for our purposes, either. The idea behind this class is that the speaker develops an original message designed to meet the needs of the immediate audience s/he will be addressing.

According to the model, the audience is not involved in adapting the message while it is being delivered – that the speaker prepares the message almost as though the audience won't be in the room. This idea that the audience does not/can not influence the speech while it is being delivered is called a "convention." Of course, it would be impossible for the speaker to ignore audience members who are sleeping or shaking their

heads; those who whispering to one another, doodling on notepads, or leaving the room but the expectation is that s/he will continue with the speech as though all members of the audience were paying rapt attention.

Just like the actor in any stage play ignores what might be occurring beyond the footlights, the speaker is expected to ignore any behaviors that might cause him or her to change the content of the speech; to assume that the snoozing student is just plain tired and isn't bored by the speech; that the student whispering to a neighbor has life-threatening information to share about a poisonous spider crawling up the back of his desk, hidden from the view of the speaker.

According to the model, the audience members should not expect – or even attempt -- to influence the message while it is being delivered, although they can convey their reactions non-verbally. This convention assumes good behavior on the parts of classroom audience members: controlling their behaviors and not interrupting the speech no matter how any might feel about the topic or the speaker.

We agree on this convention for two reasons: first, it's important for students to learn how to be respectful, active members of an audience to make certain that information shared in any oral message – particularly those which serve their interests directly – is understood clearly. Second, most people are terrified of making a speech in front of an audience, so the courage that it takes to get up and speak for a grade as a college undergraduate demand audience assistance.

In fact, if the public speaker invited a member of the audience to participate in creating his or her message as it was being delivered, we would create a slightly different model showing a conversation between two people, which we call interpersonal communication (*inter=between=two*). The model would work in both directions:

Speaker◄►Message◄►Audience/Listeners

While the speaker might have a specific message in mind, the listener can contribute and even change the message. Then the listener becomes the speaker. In real life, these two roles constantly change as conversation overlaps, speaker and listener roles are almost indistinguishable, and the message changes with every transaction. The main point in using this simple model to show the difference between public speaking and conversation is to illustrate that verbal communication seems to go in only one direction – from the speaker to the audience – for our purposes in describing the uniqueness of public speaking as a form of oral communication.

However, the audience certainly can impact the speech. And at this point, we would want to look at a more complex model such as the Shannon-Weaver Model:

So, it is very important to understand that the roles of speaker and listener are interdependent but separate. A speaker relies on the listeners to engage in the presentation, to behave in a respectful manner, and to be aware of their nonverbal signals so that the speaker is assisted in presenting the best possible message. The speaker has a responsibility to analyze the audience and adapt the message to meet the needs of the audience. When both roles are taken seriously, the message becomes more effective for both speakers and listeners

D. When the Camera is Rolling

Student participation in a public speaking class via distance delivery will involve doing nearly everything in an identical fashion to those coming to campus for a face-to-face class. You will be constructing your speeches the same way, doing research, writing outlines, and presenting your speech in front of an audience. The only difference is that your instructor will not be in the room when you deliver the speech.

That means everything in this textbook and all lectures, discussion, and written work assigned as part of the course are just as critical for those of you taking the class via your computer as they are for the students sitting in the classroom. An effective speech is an effective speech regardless of where it is given and how it is delivered to the instructor.

In fact, taking this class online has several advantages: you'll have more time to move back-and-forth from the text to the links and resources at the end of the chapter as well as make use of the internet to find material to support lecture and video material on the course site.

E. Summary

The key is to understand that we're looking at what makes a speech effective as we move through the material in this chapter. The rest of the text and the rest of the course in public speaking won't have any context whatsoever without this underlying philosophy of effectiveness. Concepts such as context, intent, language, and structure are basic planning tools for the able speaker just as they work for anyone wishing to compose a presentation or an essay or a news story.

Simply standing up in front of a group of people and talking does not constitute giving a speech. We'll be looking at the formal elements that are necessary to become a more credible speaker, to learn more about your audience to meet their needs, and how to

construct a speech that will make sense to your audience. Remember that none of this is new – we've been practicing, using, refining, and further developing the basic elements of good public oratory for nearly 2,500 years!

Resource Page

Concepts

  Effective Speaking   Shannon-Weaver Model   Free Speech

Terms

  FCC versus Pacifica Foundation   Context

  First Amendment   Intent

  Culture   Structure

  Credibility   Audience

  Dr. Martin Luther King, Jr. Listener

  George Carlin   Speaker

  Chapter President Franklin D. RooseveltInterpersonal Communication

  President John F. Kennedy   Feedback

Questions

1. How was comedian George Carlin able to impact our study of public speaking?
2. What is the short definition of an effective speech?
3. How might a speech have an effect after it's been delivered?
4. Why are most contemporary students of public speaking dependent on media for models?
5. Context and intent are two important elements of developing a speech. Why?
6. How can we use the Shannon-Weaver model to plan a speech?

CHAPTER IV

Creating The Speech

A. The Speaker

Without a speaker, there is no speech. Someone has to get up in front of the audience and pronounce the words that comprise the message. Given the number of famous men who were profiled in the first two chapters, it might appear that only those who hold political office or are famous entertainers or have distinctive preaching skills would hold the attention of an audience. But that's not true. Anyone can learn how to speak effectively by paying attention to who they appear to be, what they wish to say, and meeting audience needs. We'll look at these three areas in separate chapters beginning with you – the speaker.

Since we just discussed effective messages in the introduction, it should be apparent that the speaker has to do more than stand up and chat with the audience. In fact, effective speeches take quite a bit of preparation by the speaker beginning with some honest assessment about you, your culture, and how you see yourself in your world.

B. Ethos/Credibility

Can the audience trust you when you speak to them? An effective speaker has a high level of trustworthiness which the politicians call **credibility** and Aristotle called *ethos*. To earn credibility in the classroom as well as in most public speaking situations, the speaker has to build an address with excellent sources that is tailored to meet the specific needs of the audience, and then deliver that speech with confidence and excellent presentation skills. This sounds overwhelming until you realize that most of the planning flows from who you are and what you want the audience to see when you get up to speak.

Quintilian (CE 35-95), a famous Roman orator, distilled the essence of credibility to this: "A Good Man Speaking Well." Keeping in mind that, even in Rome, the idea of *polis* (the city state as it evolved in ancient Greece) was still in effect, so it was possible for an

audience to know just about everything about a speaker. His reputation, achievements, family, and service in government and military would be an open book. Listeners would know exactly what "good" meant – and whether the speaker fit the description.

Contemporary speakers must work harder to establish their ethos. Since the word "good" isn't going to be very descriptive and it's likely that most members of the audience won't know anything about the speaker, we tend to rely on perceptions from previous speaking engagements, his or her reputation as a student when a classroom speech is due, and any appearance of confidence that distinguishes the speaker throughout the entire public event. In other words, speaker credibility in contemporary times is any combination of impressions or perceptual factors with which the audience invests the speaker based on their own needs. Members of the audience are going to make up their own minds about whether they believe the speaker to be truthful but it can be a difficult task for folks who assume leadership roles in a democracy with a tradition of free speech! Humorist Will Rogers (1879-1935) not only made fun of government but he targeted the Senate, in particular. Rogers was a successful and popular public speaker who made his living poking fun at politicians who hoped to impress the voting public with their wisdom and good will and honesty while making speeches of their own. And why was he so successful? In the U.S., politicians have a credibility (or ethos) problem – members of the audience (or voters) aren't sure whether to trust what they are told by those who serve in public office. Therefore humorists have targeted public figures for generations, delighting audiences and making public speakers uncomfortable.

Is there any way, then, to give a speech and avoid being the punchline of someone else's joke? You bet! The speaker has to create an image as a person worthy of trust by doing solid research, developing a presentation that clearly meets audience expectations, and is emotionally engaging. If all goes well, the audience will endow the speaker with positive ethos.

C. Elements of Credibility

Some elements of credibility that were important from Aristotle's time and continue to be important today include **goodwill, intelligence, competence, dynamism, and honesty**. This is not an exhaustive list but it's enough to give you something to work with in the introductory public speaking class.

These elements are all equally important. Notice how all of these words are emotion-laden and subjective. They all describe the reaction of an audience member to the speaker, and that means no speaker will be perceived the same way by each member of the

audience. And while this list is certainly not complete, it's important to remember that anything synonymous with these positive ideas should promote engagement between the audience and the speaker at some point in the presentation.

Goodwill is how the audience perceives the speaker's concern for their well-being. A topic of no obvious interest to the audience, even if the speaker thinks it vitally important, will be ignored by those in attendance. However, if a speaker is careful to identify early in the speech why the audience is affected by the topic, then the speaker stands a much better chance of being perceived as credible and worth listening to. Politicians running for office promising to lower taxes obviously care about their constituents' financial problems, right? The point is make the audience understand that the speaker is concerned primarily about the welfare of the audience.

Will the speaker gain some benefit from engaging the audience? Of course. Politicians hope to be elected to office, salespeople hope to earn a commission, teachers hope to educate students, and you hope to share with your fellow classmates information on topics that they might not have considered prior to this semester – topics that might have real importance to their health or their safety or their financial futures. One of Will Roger's more serious quotations says it all – if you are passionately committed to your message, to your cause, to your topic, then you will be able to engage others. That passion and commitment will be obvious.

Establishing that the audience is important to the speaker is key but the speaker must also have enough expertise in some area that the audience is willing to listen carefully to the message and perhaps take any action recommended. Does the speaker seem to know enough to be trusted; is the speaker intelligent enough to have good information? A speaker perceived as intelligent doesn't present a transcript full of "A"s or the results of an I.Q. test.

Simplistically, **intelligence** is an interpretive measure of whether the audience thinks the speaker sounds "smart." Carefully choosing appropriate language, using proper and formal grammar, and drawing conclusions that are supported by reasoning and evidence are all individual elements of appearing intelligent. A speaker will want to use a wider variety of language choices than in casual conversation and deliver the speech fluently because a halting delivery or frequent pauses coupled with "ums" and "uhs" gets in the way of how a speaker is perceived no matter how many "A"s are on the transcript. Remember, it's subjective! Language choice will reflect the research that the candidate has done on the audience that will be addressed as well as the type of speech to be given. Proper grammar is a cultural mark of an individual who has enough formal education to communicate clearly; the

candidate with a wide vocabulary can choose the appropriate words to make him/herself understood. And any conclusions drawn must be supported by evidence and reasoning so that the audience understands how the conclusion was reached as well as how they are affected by that conclusion.

Students taking this course online and speaking before an audience made up of friends, family, and/or co-workers will have to remember that they are expected to be just as formal and just as credible as any other student in the classroom. Spend the time to dress professionally and make sure that you set up the room where you will be speaking to provide the most formal atmosphere.

Move around any furniture to provide some distance between the audience and yourself the audience should see you as set apart from them, not close enough to be in conversation with them.

We have historical examples of very intelligent candidates who were not elected to office. Famously, Adlai Stevenson, was excoriated in the press for being an "egghead," far too intelligent, well-educated, and mentally superior to the people he wished to have vote for him. He served as Governor of Illinois (1949-1953), the U.N. Ambassador (1961-1965), and was the grandson of a U.S. Vice-president of the same name! His eloquence was legendary, he was part of a dynastic family involved in politics, he had both an Ivy League and a public education -- and he just didn't have the cachet to defeat Dwight D. "Ike" Eisenhower in 1952 and 1956. Of course, Eisenhower had the immense credibility of having served as Supreme Allied Commander in Europe during World War II which carried quite a bit of weight with voters! And it's not that "Ike" was unintelligent. He graduated from West Point, had a successful military career that was well-documented, and entered politics reluctantly with an agenda that engaged the public imagination.

Unless the speaker has such immense public credibility, such as Eisenhower's, that other issues become secondary, it's the appearance of intelligence that will be persuasive with the audience. No matter how high one's I.Q., if the message is not carefully prepared and delivered, if the audience has not been properly analyzed, and if the speaker is uncertain about any part of the process, then there might be a problem projecting an intelligent and well-meant message. We'll assume for the purposes of this college-based public speaking class that few students will have General Eisenhower's credentials thus needing to develop their own credibility through the graded speeches.

Competence is a cultural judgment having to do with the authority or authenticity of the speaker. Without realizing it, we make a great many decisions every day based on

cultural norms. For example, deciding whether someone is really capable of doing a good job or worthy of our trust is often a matter of stereotyping. Will a woman do a job as well as a man on the Supreme Court? Can a woman serve as Commander-in-Chief if elected President? Logically, we come to one conclusion. But culturally, our reaction – and therefore our conclusion -- may be different. What our culture tells us about women, true or false, can play out as an unexamined emotional reaction.

In the classroom, can an older woman speak with authority about football? Culturally, we may be hesitant to award that stereotype – an older woman – any authority to speak on a topic that is the province of males. Logically, we know that women follow football. Logically, we can prove that women can learn as much about football as men. Logically, we know that many men who have never set foot on a football field are perceived as experts in analysis and broadcasting.

But logic and credibility are often miles apart. A speaker wishing to address a topic that seems to be odds with their appearance can side-step the question of authority by addressing the issue early in the speech. A speaker might ask her audience, "Why would a 48-year-old mother of six be interested in football?" By raising exactly the question that the audience may be pondering, she can define her area of competence, acknowledge the potential for a credibility gap, and move into the speech. It's unlikely that she would be speaking to us as a player, although – if that were the case, what a fascinating speech that might be. But she could certainly be perceived as the parent or spouse of a player, a fan, a statistician, a sports writer, or any one of several other categories of sports-expert people. The speaker must be aware of the immediate discrepancy, though, and address it early in the speech so that the audience isn't distracted by any cultural issues that cause them to stop listening while they're pondering. The "Who" and the "What"

To put it into different words, whether a woman can be President or give a speech about football comes down to two simple elements: "what" does she appear to be and can "who" she is make a difference?

"What" you appear to be can be seen or measured or described. Those characteristics such as height, gender, eye color, age, clothing choices, hair style, and anything else that allows us to compare one person to another fall into this category. We make snap judgments about people based on what they appear to be. Take a look at the long, hard fight behind the Americans with Disabilities Act, for example, for plenty of rhetoric about how those with physical disabilities are often perceived as mentally diminished or how

those with Autism have fought back from being marginalized (see EAHCA for specific information about public education.)

If you look at photos of Adlai Stevenson and Dwight Eisenhower you'll notice that they look very much alike: white, balding middle-aged men who are physically trim, not particularly photogenic, and of average stature. They were near contemporaries in age, both grew up in the Midwest (similar speech patterns and inflections), and each was active in the war effort (WW II) although in very different capacities. In fact, the "what" of each candidate is so similar that one has to go further afield to determine those differences that might resonate with the electorate! In fact, one has to find out much more about the "who" to see those differences!

For a speaker to connect with the audience effectively, there must be some sense of knowing "who" the person behind the "what" might be. We like to know about the religious preferences of our political candidates, for example, and we certainly know what their political leanings might be. How do they treat their children if they have any? How do they treat their spouses? Their parents? The people who work for them? These are all impressions based on opinion and measures from our cultural standards that are much softer than the hard data from what we see and describe. When we look at a political candidate or any public figure, we are searching for consistency of behavior, some demonstration of values that make sense to us, and elusive elements of leadership that give us the confidence to put our trust in that individual.

When you get up to give a presentation in the classroom, you will want to have thought carefully about both the "what" and the "who" you are presenting to the class. This may seem shallow and contrived if you've never given the preparation for speaking any thought prior to this class, but it is critical to be aware of your appearance to others when selecting your topic and deciding how you will present yourself and that topic with credibility.

For those of you speaking at home, in particular, the "who" may get in the way of your credibility if you do not work at presenting a very different "what." That's why it's a good idea to over-dress for the setting by wearing the kind of clothing you might wear to a job interview, take extra time with your grooming, and set the stage for your presentation to remind the audience that they are to view you in a very different way.

D. Dynamism – The Elusive Element

So if a speaker is perceived as having goodwill towards the audience, having intelligence, the "what" and the "who" appear congruent, and s/he seems competent, will

they be successful at building a positive *ethos*? Maybe. But credibility can wax and wane throughout the speech depending upon whether the audience continues to remain engaged in the topic. As we'll learn later, an attentive audience is an audience that is actively listening to the presentation, working with the speaker to make sense of the message. Therefore, another element of ethos, **dynamism**, is a key to keeping the audience involved in that message.

Dynamism is the level of energy with which the speech is delivered. Appearing involved with the topic, moving around the "platform" area, using lots of eye contact, employing a variety of vocal skills, and appropriate hand gestures all draw the audience into the performance and heighten their levels of involvement. Conversely, a speaker without dynamism may appear to be bored with their own speech. A speaker who doesn't appear to care about the message that they are sharing certainly would have difficulty eliciting any energy or emotion in the audience members. Why should the audience care if the speaker doesn't seem to?

One of the best contemporary examples of an experienced speaker whose lack of dynamism may have been a factor in a very close Presidential election is former vice-president Al Gore. His credibility as a speaker whose causes consume him was burnished when he was given the Nobel Peace Prize in 2007 but his inability to project a dynamic image when in front of an audience gave humorists a real point of departure.

Unfortunately, this also sounds a lot like acting, doesn't it? And if a speaker has to practice gestures, practice moving around, practice where to speak quickly and where to slow down, is it possible that the audience would believe what they have to say? Or might they just think that the speaker is trying to manipulate them with showy gestures?

Dynamism has cultural roots, too. The speakers of the past, such as Teddy Roosevelt, did not have audio enhancement devices, motion picture or video cameras, and certainly no large screens in speech venues to make their voices louder and their images larger for the immediate audience. Look (left) at his face, his fist, his body position and then imagine what he would look like on television! Loud voice, emphatic and dramatic gestures, the clenched fist -- an overwhelming and disconcerting image for modern viewers for whom politicians and speakers have learned modulated voices, subtle gestures, and a sense of how their posture is supplementing their message. Outdoor speaking to a live crowd with limited technology demands a VERY different level of dynamism than does speaking indoors to a smaller crowd. Take a look at the San Francisco Chronicle link to candidate Howard Dean's "I Have a Scream" speech? Yet, dynamism must be present; you must be engaged in your topic for enhanced credibility.

The audience must believe that the speaker is not lying to them. Perceived **honesty** is a measure of how truthful the speaker seems to be about their sources of information and their use of testimony, the conclusions they reach and their concern for the audience. Honesty, like all human values, is determined by a complicated matrix of emotions, experiences, and cultural expectations. Perhaps one of the best contemporary examples of a speaker who is unable arouse empathy for their remarks may be perceived as *dis*-honest, so athorough analysis of audience needs plus excellent, credible sources are the best plan to elicit the impression of honesty for your presentation.

Remember, there are many more words that can describe *ethos*; these are just some representative terms to give you an idea of the general concept.

E. Shifting Ethos

The audience members will change their opinions repeatedly of how credible you are as a speaker throughout the presentation. The good news is that even if you forget a part of your speech or stumble through a phrase or drop your notecards on the floor, you still have lots of opportunities to end your speech with heightened ethos.

Initial ethos marks the beginning of your speech. This can also be described as **first impressions**. What you wear, how you arrange your hair, which jewelry you've chosen for the day, whether there is something left from lunch stuck on the side of your mouth – all of these elements contribute to "what" the audience sees when you leave your seat to move to the front of the room. How you walk to the podium, what you say on your way up to the front of the room, how you stand before the speech begins, the expression on your face before you open your mouth - all of these elements contribute to "what" the audience sees before you begin your prepared speech. Absolutely everything that you do or say prior to pronouncing the first prepared words of your speech contributes to initial ethos – the credibility with which you begin your presentation.

A speaker who looks confident, is dressed appropriately, wears an open, friendly expression, and strides with mastery to the podium will already have a positive ethos before saying a word. If that same speaker then opens the speech by saying to the audience, "I'm so nervous," all of that positive credibility could be wiped out. Ironically, you may not even look a bit nervous; if your performance is recorded, you may be pleasantly surprised to see how confident you appear! If you give a fabulous presentation after telling the audience how nervous you feel, the audience has lowered expectations and a lack of confidence your ability to get through the performance, let alone finish with any credibility!

In 2004, Presidential candidate Senator Bob Dole fell off a platform while speaking. Although he had immense credibility as a Senator and as a World War II veteran, that fall played in media all over the U.S. which may have caused a change in his perceived credibility. It's difficult to measure exactly what tips a voter one way or another, but we can assume (with confidence!) that if Senator Dole had NOT fallen, his credibility would have been different.

There is a realistic difference between a solid, competent performance and a speaker's own expectation of perfection. There is no such animal as a perfect speech. During the course of the presentation, each speaker will have moments of brilliance and moments where memory fails or when they fall off of the platform. That's OK. The audience will be forming an impression of the speaker's overall ethos which is usually quite accurate. When we do assessment, we find that most listeners can agree on the general level of a speaker's competency by the end of the presentation. A couple of missteps in a speech that is delivered with confidence and that is meaningful to the audience will be no problem. In fact, without the occasional misstep, a speaker might seem to be uncaring or emotionally disengaged. A speech that is too good – too slick – can be uninteresting or even distracting.

At the end of the speech, when the speaker has concluded and is finished pronouncing words, the audience will be left with an impression of **terminal ethos**. The audience now has a measure of credibility for the speaker based on the overall performance, and that impression will last until the next time this speaker gives a presentation.

There are other sources of ethos that can help a speaker be perceived as credible by the audience. **Borrowed ethos** refers to any awards or titles or achievements that a speaker brings to the podium. The student body president who gives a speech on issues in front of the student senate will have a lot more credibility (initial ethos) simply because of being president. Note that the President of the United States usually speaks from behind a podium with the Great Seal of the United States (right) prominently displayed on the front. But that same borrowed ethos is what gave humorists like Mark Twain and Will Rogers their livelihood – the ethos borrowed from the title "President" or "Senator" comes with a great deal of emotion-laden baggage. Will Rogers would tell an audience "I don't make jokes. I just watch the government and report the facts," and the audience would have no difficulty understanding why the remark was humorous. Government and those who serve in government have become public stereotypes, open to criticism and skeptical comment.

Where would late-night television be without a government to criticize openly? Yet our politicians give us one of the richest lodes of public discourse for emulation and analysis.

E.Anxiety

Most student speakers worry about whether they will be too nervous to give a good speech. If you keep in mind a couple of simple principles, that nervous energy will work in your favor.

First, it's **normal** to be nervous. Ask any stage actor, no matter how experienced, whether they are nervous or anxious before a performance and the answer is, "Yes." This nervous energy is called **performance anxiety** and is linked not only to whether the speaker or actor or dancer will do well individually but whether the audience will enjoy or understand the performance. Every audience is different. Every performance is different. And no one can predict the outcome. This anxiety is positive, heightening the senses and giving the speaker an appearance of being engaged in the topic. That edge of tension is a good thing for most presentations because one's energy level is heightened, too. Remember the note above, in the section on ethos, where a speaker should not expect to be perfect because that would appear to be wooden or mechanical. Tension can create an emotional connection to the audience that enhances the speaker's ethos.

Second, no one can see your nerves! No matter how tense or shaky you might feel, the audience can seldom see what you are feeling. For most students, the feeling of nervousness is much more pronounced than the actual appearance. Only on rare occasions will a speaker have symptoms that are impossible to ignore. An opera singer who "chokes" during an aria is going to have some difficulty holding onto her credibility, but there is much less at stake in the speech classroom. Why? We don't expect professional-level performance in the classroom. A speaker is a human being and the audience is made up of human beings. Therefore, anyone in the audience, particularly the college classroom audience, should be able to see themselves in the speaker's position and be supportive. Our expectations of one another in the public speaking classroom should be realistic.

Finally, while there are lots of physical exercises and mental visualization tricks that can help reduce the symptoms of nervousness, the best way to deal with performance anxiety is to practice, practice, practice. The more confident you are in the performance you intend to present, the more likely that your prepared performance will kick-in and any nerves you're feeling should fuel the speech to provide added emotion. Musicians and actors rely on this technique. In music, muscle memory can take over if the soloist forgets where he or she is in the music; the trained muscles of the body keep on going while the

mind catches up. Ditto for actors and speakers – if you're familiar with the words you intend to speak, then your mouth may continue with the presentation even if your brain takes a momentary vacation.

This is another reason to set up the room or the speech area in such a way as to provide some distance between the speaker and the audience – if the audience is too close to the speaker, say sitting on a "conversational" sofa grouping with the speaking only two or three feet away, then every single blink and swallow and twitch will be vis-ible. Since most of us blink and swallow and twitch all of the time, this isn't an issue unless you're being watched! If your knees are knocking or your hands get sweaty, all of the tricks for reducing anxiety will still work but if your audience is right on top of you it may increase the anxiety level.

Help yourself as a speaking by trying to provide some distance such as re-arranging the furnishings by creating a corner that will function as a stage in a square room or using the narrow end of a long room for your virtual podium. If your home is too small to accommodate any changes, then it's probably not an ideal environment for recording a speech that will enhance your credibility. This is where you want to check with a local church or with the public library or with your workplace to arrange a larger venue.

F.Communication Anxiety

Facing an audience is terrifying for many people. This is **context-based anxiety** or **situational-anxiety**. We know the audience is out there and lots of people are going to be staring at us when we speak. While a very shy person might find an audience of one far too intimidating and be nervous about having a conversation, most of us can speak comfortably in small groups. The classroom situation is different. All eyes are on the speaker, the group is fairly large, the instructor is watching with paper and pen at the ready to take notes, and suddenly it's time to open your mouth and give your speech.

The physical symptoms you feel are the same as those when you are startled or on alert. The heart beats faster, we breathe more shallowly, our muscles flex, our hearing and eyesight sharpen – this is called **fight or flight**, an instinctive survival reaction. If we don't run away or stand our ground to fight for our lives, our bodies have to do something with the excessive adrenalin that is now racing through us. Every expert has his or her own suggestions for dealing with the physical symptoms: take a deep breath, tense the muscles in your legs, dig your heels into the carpeting, and lots more.

The emotional symptoms are equally as real. A speaker might feel that they are going to perform poorly or that the audience isn't going to like the speech. The physical

symptoms can fuel the emotional symptoms and vice-versa. Remember that you have greater expectations for yourself than does anyone in the class – they are all worried about their own performances, not yours!

As noted above, while there are lots of exercises and techniques to help control physical and emotional symptoms of anxiety, there is no substitute for thoroughly practicing your speech. No exercise will make a speech better if it has not been carefully prepared and thoroughly practiced It's important to understand how you view yourself – what sort of self-concept you have and who helped you form it to determine where that anxiety originates. Self-concept (or self-esteem) describes how we view ourselves in relation to others. If a teacher told you in grammar school that you were an excellent speaker, you may have more confidence in your ability to give a speech than someone who has been told that they don't speak well. Our self-concept develops through reflected appraisal (or social comparison) which social science tells us is how those people who are important to us value and describe their reactions to our behaviors. Because public speaking is done before a live audience that is focused on your performance and will be reacting (or valuing) your performance as it evolves, it is perfectly understandable that giving a speech can create anxiety.

In fact, a classic study titled "Pygmalion in the Classroom" was devised by two researchers to test whether teacher expectation had any influence on student behavior. Here is a summary of their classic study:

Pygmalion In the Classroom:

In order to test their hypothesis that teacher expectation about pupils' in-tellectual abilities was a crucial factor in student achievement, Rosenthal and Jacobson posed as psychologists who claimed to identify those chil-dren who would display "dramatic intellectual growth" on the basis of a sophisticated IQ test. After adminis-tering their test, they identified those pupils who, would develop academi-cally more quickly than their peers.

A few months later, Rosenthal and Jacobson returned to re-test the chil-dren and found that those who had been identified as possessing "aca-demic potential" had improved their IQ scores significantly. Those iden-tified as "non-achievers" had not. Since Rosenthal and Jacobson did not tell the teacher that the "poten-tial achievers" were selected at ran-dom, the only variable was teacher expectation and reflected appraisal.

How many more areas of social awareness can impact on our self-perception? The list is endless depending upon the culture. Male or female; old or young; college educated

or not; wealthy or poor – every single one of these words can be used to compare one person to another and create cultural worth

G. Summary

Giving a presentation in your public speaking class means spending some time thinking about yourself – how you dress, the expression on your face, how you form your opinions, and how much time you're willing to devote to putting together a public *persona* that might meet the needs of the audience. Since many public speaking students are quite young (under the age of 25 demographically), it's important to understand that you will be perceived within a stereotypical framework. We'll deal with stereotypes in the chapter on audience analysis but it's inescapable that you will have control of your image and initial credibility which may count toward your grade.

Concepts

  Credibility   Anxiety   Self-image

Terms

  Initial *Ethos*   Goodwill   Who?

  Terminal *Ethos*   Intelligence   Honesty

  Shifting *Ethos*   Competence   Dwight D. Eisenhower

  Quintilian   Dynamism   Adlai Stevenson

  Will Rogers   What?   Al Gore

Questions

1. Why does Quintilian's definition make sense within the context of his time?
2. What seems to set Adlai Stevenson apart from Dwight Eisenhower?
3. How might Senator Dole have been affected by the incident described in the chapter?
4. Why is it important to pay attention to the "what" as you prepare your presenta-tion?
5. Anxiety may not be a problem. Why?
6. How does "Pygmalion in the Classroom" impact on our discussion of credibility

CHAPTER V
The Audience

The second critical element in our model of communication is an audience. Without an audience of others gathered for the purpose of listening to the presentation, a speaker can certainly give a speech but we would refer to the performance as **intrapersonal communication** – i.e. speaking to oneself. (Intra = within).

For the speaker, an audience has two dimensions: the first dimension is how the speech should be constructed and performed by the speaker to meet audience needs. The second dimension is whether the audience knows its collective responsibility to the speaker and will respond appropriately from the speaker's perspective. An effective speaker will cast their rhetorical net as widely as possible to capture the largest possible potential audience. An effective speaker manages to strike an identifying chord in the minds and hearts of as many members of the audience as is possible. And a responsible audience helps the speaker by listening actively and engaging in the speech process.

A. Audience Needs, Audience Analysis

A good speaker finds out as much as possible about the audience. In the classroom, it's obvious that the audience values education, for example. Students in college classrooms are not required by law to attend school, so they've made a choice to enroll. In addition, there are even research results showing that some percentage of college students is on a limited income, has part-time jobs, and is likely to be living away from home for the first time, while another rising percentage has a family and a greater need to spend time on non-classroom activities. Topics of interest to any college audience might include scholarship opportunities, strategies for making better grades, and information on the professional job market. But college students represent a variety of ages and religious beliefs and income levels and personal experiences, so the successful speaker must figure out how to reach a diverse group of people by focusing on their common interests to gain their attention.

For those students who will be taking the course online and speaking in front of family and friends, the same audience analysis described above is necessary – you must give a speech of interest to the college audience! A large part of the course is aimed at making you aware of topics and language use and patterns of logic appropriate to an audience of college-educated individuals, those among whom you might plan to work upon graduation.

If you give a presentation aimed narrowly at a small audience made up of individuals who are related to you or otherwise unaffiliated with the university, you may be tempted to employ language or thought patterns that are not up to the standards of the college classroom. This is why we discourage having children in your audience! A topic appropriate to the college audience is likely going to be very dull to a child.

In practical terms, your classroom instructor is the most important member of your audience in the sense that you will be given a grade for the presentation that will include several elements specific to audience analysis. And your instructor is looking for appropriate topic selection, language use, patterns of logic and conclusion, and dynamism that one would expect in a classroom filled with college students. If your instructor is mounting your presentation on YouTube or another video delivery system for critique by members of the class, then you've got another reason to think about how a college student would react to your speech.

B. Demographics

So, who is this mythical "college student"? Through research, a speaker can find out what is generally interesting to people who fall into different groups. This is called **demographics** – information about people that can be counted and reported statistically. These include age, income level, number of college degrees, sex, race, religion, and just about anything else that can be categorized. For example, the entertainment media depends on reports from viewers to find out who is tuning in to television shows. In addition to keeping a log of what they watch on television, viewers have to report their age, their income level, their home address, and other information that allows the rating companies to group responses. Television stations can sell advertising to those companies hoping to match the viewer demographics. The Super Bowl which draws a huge audience across a variety of demographics, averaged $3.7 million for a 30-second slot in 2013. In 1988, that same 30-second ad cost just $645,000. Advertisers know who will be watching and which segment of the viewer public has disposable income, so ads target those audiences. It's not an accident that Pepsi and Anheiser Busch have run ads during the Super Bowl for twenty-plus years – they're getting a return on their investment.

In addition to information about individuals, a speaker should have some idea of the sorts of group affiliations that might influence audience thinking. In the rural South, most speakers can assume that audience members will have strong religious views. The U.S. Census asks for this sort of information, so the speaker could even double-check to find out how large a percentage of the audience claims a church affiliation. In the past, the South has

been strongly Democratic historically but that has shifted dramatically based upon election returns in recent years. Again, the speaker can check census data to find out how groups of people are making political decisions. Finally, a speaker should have a good idea of the social and cultural backgrounds of people who will be sitting in audience. What sorts of job might they have? What kinds of leisure pursuits might be popular? What is important in the daily lives of your listeners? All of these questions can be answered generally by checking polls and looking at government data, reading the local paper and listening to local radio stations. The speaker wants to cast a wide net in capturing information about what is important to the audience. Otherwise, it will be very difficult to find a topic that will meet many of the audience's needs.

More difficult to measure is what people believe. Demographics can give us some idea of whether people have religious affiliations, but what this means is open to interpretation. *Attitudes* are feelings unique to individuals – what we like, approve of, or care about. We've learned our attitudes over time either from personal experience or through enculturation. Someone who has been bitten by a dog is going to have negative feelings toward dogs in general. In fact, that person will avoid dogs which means that attitudes can influence our actions. Thus someone with a fear of dogs will have a **predisposition** to **react** in a **manner** that we can **predict** (predetermined) if they are confronted with a dog or even the idea of a dog. We'll explore this is some detail in chapter eight. We can even learn to react in a predictable manner through cultural pressure even without direct personal experience. If we've been taught by friends and family that snails aren't good to eat, then our reaction to *escargots* on a fancy menu may be negative. No matter how tasty, our attitude toward a plate of snails is to avoid them. Attitude, in this case, equals action.

Attitudes can be shifted or changed. They are learned through experience and story-telling, so they can be modified with different information and illustrations of different experiences. For example, someone terrified of dogs might think differently about the "sniffer" dogs that searched for human remains of the Twin Towers in New York City after 9/11. These dogs were clearly well-behaved and helping people. If the fearful member of the audience can accept that some dogs are not scary, there has been attitude shift. This doesn't mean that the speaker expects to shift audience attitude so profoundly that everyone rushes out of the classroom to adopt a dog. All the speaker wants is common experience with which the audience can agree.

Attitudes are linked to emotion and all feelings are real. Someone terrified of a tiny puppy cannot be jollied or rationalized out of their emotional state. The sight of that dog, no

matter how tiny and how helpless and how cuddly, is going to trigger an emotional reaction that would appear disproportionate and inappropriate to those who love dogs. The same thing occurs with speech topics – a speaker is going to select topics that are meaningful to him or her because it's attitudes are seldom reflective, meaning that audience members may not have thought about why they feel the way they feel. One of the criticisms of Abraham Lincoln's Gettysburg Address is that it was disrespectful; that it was too short to pay appropriate homage to those fallen in battle. Even Lincoln, himself, thought the speech a failure – and it was in the eyes of many. At that time, in that place, he failed to unite the crowd and accomplish his purpose. The speech took on a life of its own as piece of literature, however, and few contemporary students of history would agree with his own assessment.

Once some thought is given to one's attitudes, they may shift on their own or an individual might decide to take action to see about changing an attitude. There are programs for people who are afraid to fly, for example. An individual has to think about their fear, decide (the rational process) that they wish to work on overcoming that fear, and then re-set their emotional state when confronted with the opportunity to fly. Much easier said than done!

Since attitudes are merely predispositions to act, or react, in some predetermined manner, there is an opening for rational discussion. More complex are *values* which are composed of groups of attitudes. Our values reflect our judgments and interpretations of the world around us. These values, which are also learned, are difficult to quantify and even more difficult to change. In fact, they may even be in conflict with some individual attitudes. While Lincoln's remarks are now considered fundamental to the philosophy, history, and politics of understanding the mid-nineteenth century, he violated some cultural values by speaking so briefly. The fact that there were other pressing issues that occupied a war-time President were less important to those audience members who criticized his speech. For example, every member of the class may think that education is important. Why? Getting a college education is a value made up of various individual attitudes toward prestige, potential income, family pressure, or simply because a loved one decided to come to college and the classroom is a way to spend time together. If a member of the audience is predisposed to react with feelings of lowered esteem when interacting with college graduates, then a college degree has significant value beyond becoming better educated and qualified for a better job.

A speaker should try to meet a variety of audience attitudes when preparing a presentation simply because there will be many different reasons for audience members to

agree with the speaker's analysis. One way for the speaker to target those attitudes is to plan for arguments that motivate the audience to agree and to take action. One way to think about audience motivation is by using Abraham Maslow's **Hierarchy of Needs** with the concept of "need" being a motivational trigger, depending upon how you put together your appeal.
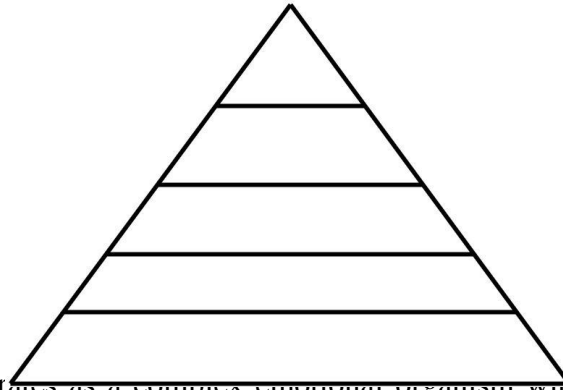
Actualization

Esteem

Love/Belonging

Safety

Physiological

The idea is that each person operates as a complex emotional organism with needs that are motivated by a variety of factors. At all times, humans must satisfy their **physiologica**l needs as these are both the basis of life and of the pyramid. Food, shelter, clean water, clean air – everything that it takes to sustain life falls into this category. At various times during the day, physiological needs can overtake even the wealthiest, best fed, most loved human being simply because we are living organisms. The skilled speaker always relates some part of the speech to meeting these needs.

An audience that is not hungry or thirsty or tired or homeless will always have some concerns about **securing** or keeping **safe** their access to basic needs. These are always related. Locking your car and keeping your backpack close at hand are security issues only because if you lose your car, your ability to replace it AND still get to work, pay your rent, and buy groceries may be impossible. You would have to choose. If you lose your backpack, your ability to replace textbooks, get information to replace lost notes, and re-write an entire term paper that was on the memory device tucked into a pocket of your backpack is compromised. The cost of replacing the textbooks might wipe out your ability to pay rent. But without the textbooks, you may have to drop out of school, lose your student loan, and get a minimum wage job that will drive you further into debt. It's not just keeping the backpack safe – it's about what the backpack represents on the hierarchy.

When audience members feel comfortable with their access to security and basic needs, they can make decisions about their actions based on somewhat more complex needs. The human need to be **loved** and to **belong** motivate individuals to join clubs, buy brand-name clothing, give gifts, and root for sports teams. Students in a general education speech classroom belong to a vast sub-culture of college undergraduates. Some students are so

proud of their school affiliation that they wear the school mascot on their shirts and buy notebooks emblazoned with the name of the school. How do the folks in the bookstore know how many sweatshirts to stock? They have a good idea of whether their "audience" has enough disposable income to meet physiological and safety needs with enough left over to spend on items that reflect their choices.

Even further up the pyramid are **esteem** needs which are motives driving people to do more than just belong to an organization or a group. People who run for office or go to graduate school or work hard to excel in their fields are seeking recognition and success and respect. Speakers urging an audience to run for student government office or to spearhead a campus blood drive must be certain that all of the lower level motivators are satisfied, then provide good reasons for the audience members to move beyond belonging. Notice that the pyramid gets narrower as we move upward. This would reflect the shrinking number of potential audience members who might respond to appeals at the fourth level; this might explain why so few people decide to run for political office or take risks that might compromise their group status.

The top part of the pyramid, **self-actualization**, is almost unrelated to the rest of the motivational levels. At this level, audience members might sacrifice basic needs for a principle. For example, Bobby Sands, a member of the Irish Republican Army, died of self-imposed starvation in prison on May 5, 1981. To make a political statement, he went on a hunger strike and died. He believed so strongly in the principles of the IRA that he was willing to die for them; no outside motivation could dissuade him. However, it is unlikely that the average college speaker will run into an entire audience operating at the top of the pyramid. And it's also important to note that no speaker will ever be equally successful with every member of the audience. The speaker's task is to give the audience very opportunity to identify with the topic – to find **common ground** – and to make a decision about whether to agree with the speaker by the conclusion.

C.Analysis or Stereotyping?

Audience analysis is a form of stereotyping and allows us to look for common ground as we develop the presentation. The most relevant issue with common ground is how we related to one another as human beings. Everyone has something in common and Maslow helps us here. All of us exist at the bottom of the motivational pyramid several times a day – whenever we're hungry or tired or cold or headachy or otherwise distracted by our basic needs, we all share the basic human condition of having to attend to our physiological demands. That gives you, the speaker, a place to begin in searching out common ground.

Beyond the very basic physiology that binds us as humans, we begin to diverge in what we consider important. We've already explored this idea in terms of how an audience may react to an individual identified as a politician, for example. To group any person based on general characteristics with others, and to speak to their needs as a group, is to stereotype. Many of our longest-lived jokes have to do with stereotyping step-mothers, used car salesmen, Hollywood personalities, priests, nuns, and rabbis. These jokes strike a chord across demographics because the "type" – the category – is based on some long cultural acquaintance through social history and the stereotype is accepted in place of the individual. Are there likeable step-mothers? Sure – but our culture is infused from the pre-school years forward with the image of Cinderella and her difficult home life. While step-mothers need to each and sleep and deal with all the usual issues of being human, it's at the level of belonging and esteem that the typologies (types, groupings) begin to emerge; where just being human isn't enough to identify similarities among us.

But it's nearly impossible to craft an effective speech without doing this sort of grouping. To avoid this generalized grouping of similar characteristics across potential audience members, the speaker would have to engage each member of the audience in conversation, learn all about the individual, then create a message for each person. We expect to be stereotyped as consumers, as family members, as co-religionists, as Americans and we unwittingly participate in our own labeling when we use credit cards at the grocery store or rent videos for home viewing. What we object to is being assigned negative characteristics as part of a group and denied access to preferred groups or esteem positions.

Negative stereotyping assumes that one group is better than another or that we can have rigid expectations of any one person who is a member of some group. Stereotyping college students as hard-drinking members of Greek organizations who are irresponsible and dangerous is negative. This would presume that non-Greek undergraduates don't engage in the same behaviors or that Greek organizations are bad. Both conclusions are wrong; neither conclusion can stand up to analysis. A speaker who uses words like "all" or "every" is generalizing and probably stereotyping. "All" college students do not drink to excess. However, research does show that binge drinking among college students is increasing to dangerous levels. See the difference? One assumes a stereotype – any and all college students are heavy drinkers and therefore "bad". The other assumes that there is a problem afflicting some college students that might be a problem for everyone. That's not a stereotype, but it is a discussion about a group of people who fit a demographic.

D.Summary

Spending time understanding and analyzing the audience is critical to giving a speech that resonates with the attitudes, values, needs, and cultural standards of any given audience. It's always a good idea to begin with the most basic human needs when crafting a speech because you have included everyone who is human. Move up the hierarchy, think about attitudes and values specific to the cultural bias of your audience, and look for additional common ground as you develop stereotypes and use demographic materials to create your audience profile.

Resource Page

Concepts

Collective Responsibility	Rhetorical Net	Responsible Audience

Terms

Intrapersonal Communication	Maslow	Esteem
Audience Analysis	Security	Common Ground
Demographics	Self-Actualization	Stereotype
Attitudes	Typologies	Bobby Sands
Values	Affiliation	Al Gore

Questions

1. Why was the Gettysburg Address considered a failure by some?
2. What is the purpose of using Maslow's hierarchy for audience analysis?
3. How might we use stereotyping in an objective manner for speech purposes?
4. Why would demographics help you give a speech in the college classroom?
5. Audience attitudes might be problematic for the speaker. Why?

Chapter VI
Listening and Perception

The audience has a specialized role in public speaking. The audience is responsible for attending or paying close attention to the speaker's message. The audience is expected to react to the speaker's ideas and proposals and contentions without interrupting the message or taking on the role of speaker. To do this effectively, audience members should be prepared to listen actively by engaging the perception process. Really pay attention to how you are paying attention, in other words.

A.Listening

Listening is different from hearing. Hearing is a physiological activity that happens when air hits the eardrum and sets up a physical reaction throughout the middle and inner ear. Unless an individual has a physical impairment that impedes the progress of the vibrations set up by air striking the eardrum, hearing simply occurs just like other senses such as taste and smell.

Listening is choosing from among the sounds one hears, selecting those that one chooses to perceive. This is the discrimination phase. Active listening is deliberately making

sense of the incoming messages and creating new meaning from those messages. These steps would include comprehending the words and content of the message, critically examining the speaker's evidence and conclusions, then constructing new meanings for oneself based on the information shared by the speaker. Active listening is work. It can actually make the listener tired after any sustained period of paying close attention.

Active listening requires a listener to be aware of the perception process; to make deliberate choices about their attitudes and interpretations of incoming information. The active listener works to control emotional responses to topics with which they might not agree and to keep an open mind about speaker credibility and the topic being presented. Active listeners should organize critically the incoming information; to be fully aware of their reactions to the information, analyzing the presentation for credibility, logic, sense-making, and clarity of purpose. A good speech might not match any of the listeners' attitudes or values, but it can certainly inform the audience about how someone can rationalize or defend a stance different from their own.

Because most college students have not been taught to listen actively as a key element of a basic K-12 education, it's likely that most students have developed some bad habits that interfere with critical and constructive listening. First, the word "critical" must be understood to mean "evaluate" or "analyze" instead of the more popular definition of "finding fault". A critical analysis may focus entirely on the strengths of the speech, for example. Evaluation assumes that the listener can compare this speech with similar speeches; evaluation assumes a comparison between two or more items, so it's important to pay close attention in all speaking situations and practice comparing one speaker to another.

And secondly, the speaker must assist the listener by repeating key points, explaining through both example and narrative the important points, and using language that is colorful and precise. This assumes an active partnership between the speaker and the listener.

B.Communication Barriers

Anything that gets in the way of or diverts attention from the spoken message is a **barrier** to effective communication in a public speaking setting. The most common barrier to effective communication is the inability of the audience to **hear** the speaker. If there is other noise in the room, or if the room is large and the speaker cannot project their voice, or if there is anything that gets in the way of the speaker's word reaching the listeners' ears unimpeded, then hearing becomes a problem. The speaker should always check the room prior to a presentation to make sure that audio equipment is available and working , if necessary; to

turn off any noisy machinery or to be ready to adapt a louder delivery if the noise cannot be silenced.

In fact, **noise** is a concept in speech that goes beyond sound created in the background. Noise refers to anything that gets in the way of effective communication. If the speaker has purple hair and that's a distraction to any member of the audience, then the purple hair counts as "noise." A speaker who fumbles with their notes, a member of the audience who blocks a view of the speaker, an overwhelming odor in the room – absolutely anything that gets in the way of active listening is noise. A skillful listener can, with practice, ignore much of the noise but it takes practice to develop that skill.

How a speaker actually **articulates** their words – forms and pronounces the sounds that we recognize as speech – is a form of noise. If the audience is distracted by an "L-W" substitution like Elmer Fudd of cartoon fame for example, then there may be interference with receiving the message. A "wascally wabbit" gets a laugh from the cartoon audience, but can be a significant barrier to getting a job or closing a business deal because the credibility of the speaker as a professional or competent person is now being compared with an icon of popular culture. Elmer Fudd is both recognizable and funny because he regularly fails to catch the rabbit. Audience perceptions are inescapable when attempting to build one's credibility as a professional within a particular culture that stereotypes by speech pattern.

Poor listening habits create another barrier. Audience members may have developed bad habits such as jumping to conclusions or listening for individual facts instead of main points; pretending to pay attention by nodding at inappropriate times as though agreeing with the speaker or expecting all speeches to be entertaining and easy to understand. Some words or topics are laden with emotional meaning for some members of the audience. No matter how benign the speaker's intention, those audience members will have stopped listening to the message because of emotional interference Attitudes and values can become barriers if the message violates fundamental beliefs of the audience. Abortion, capital punishment, euthanasia – all of these topics are wrapped in values that trigger intense reactions from audience members who agree or disagree with the speaker's stance.

A poorly prepared speech can also be a communication barrier. That's why listening is a cooperative venture between the speaker and the listener. The audience members essentially agree to pay attention to the speech, sit respectfully and attentively while practicing their active listening skills, and avoid interrupting the speaker or creating "noise" that will interfere with listening. The speaker agrees to create a message that assists the audience to listen effectively with good organization, solid research, respect and attention

to the attitudes and values that define the audience, a comprehensible delivery, and language that does not unnecessarily trigger emotional reactions that interfere with listening.

The online student will have an additional challenge with regard to both hearing and listening. You will have two (2) audiences: the group in front of you during filming and the instructor viewing your recording after the fact.

Your immediate audience will not be familiar with the concepts and the rules for this course. Some may have preconceived notions of how a speech should be given such as start with a joke (no!) or imagine your audience is naked (never!). They may have some difficulty paying attention if they are not accustomed to listening quietly and attentively to another person sharing information, research, and conclusions about a topic unfamiliar to them. The speaker must keep all of this in mind while going through the audience analysis process because many listening barriers can be pre-empted with careful planning.

First, if your audience is made up of literate adults, then your topic selection is almost unlimited. In fact, your audience will be VERY similar to an audience in the college classroom as most freshmen have little more in common than being literate adults. They should be able to pay attention if not listen attentively to five minutes of organized material about a topic that affects them in some fashion.

Second, if you audience is not paying attention to you by looking around, checking text messages, or even getting up and walking away, keep going. It may not be you – in fact, it may be that your immediate audience simply doesn't know how to behave in a live speaking situation. What's important here is that the camera continue recording, you keep speaking, and you demonstrate to your instructor that you have a speech worth listening to.

Finally, there will be a lot of "noise" in any setting that is not specifically a classroom. There will be distractions within the room, there might be traffic through the area, the acoustics might be problematic, seating and space might be issues, and the space might not give the sense of distance between the speaker and the audience. And even if you have access to a classroom, there will be additional "noise" because you do not have the advantage of an instructor in place to make sure that the room arrangement is optimal and that the audience is attuned to the formal nature of public speaking. It's tempting to be a bit casual with regard to the audience, particularly when speaking to family or friends, but keep in mind that they are creating additional "noise" that might detract from their ability to listen to your presentation.

C. Perception

How does a speaker get the audience to see themselves differently? To think about and change their attitudes? To agree with his or her contentions?

We all interpret what we see and hear based on our perceptions. We choose among stimuli and decide what is important even if we're not aware of the process. The speaker reinterprets the topic for the audience, giving good reasons for thinking differently and feeling differently. The **perception process** has three steps: **selection, organization, and interpretation**. As receivers of stimuli, we have to choose what to see or hear or taste or smell or touch. Since there are sensory stimuli around us at all times, we'd be immobilized if we had to make a conscious choice about whether to attend to each stimulus. Instead, we subconsciously attend cell phone ring tone or something heavy being dropped on the floor. Our ability to maintain a focus on the speaker's message waxes and wanes through the presentation as other stimuli intrude, so this is an on-going, conscious process. As speakers, we must be aware that our audience will pay closer attention to some parts of our speech and may be distracted at other times. This is why putting the speech together takes time and careful thought as well as practice to make sure that the audience will be able to select what we're saying as the stimulus of choice.

As the speech progresses, we **organize** what we hear into what we already know or agree with by actively linking familiar with unfamiliar elements to prepare ourselves to make sense of them. In other words, what is it about the stimulus that seems familiar? If we can't put the stimulus in a category, then we (as listeners) have to work at making sense of the speaker's materials without a comfortable referent. We won't be able to link the speech content to much of anything and other stimuli in the area will become more important. Thus students will doodle, check text messages, fall asleep – you name it – when a classroom lecture is perceived as boring or incomprehensible. Without an organization schema, we can't move to the third step of the process and give the stimulus meaning through interpretation.

The analogy is that we sort incoming information into existing mental files to help us understand or **interpret** the meaning. Interpretation allows us to sort the new information into existing, comprehensible topic areas and make it part of our ever-evolving reality.

However, the speaker has to work equally as hard to make sure that the audience is able to select, organize, and interpret the aural message. If, for example, the speaker is wearing a piece of unusual clothing, that visual stimulus may be selected by the viewer, organized into the category of "strange clothing" and interpreted as clothing worn by a speaker who either doesn't know how to dress appropriately for a graded speech or clothing

that is totally outstanding. The whole introductory portion of the speech may have passed as the audience members try to make sense of the clothing, leaving the audience struggling to keep up through the rest of the presentation. It's all in the interpretation of the receiver. Cher became famous for wearing revealing clothing to participate in the Academy Awards years ago, a behavior that nearly overshadowed her careers in recording and film. Perhaps that was a deliberate message on her part – that we are victims of our own perceptions. Perhaps not.

Online students will have the additional issue of the "noise" that comes from speaking in front of family, friends, and/or co-workers. They'll all know much more about you as a person than would students in a typical college classroom. Your task as a speaker is to engage the audience in thinking about a topic or an issue differently as though none of those relationships existed.

In a classroom full of strangers, you can take a stand on a sensitive issue or advocate for legislations that the audience might not support without concern about damaging relationships. However, if you're in favor of gun control and your family members aren't, it's going to be a challenge to give that speech in your uncle's living room. If you'd rather not test the limits of the bold-is-thicker-than-water concept, you'll want to consider a different topic!

But a public speaking student interested in urging an audience to agree that donating blood is a great community service activity might want to think twice about wearing scrubs spattered with fake blood. While the costume may point out that our fears are greater than the actual procedure, those students already worried about pain and bleeding and injections may be unable to get past their perceptions of medical procedures involving large, painful needles. The interpretation would be that community service is not worth the pain and fear involved in the process.

D.Attitudes and Values as Noise

Attitudes and values play into perception. The audience may agree that helping others is a cultural value, but individual attitudes toward donating blood might get in the way of enacting the larger value. In other words, it's a good thing to donate blood as long as the folks who aren't afraid of the process are the ones to donate. So, the speaker might want to provide more than one way to assist with a blood drive to meet both attitudes: urging those who are able to donate to go through the process, and those who are squeamish to hand out cookies and juice. Both groups can agree that blood is needed, both can agree to donate time and
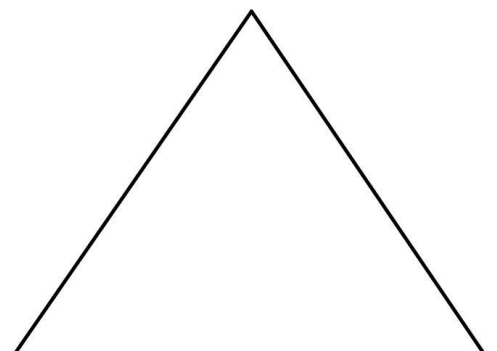
effort, but individual attitudes toward needles can be respected and no class member can argue that they are not included in the audience for the speech. Ultimately, this is the point of perception – to figure out, as a speaker, how to include everyone in the audience as an actor in the script being written for them.

Perception relies on the senses, so any interference with sensory perception will challenge the speaker to make better use of the remaining senses. Problems with visual acuity and hearing loss in particular will impact on how an audience member makes sense of the presentation. Whenever possible, the speaker should check the room for visual obstructions or "dead areas" where sound doesn't carry. If using electronic equipment, it is imperative that the speaker make sure that the equipment does not interfere with the speech process. What if the words being spoken mean very different things to different people? To one student, the words "donate blood" means an opportunity to provide directly life-giving fluid to the sick; to another student, those same words evoke guilt, and fear, and create a barrier to listening.

Theorist I.A. Richards explains that words have different meanings to different people. Richards wrote that a word can symbolize different real images or emotions or sensory reactions just as though the word were the object, itself. An example would be how the word "dog" elicits a reaction in the listener as though there were an actual four-legged furry creature in the room. The perceptual process kicks in when the individual uses as a *referent* their personal experience of "dog"; a large part of the perception process is what an audience member chooses to select about the message based on their prior experience. There is no dog in the room and the word "dog" only has meaning depending upon how the audience works through the organizing and interpretation of the thought. An audience member whose beloved pet just died may not be able to listen appropriately if their emotional reaction to the word "dog"

THOUGHT OR REFERENCE

CORRECT   *relation)*   *(other*

Symbolizes   ADEQUATE*Refers*

causal

to

causal　　　　　　　　　　*relations)*

(a

SYMBOL　　　　*Stands for*　　　　**REFERENT**

(an imputed relation) **TRUE**

is intense. Therefore, a speaker who wishes to have the audience react in a positive manner or an attentive manner toward the work done by cadaver or rescue dogs will have to make clear early in the speech that these are special dogs and require a special kind of perception focused on the work that they do. You cannot assume that everyone in the audience will want to hear about dogs or will feel about them the same way you wish them to feel.

A particular issue for those of you speaking in front of friends or neighbors is to avoid making use of topics or specific examples that are familiar to the people in room to the exclusion of your academic audience. For example, if you have a relative who works with rescue dogs, you'll still have to formally name that relative, name the dog, and provide some background so that the "distant" audience has an appropriate referent.

Uncle Mike and "Spudzie" who just got back from rescuing a lost child will have no referent impact for the audience watching the recorded speech but even your immediate audience should appreciate a more detailed explanation such as "Mike Smith and his rescue-trained Dalmatian, Spudzie, just returned from rural Vermont where they helped local police find an autistic child who wandered away from home in a snowstorm over the Thanksgiving weekend."

The fact that the dog's owner is a relative is irrelevant to the presentation. The fact that the dog's owner may be sitting in front of your is irrelevant. Your speech must stick to the topic as though Uncle Mike weren't in the room. And Spudzie should definitely be outside.

You proceed with your informative speech about how dogs are trained to find children who've wandered away from home. Even if Uncle Mike is in the audience, your job is to FORMALLY discuss the topic and (in a sense) ignore the "noise" of having those familiar with the example sitting in front of you.

E.Summary

Hearing and listening are two very different physiological activities. Listening is a skill that takes some time and some determination to master. A well-prepared speaker can assist the audience in listening actively by keeping in mind the perception process. This process happens quickly and we're not always aware that it's happening. The effective speaker sets up perceptional links for the audience by taking into account attitudes and values that reflect cultural norms. To whatever extent possible, the speaker also minimizes both real and psychic noise so that audience members have every opportunity to attend to the presentation.

Resource Page

Concepts

Hearing	Listening	Perception Process

Terms

Selection	Attitudes	I.A. Richards
Organization	Values	Referent
Interpretation	Noise	

Questions

1. Why do we consider listening to be work?
2. What role does potential "noise" play in developing a speech topic?
3. How do attitudes and values come into play with perception?
4. Why would the online student have to pay particular attention to the setting where s/he intends to speak?
5. How does I. A. Richards give us a vocabulary for discussing potential barriers to listening?

CHAPTER VII
Choosing the Topic

There are no limits to selecting a topic. A speaker can prepare a successful presentation on absolutely anything if – and it's a big IF – audience needs have been fully analyzed and the speaker's ethos will be enhanced. In other words, if the speech makes sense to the audience and the speaker exhibits good will and concern for the audience, then the topic is appropriate.

A. Topic Selection

The first step in topic selection is to find a subject of interest to you, the speaker. Everyone has hobbies and interests and connections to off-campus activities. If you enjoy hunting or shopping, driving or running then these may be excellent topics for your audience. A speaker must be passionate about the topic because that passion will be translated to the audience in an energetic delivery. If a speaker isn't particularly interested in the topic, the audience will know; the audience will see that disinterest in any off-hand, bored presentation. But the topic has to be of interest in a broad-enough fashion to create interest among others. Who else is interested in this area? Do some reading to find out the breadth of the potential audience as well as broadening your own concept of the topic.

The second step is to find out some background information that will increase your expertise. You already know something about the topic. However, you are not a recognized expert and your opinion is no more credible than any other college student. It's time to do some general reading to find out what sorts of general information is available to flesh out your basic knowledge. The best way to do this initial search is to state your topic as a question. By looking for answers to the question, you'll focus the topic and spend a lot less time researching. For example, if you wish to speak about a gasoline crisis, then the research topic could be stated as: How are college students affected by the rising cost of gasoline? This limits your topic nicely. You know that gasoline prices are going up because you both pay more at the pump and you've been watching the news. But why are the prices going up? How high might they go this semester? This year? Are they going up so high that it will cut into the ability of college students to buy books? Pay tuition?

Without stating the topic as a question, it may lack focus. For example: My topic is about gas prices going up. What's the focus? Who's your audience? Why is this an issue? As

a statement, there's nothing to work with and you'll spend far too much time doing unfocused, and eventually unusable, research. Focus requires thinking about your topic in the narrowest of terms as a starting point. Let's use gasoline prices as an example. On your way to work, you glance at a large, highway sign advertising gasoline at a station at the bottom of the next off-ramp. It appears that the price of gasoline may have jumped nearly ten cents since the last time you glanced at the sign.

Has it? Probably. And it must be of some concern to you because the sign grabbed your attention and you may have noticed it before. Stop right there. You've got a topic. The larger topic that you'll research is "Why?" – why do gas prices change so quickly, what's behind the changing prices, how do the local stations know to change their prices and appear to be in balance with one another, and – most importantly to your immediate audience – how do gas prices in your local university community   compare with those in surrounding areas?

The analogy is the Pebble in the Pond (see photo). The sign is the pebble that "pings" into the much larger pond of your consciousness. If you made no connection between yourself and the price of gasoline advertised, you wouldn't formulate any questions and you would drive past oblivious. The pebble wouldn't send out a ripple. But if you began to think about the price of gasoline and the factors that go into pricing and how the cost affects your quality of life and how you represent several demographic groups that could also be impacted, the ripples are spreading and you've got a working outline for a solid, research-based speech. has a good idea of how the audience should react to the topic and how the topic can meet audience needs, it's time to do the background research.

B.Some questions for selecting a topic:

1.What is important and interesting to ?
2. can help me organize a presentation?
3.How might this be made meaningful and important to a general audience of college students?
4.How might this be tailored to the specific audience represented by my school's demographics so that it is relevant to their interests?
5.Is there enough credible information available to make this topic researchable?
6.Is it limited enough so that I can create a responsible presentation given the course guidelines?
7.Is this topic appropriate for the time, place and occasion of the speech?

For those of you who will be recording speeches for the online course, remember that you should speak to your audience as though they are college students taking a class with you as a starting point. Even if you're speaking to family members, this will still give you a broad scope for looking at information that will include many of the audience members demographically. College students can be any age, so that brings in everyone from your 18-year-old brother to your great-grandmother. College students typically like to find ways to save money; that, too, is a relatively universal desire.

The reason that you will need to focus on an audience that meets the criteria for a college classroom is to help you focus narrowly. For example, if your family clips coupons and saves hundreds of dollars a year on groceries, then you might have a solid speech IF the same activity can be done by an individual college student who is taking 15-18 hours of classes, works 20-30 hours a week, and is a single parent. It' s all relative! If it takes a couple of relatives working together to clip, to organize, and to execute the savings, then you're got a speech specific to an audience made up of your family. The point is to have you spread your audience net a bit wider but with some reasonable limitations.

C.Research

Spend your time wisely and think through exactly what you want to discuss before you begin doing research. In fact, make notes to yourself by writing down your research question, think through how your audience will be affected, and where you might want to look for information.

The Research Question

Actually write a question. Write it down on a notecard or make a note in your electronic course file. Make sure the research question is relatively short, has a subject-verb-object, and essentially outlines your research approach. Let's use the gasoline example: How are college students affected by the rising cost of gasoline?

What's the subject? College students.

What's the verb? Affected.

What's the object? Rising cost of gasoline.

See what happened? Now there's no way that you'll accidently do a report on the rising cost of gasoline as a context-free report. Because you're always going to asking the research material "How does this affect college students," you'll sift easily through research material and discard information about cost of exported gasoline in Iceland or the new laws regulating the percentage of ethanol in petroleum products or even alternative fuel options.

Look carefully at the list. It's a three-part working outline that will allow you to focus your research and stick to the topic. Now, use the worksheet at the end of this chapter to test your topic. Start with the question you've developed as the first step. The next three steps ask you to think about a variety of audience-centered aspects. The next three questions deal with research materials. And the final question asks you to revise your question in light of what you've answered in any of the previous questions.

Why is there no focus on the speaker? You, the speaker, are doing the work of refining a topic that meets audience needs and will enhance your credibility with good research. It's all part of a circular process: speaker, audience, speech; speaker, audience, speech. Anything you do to make the presentation comprehensible or urgent for your audience enhances your credibility as a speaker and strengthens the structure of the speech. See? Circular!

D. Source Credibility

Not all research sources are created equal. Anyone can write a book, so it's important to know something about the author. Any organization with some money can publish a magazine, so it's important to know something about the publisher. Anyone, including your twelve-year-old neighbor, can mount a website that looks professional and be easily navigated, so it's important to find out who owns and/or sponsors the website.

The best course of action is to stick with journals published by professional organizations, material from databases owned by the university library, and established media outlets such as credible news magazines, and online news outlets such as the New York Times or CNN.COM. Oddly enough, the National Enquirer tabloid is about 60% credible news from wire service sources, but the publication itself is not held in high esteem within the news gathering profession.

When using web-based sources, always go to the home page and find out everything possible about the author and the sponsoring organization. Go back out to the web and do a search on both the author and the sponsoring organization. The more you know about your sources, the greater your credibility as a speaker because you will be able to inform the audience about the quality of your information. And remember that a

significant part of your speech is building in references to your research sources, so it's time well spent.

The audience must be aware of any bias or credibility issue with the editorial view. For example, a pro-hunting speech using online resources only from the N.R.A. (National Rifle Association) will be unbalanced and promote only the views of a biased organization. This does not mean that the organization's views are wrong – or right. It does mean that the views represent only one side of an argument and must be balanced with references from other sources reflecting other views. It also means that you can use the information but that you make clear to the audience the source of the material. That's it – you don't provide your opinion about the strength or the weakness of the organization. Just the information and the source.

How Much Research?

The speaker should gather more information that will be used in the speech so that she or he is truly expert in the topic area. This technique is called the **Iceberg** theory of research and it serves two purposes: one, you have plenty of information available to add to the speech if it comes up somewhat short, and two, you can "pull" information out of your head that you remember from your research if you "blank out" during the presentation. A speaker who gathers only enough information to create a speech to meet only the minimum classroom standards will be in real trouble if the speech doesn't quite stretch to the time limit, or they forget what they meant to say and their only option is to repeat what they've already shared.

The iceberg theory seems to be in conflict with the premise that using the research question will cut down on your research time, right? Yes – and no. While you are sifting material that answers your research question, you're actually doing a lot more reading and data gathering informally than you might expect. While learning about the transportation routes for supertankers that supply the U.S. with imported oil might not be immediately relevant to the topic as you've described it in your question, it might become relevant during the speech when you suddenly connect two pieces of information on the spot where you've wanted to put a better transition. Bingo – you pull the information from your memory as support for the point you're making!

When doing research, refer to your research question frequently, asking yourself, "Is this information relevant to answering the question?" You will run across quite a bit of

interesting material, but not everything will meet the needs of your speech. Try not to be distracted by gripping narratives, stunning examples, and fascinating data that simply do not fit your topic. You will have to look at five or six or twelve or thirty sources to get the answers to your research question because there will be no one source that has the magic answer. If, for some reason, you do run across a single source that has all the answers, you will need to find additional, corroborating sources because a single source speech is simply a report about that source. Your task is to synthesize material from a variety of sources to prove your contentions and create a unique perspective in your presentation.

E. Organizing the Research Material

While everyone has their own methods of organizing research material, a good approach for this class is to use the elements of the research question to create folders. Within each folder, you can put your URL links, notes, documents – whatever it is that you have found relative to that segment of the presentation.

As you begin building the speech, you create a separate file where you move those documents you've referenced so that you don't spend extra time re-reading files that have already been used but are still on file in the research-based folder.

It may seem that the whole research process, from writing down a research question to finding credible sources to organizing the research, is cumbersome. Perhaps – but it will not only save you time overall, it will keep the frustration level lower as you work through an unfamiliar project. Remember that you can use these research techniques in any class or any workplace where papers or presentations or proposals are required because it's a process that organizes an approach to research as opposed to being a unique series of actions for the public speaking student.

F. Summary

Organizing your research approach is as important as organizing the material that you find. Given how busy most college students find themselves during any short semester, saving time while doing quality work in the classroom is important. Therefore, any time spend thinking about your topic and creating a research question and testing that question may save you frustration and time over the course of that busy semester even though it appears that the process will take time away from actually doing research. It won't.

From the first step to the last, you've got to have a clear idea of your audience, your goal in speaking to that audience, how you will present yourself to that audience, and how your material will enhance your credibility just as your credibility will enhance the

presentation. Pay very careful attention to the process of topic selection and the speech will nearly write itself.

Testing the Research Question – A Worksheet

1. Write out the speech topic as a question:

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_____
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_____
___

2. How will my immediate audience be impacted by this topic? Use *pathos*.

_____
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_____
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_____
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3. Why should my audience be aware of this topic? Use *logos*.

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_____
___

4. What do I want my audience to do as a result of this topic? Use *ethos*.

_____
___

_____
___

_____
___

5. Can I find three (3) current credible journals or media sources on this topic? List
    them.

_____

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_____

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_____

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6. Can I find three (3) books published within the last five (5) years on this topic?

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7. Why are these credible sources?

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8. Has my topic remained the same or do I have a new question?

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Whatever you first say to your audience is the initial, or first, impression they will have of you as a speaker. This is initial ethos. An audience may decide with the first sentence you utter that you are dynamic, interested in your topic, have given thought to

what they want to hear, and will continue to be dynamic throughout the speech. The attention step should be short; it should be punchy; and it should be delivered with conviction. An attention step lacking dynamism or conviction may lead the audience to conclude immediately that you don't care much for your topic or for what the audience wants to hear.

The second part of the introduction is the **thesis statement**. The audience needs to know the general topic of the speech and what you intend to prove. Announcing that "My speech is about global warming" is not a thesis statement. However, telling the class that "Global warming legislation may begin causing problems for students who do a lot of commuting to get to college" is an excellent thesis statement. The audience is clearly identified – college students.

The topic is clearly identified – problems for those students coming out of legislation to curb global warming.

If you have chosen to use the research strategy provided by this text, then your thesis statement is simply your research question reworked as a statement. The research question might have been: How are college students affected by potential global warming legislation? You'll know that your research will fit the topic and prove your thesis.

The final part of the introduction is the **summary or preview**, a brief statement acting like a mini-outline listing the main parts of the speech in the order they will be presented. This accomplishes two goals: first, the audience is informed about how to listen to the speech because they'll know how many main points are coming and in which order; second, it acts as a transition from the introduction to the body of the speech. Without careful transitions, the audience can become confused about how they are to listen, and any barrier to listening is a problem for the speaker. Therefore, a careful, brief preview of the main points is both a courtesy and necessity in terms of audience involvement in the speech.

Body

Most of your work in putting together the speech will be done in **arranging** the material to go into the body. Using your working outline (from your research strategy), decide in which order your main points will best work. Fortunately, there are some designs that can help you make those **structural** decisions.

If your speech topic is about something that the audience members are going to enjoy or agree with, then the body should begin with the category that best informs your topic with information, support, and conclusions. The first section of the speech may be longer than the next part because you want to make a solid connection with the audience,

expanding on what they may already know or agree with so that when you move to your next argument, they're already in agreement. The second part of the body will be a category of additional or unexpected related reasons or arguments for the audience to agree with you, but it will be shorter and have different research to support the ideas.

This segment wouldn't repeat the information in the first segment but it would be related and provide additional support. However, you might be asking the audience to take a leap of faith and link information from the first to the second parts, so it should be relatively short. And, since most student speeches have three (3) main sections in the body, the third section would present another side to your argument that might otherwise be entirely new to your audience.

If your speech is focused on encouraging students to purchase textbooks from the campus bookstore and retain them rather than selling them back, then you'll want to begin the speech by exploring unique and affordable ways to acquire textbooks for college. It's likely your audience would be sympathetic to the issue of high-cost texts but they might not have thought long-term about what those textbooks provide for them as potential professionals. So, the first part of the speech would deal in some detail about the typical options for acquiring textbooks and how their costs compare. Remember that you are always trying to go beyond the obvious – your audience will already know some of the methods of purchasing texts, so move into the material less familiar. Once you've established that there are affordable options, you want your audience to think about a related issue – how their textbooks will impact their professional lives. This may take a bit more research to find out what someone in a given field has kept on THEIR bookshelf since college. You might want to ask some faculty in different majors as well as check with local professionals. This second section of the speech will veer away from affordable texts into looking at the texts as valuable resources for the long-term. Finally, your last and potentially shortest section is going to be an appeal to look for new texts that a student can value and use well beyond the immediate semester rather than assuming a textbook is temporary and disposable.

You are looking for **balance** among all of the sections of the speech so that your audience can discern what is most important by which section is given the most time, development, and support. And you're always trying to enhance your credibility as a speaker, so you want to make sure that audience starts out in agreement with you.

On the other hand, a speech dealing with a topic unlikely to find immediate support among your audience members would be structured in an opposite fashion. The speaker will find some way to meet audience need in a related area, moving only toward the end of the

speech to the actual thesis. For example, a speech urging students to donate blood at the local Red Cross Center would be structured to mention the actual blood donation later in the speech. To keep the audience in agreement and lead up to the main idea, the speaker might develop a short, initial portion of the body that supports volunteerism and engages the audience in agreeing that helping out others is a cultural standard. The second part of the body might provide examples of individuals who have performed heroic rescues or put themselves in harm's wayto assist someone else, particularly a stranger. Again, the audience would have a difficult time disagreeing with the speaker as long as the examples were clear and the reasoning fully developed.

Finally, in the third and most fully developed portion of the speech, the speaker would urge students to consider donating blood because it helps people and is a tiny form of heroism compared to the previous examples.

To say that there is more time, or more evidence, or more thought devoted to one section of the body over another does not mean that the sections have to be dramatically different in length or depth. The various sections might sound almost the same to an audience and that's OK. The idea of arranging material in one or the other of these designs is to help the speaker prepare the material for the needs of the specific audience hearing the message. In fact, the same speech could be given to different audiences by simply re-arranging the parts. That same blood donation speech being given at a Red Cross testimonial would begin with the donation section – who in that group would be against blood donation? Arrangement is always filtered through audience need. Audience analysis is never complete until the speech, itself, is completed.

Conclusion

The end of your speech needs to deliver the same dynamic impression that you delivered in the introduction. The final impression you leave with your audience is called **terminal ethos**. Just as initial ethos (or first impressions) sets up whether the audience is willing to continue listening to the presentation at the beginning, the audience will often remember the end of a presentation and decide how they will perceive any future presentations based on how strongly you finished.

The conclusion also has three main parts: a restatement of the thesis, a review of the main points that prove the thesis, and a memorable statement as a concluding remark. A good strategy for designing your speech is to begin with the conclusion because you can arrange the body to actually fit your conclusion, then finish by creating the introduction.

Major Hint about "Building the Speech"

Put together the speech together backwards. Yes, backwards. If you find yourself stymied trying to devise an attention step for a speech you've not yet thought out, there's a reason – you can't introduce something that does not yet exist.

Start with your conclusion. What do you want your audience to know? To agree with? To do? Once you know where you want to end up, you'll be able to map the route. If you want to take a road trip to Chicago, you don't open a map and begin following every road out of town until you accidently come to Chicago. First, you locate your destination, then you work backwards to your initial location, mapping the route along the way.

Know what you want to accomplish (arrive in Chicago), devise the major sections of the body (segments of the road trip), and then deal with the introduction. It will be much easier to create the attention step when you know what it is that you are drawing attention to!

Patterns of Arrangement

Deciding how to put the sections of your speech in some sort of order can be daunting. In addition to deciding what your audience needs to know and what you're comfortable sharing, there are some standard ideas about how to organize your ideas based on principles of **similarity** and **proximity**.

Similarity (topical patterns) would allow you to find a common theme among sub-sections of your presentation and group them together logically. For example, a speech encouraging audience members to donate blood will have sub-points that are related to telling the audience how to help others. All of the information and evidence you've collected that is related to identifying your audience as members of a "helping" culture belongs here. In fact, the topic of blood donation might not even appear in this section of your speech because you're setting up a preliminary argument to elicit agreement on a related issue. Sub-points detailing how the blood is collected belong together. Volunteering, being screened, actually donating, and the eventual disposition of the blood are all similar because they are part of the actual donation process. The speaker has to decide carefully which evidence and which explanations belong in these groups so that information doesn't end up scattered throughout the speech.

Proximity is another organizing principle that you probably use in conversation all of the time. Whenever you tell a story in **chronological order**, you are using the principle of proximity. One sub-point in your story follows another because it happened next. What

happens "next" is proximate (next to; near to) the previous point. Time is not the only proximate choice. Sub-points can be gathered **spatially** (where things are in physical relation to other things), as steps in a process, or **causally** (a relationship between cause and effect).

You don't need to choose one of these patterns because good speeches are often combinations of similarity, chronology, and causal relations. However, it helps to organize your presentation, especially during the planning stage, to look for general patterns to help you make decisions about where to insert evidence and narrative in a meaningful way to advance your thesis.

Using Your Research

The information you've found in doing research is used to support your sub-points. Once you have decided in which order you want to present your main points and which pattern you think is effective for your sub-points, you begin to distribute your research among the sub-points to support your ideas. Research can include facts and figures of course, but don't overlook testimony and narrative and description.

An effective speech tells a story and draws verbal picture for the audience. Therefore, facts, figures, and statistics must be set into a narrative rather than just listed off aloud. The audience must be told why the data is important and how it compares with what they already know or can visualize. Any opinion you, the speaker, might have or conclusion you, the speaker, have drawn must be supported by research, including telling the audience the source of that information as a part of the speech.

A 5-7 minute speech is actually quite a short period of time in which to cover most topics because of the amount of time it takes to include evidence and attribute the sources. By the time a speaker says, "According to American Red Cross website, you should not have any fears about getting a disease as a donor. On the FAQ page at redcross.org, potential donors are told that a brand-new sterile needle is used for each donor, then discarded immediately." If you read that passage aloud at a rate appropriate for a classroom speech, notice how much time it takes! You're explaining that donors don't need to fear contamination from the needles. You're giving them evidence from a credible source. And you're telling them where they can go to verify the source. It takes time to set up your conclusions using evidence!

Support

Using research effectively in your speech is called **support**. Information from magazines, books, newspapers, interviews, and online searches all contribute to helping you prove the truth of your conclusions. There are all types of support materials including facts,

statistics, narratives, examples, and testimony. You will want to choose the best type of support for your topic and the type of speech you are giving.

For example, if you want us to feel some emotion, then a **narrative** would be a good choice. Narratives are stories. They are true stories with a beginning, a middle, and an end that illustrate the importance of the point you wish to make or include a human dimension that otherwise would be missing. Human beings love stories. We tell stories all day, every day. We interpret what happened to us at work when we are asked how the day went. These are not factual recitals but edited versions of what is important to us. The speaker will find a story while doing research that moves forward the topic while engaging emotion. The story is never quoted which would force the speaker to break eye contact or recite from memory but is re-interpreted so that the speaker is telling his or her version of the narrative with all due reference to the original source.

Examples illustrate concepts or conclusions or behaviors that might not be envisioned in exactly the same way by all members of the audience. Well-written research materials are often full of examples, so all the speaker has to do is find one that meets his or her needs, reference the source in the speech, and share the example. Try to avoid hypothetical examples simply because examples from research enhance speaker credibility. Real experiences and real examples involving real people create a link (or common ground) with the audience. So, rather than introducing a fictional Jane Doe who is going to be badly injured at the beginning of your speech about the dangers of improper seat belt use, spend some time researching recent newspaper accounts of traffic accidents until you find a real person whose problems are chronicled in a published source so that your credibility with the audience goes way up.

Testimony is using the words of another as a means of explaining a human reaction to some event. Following the 2005 hurricane devastation along the Gulf Coast, news outlets had testimony from a variety of sources, both **lay** and **expert**.

Lay testimony involves essentially a *man-on-the-street* description of what happened to that one individual. Lay testimony may be biased, incomplete, and based on incorrect information but it always reflects the emotion and conclusions reached by the individual. Residents of New Orleans' Lower Ninth Ward who angrily insisted that the government was doing nothing to help them are correct. Someone in need of help who is getting no help is correctly describing their opinions and conclusions. In fact, lay testimony is simply another word for sharing opinion. **Opinion** is not factual and

must be contextualized within the speech. In other words, if a speaker is using lay testimony to illustrate what life is like in the Lower Ninth Ward, the audience must be made aware that this is the opinion of a lay person; opinion should never be confused with expert testimony. Opinions are conclusions drawn by individuals without benefit of reasoned discussion, research, or any analysis. Opinions are closely related to attitudes.

Expert testimony involves official spokespersons sharing information that is based on verifiable research, group consensus, scientific experimentation, and other quantifiable data. An engineering expert might testify that government resources are focused on shoring up the levees and cleaning up the streets; that work is being done in the Lower Ninth Ward but it is not directly related to helping an individual homeowner get back into his or her home. Notice that the expert testimony is less likely to evoke an emotional connection with the audience even though it may have more reasoning and evidence behind it. When using expert testimony as source material in a speech, it is VERY important to include the titles and job descriptions of those you are citing as expert. The audience must be able to decide whether the testimony is truly expert by hearing whether it came from the Governor or the police chief or the head of public works.

Facts and **statistics** describe a class of research information that uses concrete information and numbers to describe actions and thoughts. This information, expressed descriptively or in numerical form, means absolutely nothing until it is interpreted by the researcher and compared to other, related information and numbers. It is important to have this sort of definitive factual research in the speech but beware of just listing facts or numbers without providing interpretation. A speaker who provides one large number after another without any **context** is assuming that the audience is remembering the numbers and figuring out what they mean just as quickly as the speech is delivered. That just doesn't happen with the average audience. Additionally, a speaker who simply lists historic events without describing their relationship to the audience and each other is not really giving a speech; he or she is just sharing a list. Facts and statistics are best used to illustrate larger issues; best used as examples or as a means to illustrate a trend, not as stand-alone proof.

Over 2,500 years ago, Aristotle decided that there are three main forms of proof in deliberative speaking: ethos (speaker credibility), pathos (emotion), and logos (reasoning). He wrote at length about the importance of reasoning but concluded that most listeners are persuaded by rhetoric using pathos; that we rely on our emotions to make decisions and

judge credibility. A wise speaker will use testimony sparingly and carefully to arouse emotion. Without some narrative and testimony, a good presentation may not as be effective if the audience cannot see the human face within the topic.

For the online student: There is absolutely no difference between preparing a speech for delivery via distance than there is for delivering the speech in class. However, once again the audience you've chosen to sit in front of you while speaking must be aware that you will be covering material that is appropriate for college-level listeners and that you may be   using sophisticated patterns of arrangement. If your immediate audience is confused or bored or otherwise inattentive, it may not be you! It may be that they are not aware of the issues or topics that you'll be discussing. That's why it's so important to think about who to invite to your speeches.

On the other hand, your instructor won't be grading the speech based on the reactions of your audience. The instructor will be listing for your arrangement, your support, your logical connections, and the overall structure of the speech.

G. Summary

The material in this chapter should be useful in helping you think about how to make sense of the material you've gathered through research as you do some audience analysis. In fact, this is the first opportunity you've got to pull together the three main parts of the public speaking process: speaker, audience, and speech. How are you, the speaker, going to capture and maintain the attention of the audience as you present the material you've prepared? By making use of the information about arrangement and structure, it should all come together.

Resource Page

Concepts

Structure	Arrangement	Support

Terms

Attention Step	Similarity	Example
Thesis Statement	Proximity	Lay Testimony
Summary or Preview	Topical Patterns	Expert Testimony
Initial Ethos	Chronology	Opinion
Body	Spatial	Facts
Conclusion	Causally	Context
Terminal Ethos	Narrative	

Questions

1. What is the point of crafting carefully your attention step?

2. How does the overall speech structure enhance your *ethos*?

3. How do we use patterns of arrangement to make sense of the presentation?

4. What are you options for selecting the best type of support for your speech?

5. How will you decide whether to create an emotional appeal? A logical appeal?

Chapter VIII
Presentation and Delivery

When you stand up in front of the class to give your speech, the performance should be practiced and polished. Every part of the presentation, from your posture to your clothing to your hand gestures and, ultimately, to the words that you speak, should be prepared carefully as parts of the complete presentation.

A.Nonverbal Communication

We communicate all of the time, even if we are not speaking or intentionally sending a message. Any message that is not **encoded** (put into words) is considered **non** (not) **verbal**. Facial expressions, clothing choices, posture, being late for an appointment, and the tone of your voice are all forms of nonverbal communication. Nonverbal communication is much less effective than verbal communication if the speaker wants to send a message with a specific meaning. Nonverbal communication is **ambiguous** or open to a wide variety of interpretations depending on what the receiver wishes to see or hear.

A speaker's slumped posture can be interpreted as a sign of exhaustion, a bad habit, illness, or nerves. It wouldn't matter that the speaker threw out his back while tossing his child's tricycle out of the driveway early in the morning to get to class on time. The painful slumped posture is sending a message to the audience; each member of the audience is interpreting the posture differently. A raspy voice could indicate that the speaker is a heavy cigarette smoker, has a bad cold, has had drastic throat surgery, or simply has something from breakfast stuck in a vocal fold.

Nonverbal messages can change or even overwhelm the verbal message. Nonverbal messages come in through multiple channels including sight, sound, and the rest of the senses. An audience member will see the speaker's posture, clothing, gestures, and eye contact as continuous and simultaneous nonverbal messages that may compliment or distract from the verbal message. In contrast, a verbal message is received via a single channel, one word at a time, leaving plenty of time between words and phrases for the audience to be distracted by the continuing nonverbals.

Recording the speech is going to present a host of nonverbal issues that must be taken into consideration. First, look around the space you intend to use and make note of any visual distractions such as a busy hallway in the workplace that might be in camera range or things like decorations or room clutter in the home environment that will distract the viewer from your recorded presentation. A wall-hung mirror, for example, might reflect the expressions and postures of your audience as well as the camera if you are standing in front of it to give your speech. A large window will create lighting behind you in the daytime which makes it difficult to see what the speaker is doing; it becomes a mirror at night.

Secondly, you're going to want the audience far enough away from the spot you've decided upon for the "platform" or podium area so that you project your voice and make use of gestures appropriate for speaking to a crowd that might be some distance away. If the audience is too close, you'll be tempted to speak in a conversational tone and moderate your gestures. That won't be quite what we're looking for in this class since the point is to present a speech as though you were in front of a classroom or other crowd of people.

Finally, do pay attention to what you are wearing and what the people in your audience have chosen to wear. If you have invited a group of friends to listen to your speech, impress upon them that you have a grade riding on this exercise and that funny clothes or distracting behaviors will be a problem for you AND for your instructors. This is why we ask that no pets and no babies be in the room during any recording session set in a home. Recliners

should be in upright positions, beverages should be out of sight, and cell phones, televisions, and iPods turned off.

B. Controlling Ambiguity

To control for ambiguity, the speaker must pay attention to all of the messages being sent nonverbally, especially those that might conflict with the verbal message. First of all, be aware of how cultural standards will influence your choice of subject and the reaction of your audience to the subject. Second, be aware of "what" you appear to be stereotypically and whether that stereotype will give greater or less credibility to your topic. Third, pay very close attention to how you deliver your speech, and how you prepare your physical appearance and behavior on the day of the presentation because a simple check in the mirror can preserve your credibility as a speaker. For example, a young man giving a presentation on Mothers Against Drunk Driving (M.A.D.D.) a few years ago in a pubic speaking classroom wore, unwittingly, a souvenir T-Shirt from the Jack Daniels visitors' center in Lynchburg, Tennessee. Prominently displayed on the front of the T-shirt was a line drawing of a liquor bottle and the label identifying the product. When asked why he wore that shirt during the post- speech classroom discussion, the student said it was the only clean shirt he had; that he hadn't looked in the mirror since he got up late and had to rush to get to class. The class agreed that they'd been distracted throughout the speech by the T-shirt, wanting to know if it were a joke or if it were going to be part of the presentation at some point. When he finished his rather good presentation and sat down, applause was very light and there was a buzz of conversation among the audience members who had been distracted by the conflicting verbal and nonverbal messages.

As you practice your presentation, be aware of those nonverbal elements you can control and those you can't. You can practice your facial expressions, your use of space as you move around the platform (kinesics), and the amount and type of hand gestures that compliment your subject. In fact, you need to include deliberately some expression if you have a normal "dead pan" face because a lack of facial affect might be interpreted as lack of interest by the audience. You can't change your gender, your height, your ethnicity – these are all elements you take into consideration when doing audience analysis and topic selection. You can make choices about your hair color and style, your clothing choices, jewelry and personal grooming. It just depends on which sorts of messages you want to send and whether the audience will agree.

C.Paralingistics

The word **paralinguistics** (para=next to; near) refers to everything about the vocal speech act except the words themselves. These elements include the sound of the voice, pitch, volume, inflection, accent or dialect, pronunciation, enunciation, and articulation. *Voice*: The sound of your **voice** is a critical element in the presentation.

Everyone in the room should be able to hear you, so the amount of **volume** should be appropriate for the size of the audience. In most public speaking situations, the speaker will need to increase their usual volume from a conversational level. This doesn't mean that the speaker should shout or be excessively loud; it simply means that the speaker should increase the volume to reach the last row of occupied seats in the room. Volume should not be constant but **change** with the need to emphasize or de-emphasize elements of the speech. A very important part of the speech can be delivered much louder – or much more softly – than the rest of the speech to give it emphasis.

Pitch and inflection refer to the amount of up and down movement of the voice on the musical scale. In conversation, we use an **habitual pitch** – the pitch we've learned to use to fit our self-image and credibility over the years. Everyone also has an **optimum pitch** – a level at which we speak with the least effort and the most effect. Practice for optimum pitch. While a speaker wants to avoid straining the voice by speaking at an inappropriately high or low pitch, the audience can be distracted by an unusually pitched voice.

Inflection refers to the changing pitch within a word or group of words that creates emphasis. It's nearly impossible to speak in a complete monotone (mono=one), so you have been inflecting your speech without realizing how much. Questions go up in pitch with the inflection on the higher pitched final word of the phrase; declarative sentences often finish with a downward inflection or pitch to signal the end of the emphatic thought. Those portions of the speech that are transitions or background material might be less inflected; those that are critical to audience understanding might be more heavily inflected to capture audience attention.

Rate is the speed with which you deliver the words and phrases in your presentation. Conversational rate can be fairly quick because your "audience" can ask for clarification plus your messages are much shorter. When giving a speech, your rate may be slower than in conversation in order to allow the members of the audience to absorb the information you

are sharing and also to allow you to inflect carefully the sounds you make for optimal clarity. A hurried delivery packs a lot of information into a short period of time; the risk to the speaker is that audience will not decode the message quickly enough to keep up with the speaker. Rate should change during the speech to allow for emphasis. Pauses can set off important points or signal a change in the tone of the speech.

In summary, the vocal delivery of the speech can produce **noise** (interference) within the message if attention to volume, pitch, inflection, and rate are not deliberately considered by the speaker. In addition, the speaker should practice the speech out loud, choosing where to vary the rate, the volume, and the inflection to best punctuate and enhance the presentation.

Keep in mind that you are speaking into a recording device when you are giving presentations for the online course. There WILL be distortion. This means you'll want to practice recording yourself and listening to the playback to figure out the best rate and volume and pitch for recording purposes. For example, an extremely low-pitched voice may be difficult to hear let alone understand on a recording. In "real life," the low voice will create overtones that the ear will catch but that the recording device may not. The same thing happens with a high-pitched voice – the distortion in a low-end recording device such as a typical home camera or a laptop will create an audio track that may be difficult for the instructor to decipher.

The key with recording anything – but particularly your vocal performance for this class, is to test the equipment and adjust your vocal delivery for the best audio comprehension possible.

An additional issue is how you actually form the words that you say. These areas include articulation, pronunciation, dialect, and accent.

articulation: This refers to the physical action of making vocal sounds. Articulators include your lips, teeth, tongue, jaws, palates, throat (pharynx), and even your lungs and bones. After a visit to the dentist, you will form your words differently than you would normally because your tongue and your lips are not responding as they normally would. **Pronunciation** is the skill of both articulating and inflecting a word correctly. Dictionaries have written guides to pronouncing vowel combinations, for example, with the word divided into syllables, odd spellings to suggest a pronunciation different from the correctly spelled work, and diacritical symbols to show you where to put the emphasis on the correct syllable. And **enunciation** is the way words are pronounced in context. We slur together many of our

words in conversation such as "gimme" for "give me". Public speaking will demand more care with enunciation simply because a clear enunciation will provide a clear message for the audience.

Dialect and *accent* refer to ways of pronouncing a language based on regional variations or one's native language. In the American South, words are pronounced differently than in New England – both regions have specific **dialects** or varieties of a native language. Native Louisianans might have a southern dialect, but never an accent. An **accent** indicates that the speaker is pronouncing and inflecting a second language according to the standards of some native tongue. Someone from the Philippines or Angola might be able to speak perfect English, but their pronunciation will sound as though they are verbally translating from another language.

Recording your speech means checking everything about the audio system that you will be using. To make sure that your video and audio are working properly, your instructor will ask that you upload or turn in a test file – this is NOT an exam but an audio/visual test of your equipment.

You will want to set up your recording equipment in the space you intend to use for your presentations and you'll want to stand away from the equipment as though you were giving the speech. Practice saying anything – the alphabet, the starting line-up for the 1941 New York Yankees, the names of all of the vegetables you don't like to eat. Make sure you speak for a couple of minutes to allow the electronics to pick up everything. Then, check your work. Does everything play/sound as it should? If not, find a way to make repairs. If so, then you will turn in that test file to the instructor and wait for any feedback.

D. Language

Articulated sounds shaped into words are the building blocks of language. While there is no agreement about how many tens of thousands of words comprise the English language, it is estimated that there are about 200,000 words in use today and that an educated person has a vocabulary of approximately 20,000 words. With even 20,000 words, speakers have a wealth of vocabulary from which to build their speeches.

Words are nothing more than symbols. No word has a meaning unless it is given a meaning by the people using the language. Therefore, we can describe man as a symbol-using animal because we use words to name objects, thoughts and actions, then we agree on the meanings of those symbols. As an example, a hamburger is nothing more than an

arrangement of meat, vegetables, condiments, and bread in a recognizable shape. There was no pre-existing word for this particular, perhaps unique, type of hot-meat sandwich developed in the United States in the French, Spanish, German, Polish, Chinese, or Japanese languages, so an American traveling in foreign countries can ask for le hamburger (France), der Hamburger (Germany), la Hamburguesa (Spanish), hamburger (Poland), hanbao (China), and hambaga (Japan).

However, word meanings change and this leads to communication problems. A "monitor" to a contemporary high school student is part of the computer hard-ware set up, but to his or her grandmother, it refers to a person given some authority to watch over other people. A mouse? That's easy. To those same grandparents, a mouse is a rodent, but it has two meanings to the high school student.

E.Principles

Some common principles of good language use in public speech include using **colorful** language that paints word pictures for the audience, **clarity** by using words with precise meanings that are the least ambiguous and the most descriptive, and choosing the **correct** words by definition.

Colorful language evokes emotion and makes sensory connections. Words such as silky for smooth, and scuffed for dirty, and piercing for loud all evoke specific visual or tactile or aural experiences. **Clarity** keeps the audience from guessing about the speaker's intention. Describing extreme winter weather as "cold" is ambiguous and non-descriptive; saying that the weather is "icy" evokes both the visual image of ice and the notion of extreme cold. Another aspect of clarity is to use words that give specific visual images. A "man" is only vaguely descriptive. A "tall, thin man with dropping shoulders and a tiny, bearded chin" is much more specific. The **correct** word is most often the word with a specific dictionary definition that fits the speaker's need. For example, an "idea" is a thought or concept but an "ideal" is a measure of perfection. Novice public speakers sometimes confuse these words which will then confuse audience members who will have to puzzle out the meaning from the context. Sadly, incorrect word use can reduce speaker credibility as well as confuse the audience.

One additional important "language 'C'" is **concise**. An effective speaker will try to use shorter sentences and the most direct phrasing to deliver information to the audience. Long, long sentences and long, long words in long, long paragraphs may look elegant on the

printed page, but an audience can get lost in the tangle of grammar and verbiage by the time the speaker completes the thought.

Putting together the right words on paper is no guarantee that they will sound good when pronounced aloud. The difference between **written and spoken language** is more than just saying the words out loud. In speech, words blend together that appear separately on the page. Some words look fine when written on a page, but are very difficult to pronounce in sequence. "She sells seashells by the seashore" is a concept easy to grasp when reading the phrase, but try saying it out loud.

Remember that you are being asked to speak formally. That means removing slang and casual references from your narrative. However, the flip side is that you should neither over-write nor over-speak. Don't choose big, fancy words to impress the instructor – if you mispronounce them or use them inappropriately, you'll damage your credibility. You're looking for a balance between the way you would normally speak and presenting a formal address. This means complete sentences, noun/verb agreement, and transitions. In other words, the same shift that is required in your composition class compared to the written messages you create for texting – you're still communicating either way but you're communicating to different audiences for different purposes.

The right words will help you tell a story when you begin to build the speech. You want to find the words that have the right **denotative** qualities (denotative = dictionary) so that you can describe clearly and vividly what you want the audience to "see" in their minds' eyes but also have the **connotative** qualities (emotion) that trigger shared cultural values and give human dimension to the presentation. As always, there's a "flip side" here – some words have such strong connotative qualities that you simply cannot assume the audience will stay with you during the speech. Words such as "terrorist," "Nazi," "abortion" – and many, many more. If you want to give an informative speech about any of those three areas, you'll need to spend additional time moving audience attitude from an emotive arena into some denotative state that will allow them to pay attention to you.

F. Presentation

Presentation is the act of performing the speech in front of an audience. Presentation begins from the moment you rise from your seat to walk to the podium (initial ethos) until the moment you sit down (terminal ethos). Everything about the presentation can be – and should be – practiced, changed, and improved.

In addition to working on your vocal qualities for delivery and choosing your clothing and other raiment to enhance your credibility as a "type" of person, you – the speaker – have a stage on which to perform and props to develop and use effectively. Public speech was called **platform** speech at one time in American history. The speaker would stand on a raised area in front of or in the midst of a crowd so that their voice would carry above the crowd and their gestures would be visible to more people. The idea of the platform is still used in most classroom speaking where the student goes to the front of the room, turns to face the class, and delivers the speech from a space reserved just for them.

Some speakers use a podium, or stand, and do not move around the platform. These speakers will use **eye contact**, **hand gestures**, **facial expressions**, and **body orientation** to enhance the speech nonverbally. Speakers who have no podium can move around the platform, shifting their position to maximize eye contact and body orientation for greater emphasis. All of these nonverbal gestures should be practiced along with the actual words of the speech. Stand up, move around, practice the entire performance so that it feels natural to gesture and change your expressions during the course of the speech.

Whether using notes or a manuscript, the speaker should speak with confidence and look directly at members of the audience. Notes should be unobtrusive. Small notecards that can be moved up to eye level and enhance hand gestures keep the speaker fully engaged with the audience. Manuscripts should be fully memorized

so that the speaker does not have to break eye contact to find his or her place while turning pages. The speech should never be read from a manuscript with minimal eye contact – that's not speaking, that's reading out loud.

G.Presentation Aids

To provide concrete images or clear, simple illustrations that enhance the speech, a speaker might choose to prepare anything from a simple map or a chart to an elaborate electronic slide show. Presentation aids can be divided into three categories: no-tech, low-tech, and interactive.

No-tech visual aids would include posters, flip charts, and paper maps that are prepared ahead of time and mounted at the front of the room. These visual aids, designed to engage only the sense of sight must be simple to understand, visible from all parts of the room, and enhance the speech, but not be a substitute for any part of the presentation. In other words, the speaker does not prepare a chart, then stand in silence after asking the audience to read the chart. A presentation **aid** never substitutes for the presentation itself.

Low-tech presentation aids include transparencies or photographic slides that are more sophisticated than a home-made paper chart or a printed map. These aids require equipment to render them visible and that equipment will need to be at the front of the room with the speaker or manipulated with a remote as part of the presentation. High-tech aids are those with interactive audio-visual capabilities such as animated computer generated graphics in programs such as PowerPoint. These, too, require additional equipment or remote control, requiring the speaker to manage another physical element during the presentation.

Keeping in mind that presentation aids are always a supplement to the speech and never a substitute, it is important to practice your speech with the aids to make sure that they do not interfere with the performance. Lo-tech posters can fall off of the chalk rail behind the speaker and flip charts can make a lot of noise. Higher tech aids can break down – power can fail, light bulbs can blow out, computers can refuse to load. The well-prepared speaker always has a presentation that can be delivered seamlessly without a presentation aid. If there is an equipment failure, the audience should never know that there has been a change in plans.

Presentation aids for the recorded speech may be a problem. Using a physical prop or display either means having the camera zoom in which takes away the focus on the speaker (and is not allowed under the recording guidelines) or having the aid be indistinct to the instructor.

H. Summary

Everything you do or say becomes part of your presentation from the moment you get up to approach the podium (or turn on the camera) until you take your seat. Pay attention to the nonverbals that you can control and think about the messages that your clothing and posture might send as you begin to speak. Practice, practice, practice so that you can give not only a polished delivery of those words you've decided to share but the

paraliguistic elements that will give those words exactly the right meaning. Get some help if your articulation is causing problems when people can't quite make out what you're saying; speak loudly enough to be heard with enough variety in volume to make it pleasing to the ear. Make sure your presentation aids help make the speech comprehensible but won't get in the way or substitute for the presentation.

Rules of "Engagement" for giving your speeches online

Prior to the scheduled speech day:

1. Prepare a typed, full-sentence outline that includes your name, the date of your scheduled speech, which speech this is (#1, #2, #3, or #4), and any other identi-fying information required by your instructor. Make sure that you are following the standard form for outlining!

2. Send the speech outline and bibliography as a single file to whichever destination your instructor has designated. If electronic, pay VERY close attention to wheth-er the outline should be turned in to the MOODLE site or via e-mail. Make sure that you have allowed enough time for the file to get through – uploading at the last minute isn't always wise.

3. Prepare your notecards with the key word outline for your use during the speech as you put together your full-sentence outline. This will cut down on your preparation time by taking care of two tasks at the same time.

4. Practice, practice, practice – make sure that your presentation is consistently the correct length by timing it over and over.

Recording speeches:

1. Set up the space in which you intend to record by checking for distractions, de-ciding where you want audience members to sit, how you are going to use the "platform" space, and where the camera would best be placed.

2. Use the fixed camera on a tripod – no handheld work. Check the angle once the audience is seated to make sure that all audience members are in the frame and that

you – the speaker – are going to be centered (have someone "stand in" for you as you decide on the zoom and angle). Check for any possible visual or au-dio distractions such as running water, a ticking clock, a television set turned on, hallway noise – anything that can be controlled.

3. Once you start the camera, go right through without stopping the recording. No re-takes or re-starts. This is supposed to represent a live presentation in the class-room. No one gets a re-start in the classroom; thus this should be a one-take.

   If you are concerned that it won't be perfect, then keep in mind that this is an introductory public speaking class. A presentation too well or too fluently pre-sented would raise alarm bells among faculty viewing the speech!

Uploading the recordings to YouTube:

1. Follow the instructions that have provided on the course site.

2. Include the URL on the outline.

3. Check whether the speech is accessible on a computer not used for the upload.

After the speech:

1. Turn in to your instructor the recording in whatever format they require.

2. Make sure that your submission is CLEARLY IDENTIFIED!!

3. It's best to turn in the assignment a bit ahead of schedule rather than waiting until the last minute!

4. If your instructor asks you to pick up your submission (DVD, flash drive), please do so in a timely manner unless you have notified them otherwise. Faculty pre-fer to turn over to you ASAP anything that belongs to you.

Resource Page

Concepts

Nonverbal Communication   Language   Presentation

Terms

Encoding   Inflection   Accent

Ambiguous   Rate   Words

Paralinguistics   Noise   Clarity

Volume   Pronunciation   Body Orientation

Habitual Pitch   Enunciation   Eye Contact

Optimum Pitch   Dialect   Presentation Aids

Questions

1. How do paralinguistics affect the presentation?

2. What can you do about pitch and inflection?

3. How do pronunciation and dialect intersect?

4. Why is it important to understand the "C"s of language use?

5. What are your options with presentation aids?

Chapter IX
Types of Speeches

Different circumstances call for different types of speeches. One way to categorize these speeches is by the amount of preparation time they require. Other speeches are designed to fit the occasion or the purpose. This chapter will have quite a bit of familiar vocabulary used in an unfamiliar way. Do spend some time making sense of how words such as convince and persuade are being used in the public speaking classroom because this will influence how successful you might be in delivering the assigned speeches.

A.Limited Preparation Speeches

Impromptu

An impromptu (in promptu=at hand, at readiness, to bring forth) speech requires very little if any preparation. Conversation is impromptu speaking because a response is required immediately. In a public speaking class, students might be asked to select a topic such as a famous saying or a common household word, then give a short, organized presentation on the topic without making notes or doing research.

Extemporaneous

This type of speech allows for a very limited amount of preparation and performance without a text. Extemporaneous (ex=out, away from; tempore=time) speech might include extensive preparation ahead of time for a press conference where a politician will be facing reporters without any notes. In class, students might be given thirty minutes to do research on an assigned topic, then get up and give an organized presentation based on that limited research and whatever information the speaker had beforehand.

It's very important to understand the definitions of these two types of speeches, particularly the extemporaneous, because students in public speaking classrooms are asked to deliver their prepared speeches in an extemporaneous manner. In other words, while you may have had several weeks to do research and put together your speech for class, you are not expected to write out a manuscript and deliver a recitation. You will be asked to speak as though you've done preparation (research, outlining, organization) but without having prepared every single word ahead of time (manuscript).

The concept of extemporaneous is particularly important for those of you giving recorded speeches for the online course. If you're speaking in front of family and friends, you may find it more difficult to make eye contact, be animated, and otherwise act differently than you might when in conversation. The safe approach might be to write out that speech and read a nice composition to that audience so that they don't notice any "mistakes" in the delivery.

However, remember that your primary audience is your instructor and that your instructor is looking for a very different measure of your speaking competency. If you seem engaged in the topic, exhibit plenty of eye contact, appear to have quite a bit of information at hand, and give an organized presentation albeit with the occasional stumble or odd pause, then you're clearly giving an extemporaneous performance Unlimited Preparation Speeches

Informative speeches

Speeches to inform are intended to share new ideas and build perceptions. The speaker identifies a topic of importance to the audience, then does research to find out recent and new information that will affect the audience. A second goal of the information speech is to give audience members a new understanding or new appreciation of some topic with which they might be familiar but unaware of recent developments. And a third goal comes from our human desire to engage our intellectual curiosity.

Informative speeches do not take sides or urge direct action. The purpose is to provide an even-handed or objective view of a topic without drawing conclusions or taking sides or proposing solutions. Information can include providing definitions, history, comparisons, testimony, and narratives that expand on topics that are important to the immediate audience. Most classroom lectures are informative; news reports and programming claim to be objective and informative.

Being objective means presenting information from all major positions if the topic is controversial and explaining why these positions exist. The speaker shares new facts, perceptions, research results, or narrative that will expand upon what any audience might already know. In addition, the ethical speaker is careful to avoid distorting information, especially if that information might cause the audience some emotional distress. Some types of informative speeches are best suited to brief classroom presentations. A speech of **description** relies on narrative and language choices to create word pictures that evoke clear images in the minds of the audience. **Demonstration** speeches feature a process that is described step-by-step to give the audience enough information to perform the process successfully at the end of the presentation. Some process that allows for large visuals that are not out of the fixed camera frame. Do remember that using another human being OR an animal is always a distraction, so demonstration speeches should be developed with every care to keep the focus on the speech.

To create connections between the topic and audience, a speaker might choose to give a speech of **explanation** when the topic is abstract or difficult to understand. Most informative speeches are combinations of these types of presentations.

Anything that affects or describes the human condition is going to be of interest to other humans. We're always interested to learn more about ourselves even if it means hearing about others. Since your audience is made up of people, your speech should focus on the way information affects people. The lives of the audience must be impacted by the speech topic or they won't engage in active listening. Because human beings are curious animals, we like know the "why" behind the "what." A good speaker raises questions by introducing a topic that might not be entirely familiar to the audience, then answering the implied questions by linking the topic to those listening to the speech.

It's key to find new information and build on what the audience already might know. For example, a poor choice for an informative speech topic would be an explanation of the democratic system of elections. For most Americans who have been educated in the U.S., this is old news. You're not covering anything new. However, if you are interested in figuring out how your audience might be affected by those proposed voter I.D. laws, then

you'll have a topical presentation. You might include some information about voting as context only as you move through the I.D. issue. You'll also want to include the sources of your information throughout the speech to enhance your credibility.

If you're interested in science and genetics, then a speech built around the liger as a genetic anomaly will be much more interesting than a recital of scientific facts. Humans are always fascinated by the unusual but will need concrete examples to help visualize any process or theories that they might not have encountered before. In fact, it helps to create an example – a real example, not a hypothetical, early in the speech so that you can explain the information as it pertains to that example. In other words, you're contextualizing the speech about the democratic process by focusing on voter I.D. legislation just like you'd be contextualizing information about genetic theory by using the liger as your example.

Always keep in mind that you are telling a story. The informative speech should have a clear narrative thread so that the audience isn't forced to make **intuitive leaps.** If a concept or a transition or descriptive element critical to understanding the point of the speech is missing, then the audience will either spend time puzzling over what they've missed while you move ahead with the speech or they will lose the thread of the presentation altogether.

Good narratives have descriptive detail, but only enough to bring the audience into the story with you. Good narratives have context – stories embedded in the lives of those listening to you that are relevant and immediate.

Convince

This is a tricky category lodged between the speech to inform and the speech to persuade. While the speech to inform is objective, doesn't take sides, and provides interesting or thoughtful material that expands on what the audience might already know, the speech to convince is designed to move an audience into agreement with you.

The speech to convince takes a stand. You, the speaker, will always be in favor ("for") something and you're giving the audience good reasons to agree with you. Because it's likely that you will be speaking to people who may not agree with your stand, you'll be developing this speech carefully with plenty of information and research to build a case that supports your stand. Ultimately you want the audience to share your emotional and rational conclusions because your reasoning, your research, your narrative, and your examples are so compelling.

The speech convince takes a side on some issue, uses information to define, contextualize, and support that side, and draws conclusions throughout the speech about the validity of the information and definitions that add up to supporting your stand. However, it's critical to keep in the mind that neither the speech to convince nor the speech to persuade are about YOUR opinions. The fact that you are speaking in favor of something alone will let the audience know how you feel about that issue. Your personal opinions; your personal reasons for believing in this issue are not relevant. In fact, they can become a barrier to audience participation! Use the professional opinions of credible individuals to speak for you as you separate your personal stand from the larger issue.

A speech to convince does not call for action. All you're doing is providing the means for the audience to agree with you. You're looking for attitude shift.

Remember that attitudes can change with the right information or the right context although they may not change right away. A good speech to convince begins with a human experience that everyone can agree upon, then moves to the particular issue that is important to the speaker. Give the audience good reasons to agree with you, supported by evidence and testimony.

Not all public speaking instructors have their students do speeches to convince. However, it's impossible to persuade an audience to take action unless they agree with you, so looking at the process of creating a speech to convince will strengthen your speeches to persuade.

Persuasion

Persuasive speaking takes a less objective view on some topic and asks the audience to take action in support of that view. A speaker will urge the audience to consider why one side of an issue is worth supporting emotionally and logically, and then tell us what action we might take to make that support real. For example, most advertising is persuasive although the logic behind the action is often obscure or fallacious. Persuasion requires providing the audience with enough **information** to understand the topic under discussion, appealing to the emotions, attitudes and values, and good sense of the listeners to encourage **support** for the speaker's stance, and setting up a **course of action** that is well-suited to audience capabilities, ethical, and a logical outgrowth of the arguments set up within the speech. In other words, a good persuasive speech requires the speaker to put together the elements of **logos**, **pathos**, and **ethos** that have been mastered throughout the class so that the audience agrees with the speaker and sees the logic behind the action step.

Logos means logic and it refers to the process of drawing conclusions based on **evidence** and **reasoning**. **Evidence**, from research, is used to "prove" the truth of a contention or opinion. If the speaker contends (or asserts) that a topic is important, the audience will want to know why. Anticipating that question, the speaker will provide facts and testimony from research that support his or her contention. For example, a speaker urging college students to boycott soda machines on campus because of the high sugar and high caffeine content of the drinks would seek information on the negative effects of sugar and caffeine on the human body as one part of the speech. If the speaker finds out that some sugar and some caffeine can actually benefit a college student's classroom performance, then it is important to define the difference between some intake and excessive intake. That may take some additional research, but that's part of the speaker's responsibility.

B.Logic

Reasoning is a process of stacking evidence to create support for conclusions drawn by the speaker. One simple form of reasoning that we use all of the time is **cause-and-effect**. When your mom told you to eat your vegetables so that you would grow up strong and healthy, the **effect** – strong and healthy – is being linked to a single **cause** - eating vegetables. In a speech situation, we would expect to hear the speaker continue the discussion by explaining why they are linked by providing evidence showing what happens when vegetables are absent or limited in a diet and which chemical factors in the vegetables contribute to that result. **Problem-solution** speeches work the same way. A speaker sets up or describes a **problem** – the amount of sugar and caffeine in soda creating health problems for college students – then suggests a **solution** based on conclusions drawn from evidence.

Logic can be tested by breaking down the sequence of assumptions and evidence put forth by the speaker, then checking to see if the conclusion actually fits the evidence. In **formal logic**, we could distribute the premises of the conclusion into a **syllogism** as a test of validity by testing this with the most famous classroom syllogism:

Does it work? Is the conclusion valid? To agree that Socrates was mortal, we have to agree that both the major and minor premises are true. Do we have any evidence that the major premise – the universal statement – is untrue or unbelievable? The speaker will establish the existence of Socrates through evidence, then conclude that because Socrates existed and was human, Socrates was mortal.

When we test the vegetable theory, we find out that mom wasn't quite correct. The "eat your vegetables" syllogism goes like this:

The original conclusion that vegetables "make" you strong and healthy would assume that vegetables, alone, will create that result which would prove both illogical and improvable. Actually, vegetables contribute to health but certainly don't cause it.

Logos is a concept we explored in the section dealing with speaker credibility, but it can be used as a form of proof. It the speaker is someone of immense credibility or celebrity, the message acquires more force. When advertisers employ an entertainment celebrity to sell or endorse a product, the idea is not an appeal to logic but to some audience **identification** with the celebrity. Sports figures for whom shoes and clothing are named don't **Major premise:** Being strong and healthy is desirable.

Minor premise: Vegetables provide vitamins and minerals that contribute to health and strength.

Conclusion: Vegetables contribute to strength and health.

President Jimmy Carter endorses the non-profit organization *Habitat for Humanity* both through his celebrity as a former national leader but also as a volunteer who had participated in building projects and can testify in terms of his experience in the specific field. An extremely well-prepared speech that is practiced to perfection and delivered with enthusiasm and skill might be more persuasive than the same speech delivered with less skill. The energy level, adequacy of preparation, and perceived trustworthiness of the speaker are all persuasive measures.

Pathos, or the emotional appeal, is a third form of proof. Speakers want the audience to **identify** with the emotions and feelings evoked deliberately in the speech as a means of agreeing with the speaker. Emotional appeals usually target attitudes and values as a means of making human connections between the topic and the audience. The speaker still needs to do research and support contentions with evidence, but the human dimension of any appeal should be evident to engage the emotions of the audience.

Conclusions can be reached in one of two ways: **deductively** or **inductively**. **Deductive reasoning** builds layer upon layer of proof, then comes to a conclusion that can be tested. Sir Arthur Conan Doyle's fictional sleuth, Sherlock Holmes, raised this form of drawing conclusions to a literary art form. Holmes would draw conclusions based on cumulative strands of evidence that fit together like pieces of a puzzle even when the pattern might not be obvious to the reader. The speaker does the same thing, essentially creating a puzzle, then revealing how the pieces fit together as the speech proceeds to its conclusion.

Deductive reasoning can be represented by a pyramid, where the tip of the pyramid represents the conclusion resting solidly on a large body of evidence.

Deductive reasoning is the better choice for your classroom speeches. You can focus on a single outcome or conclusion, then work backwards to support that conclusion. This allows you to use lots of evidence to come to a single conclusion that may have validity.

Inductive reasoning is somewhat trickier and can lead to fallacious (false) reasoning. Where deductive reasoning can be represented as a pyramid, inductive reasoning flips the pyramid over and is used to draw a broad range of conclusions based on a single point of evidence. In other words, inductive reasoning takes a single interaction/instance and generalizes. Finding enough information to create a whole class of behaviors or outcomes or reactions based on that one instance opens you up to fallacy. All it takes is one exception and the conclusion collapses.

For example, if you are having difficulty in algebra class, then algebra is difficult for you. The reasons behind that difficulty are relatively simple to determine depending upon how you create the categories: you don't like math, you don't have time to study math, you didn't have a lot of math in high school, it's been a long time since you studied any math, the class is at 8:00 am, you're not planning to major in anything requiring math, and/or you may have a numerical-based learning disability. At this point, you might be asking yourself if a speech about whether algebra should be required as a general education course might make sense. After all, you represent lots of categories of students, so you expand your search.

If several of your friends are having difficulty in algebra, then algebra is difficult for several more people. At this point, the fallacy of inductive reasoning CAN take over if you simply draw the direct conclusion that algebra is difficulty for everyone. The one point of departure is you – algebra is difficult for you. Plus if everyone you know is having difficulty with the course, you've heard people complain about the course the whole time you've been in college, and you never liked math anyway, so it must be algebra.

But you can't support that conclusion. Math majors don't have trouble with algebra and they immediately negate the argument that algebra is difficult for "everyone." What about concluding that algebra is difficult for people like you? Now you have to look at the categories into which you and your friends fall. Do any of them match the categories into which you've put yourself? If so, you now have a couple of areas to explore. If most have

difficulty with the 8:00 am class, then you look at whether they are having difficulty with any class at 8:00 am. If that's the case, it's not algebra – it's the morning class!

Suddenly, you're working DEDUCTIVELY!! It can't be everyone – it has to be some category of behavior or preparation or other deductively found area that links those who don't do well in algebra. If you find through research that most college students nationwide do poorly in algebra, then mine that research to find out whether there are reasons that will allow you to shift your speech topic slightly to make recommendations that the university require some preparation work for those students who may have been out of school for a while or that the institution of a mandatory math lab would help. The difference is that you are now speaking in favor of supporting a solution to a problem that affects you and many others in your audience without assuming that everyone is affected in the same way.

Logical Fallacies

Beware of using false (fallacious) premises on which to build your arguments. These premises often arise from over-generalization or "received" wisdom – what a culture believes to be true without benefit of evidence or from very limited evidence. Some common fallacies include the **slippery slope** where a speaker argues that if something happens once, a whole series of related events will occur as though the single event were poised at the top of an icy mountain; a **red herring** where the speaker distracts the audience from the real issue by creating a case around something unrelated or more sensational; attacking a person with an **ad hominem** (toward the person) argument such as blaming the victim rather than exploring the issues; and **begging the question** where an unsubstantiated conclusion is tacked onto a slogan or generalization such as insisting that "real men eat beef" – it's an essentially meaningless conclusion that sounds good.

Critical Thinking

Both the speaker and the audience are responsible for testing conclusions and challenging generalizations throughout the speech. Audience members are not expected to interrupt the speaker to question logical premises and the sources of references presented in support of those premises. However, it is important for the audience to listen attentively to the entire development of a logical sequence so that any conclusion reached can be defended. Audience members are expected to put aside attitudes and biases in listening to a persuasive appeal; to

test the reasoning and logic on the merits supplied by the speaker; and to decide whether they agree with the speaker on the merits of the presentation.

C.Summary

The types of speeches and their various purposes are not arbitrary. Part of effective communication is knowing what the audience needs to hear and how they should be prepared for the message. In particular, making use of the appropriate type of "unlimited" preparation speech is key to doing well in the class as well as preparing for success in the professional workplace. Knowing when an argument is fallacious is useful every single day, not just in the speech classroom. This chapter and this entire course will serve you well no matter what field you enter because you will always be surrounded by persuasive messages that require consideration. Now you've got the tools to think those messages through!

Resource Page

Concepts

Limited Preparation Speeches	Informative	Formal Logic
Unlimited Preparation Speeches	Convince	Fallacy
Extemporaneous	Persuasion	Critical Thinking

Terms

Impromptu	Reasoning	Red herring
Intuitive Leaps	Syllogism	Ad hominem
Objective	Deductive Reasoning	Begging the Question
Support	Inductive Reasoning	
Evidence	Slippery Slope	

Questions

1. Why it is important to understand the concept of extemporaneous speaking?

2. The successful informative speech is linked to audience analysis. How?

3. What sorts of issues arise with speaker credibility and the informative speech?

4. Why is convince labeled a "tricky" category? What is its purpose?

5. Persuasion has a specific definition. How does that affect your preparation?

6. Syllogistic reasoning is a type of formal logic. Why is it important to understand how it works?

   Why is deductive reasoning the better choice for your classroom presentations?

Appendix A
Plagiarism

A.Plagiarism and the Public Speaking Classroom
Ethics

In spite of the First Amendment right to our freedom of speech, there are restrictions on what might be said in public. Some words are actionable such as shouting "Fire" in any

crowded room. There are laws protecting us from **libel** (written defamation) and **slander** (spoken defamation). As speakers, we have an obligation to urge actions that are legal and in the better interests of our audience members. To urge harm or to outline illegal action may be protected by the First Amendment, but may not be ethical. As a practical matter, the audience may not be willing to listen if the speaker seems to be sharing information about a topic that few would agree with.

In the speech classroom, students are required to do research and integrate the ideas of others into the presentation. Ethical speaking acknowledges those ideas through **attribution**, telling us where the information came from. As a part of the speech, the names of authors or the titles of publications are shared with the audience so that it is clear which ideas and which conclusions belong to the speaker and which belong to publications and authors who were consulted in the research process. If the speaker does not acknowledge the ideas and/or words of another, it is theft. Plain and simple. Theft of intellectual property is difficult to prove in a court of law, but a student who uses the words of another, even if the student does so unintentionally, is simply not complying with university policy and copyright law. Here at LSUS, we have a specific policy against using the work of others, an action we call "plagiarism". This is a very serious issue, but it is easy to avoid with careful and thorough attribution of sources.

B. Defining Plagiarism

A simple explanation from the University of Colorado, Boulder, Website explains plagiarism as "The act of appropriating the literary composition of another author, or excerpts, ideas, or passages therefrom, and passing the material off as one's own creation. This use of the University of Colorado definition is not plagiarism because 1) the source of the quotation was provided, 2) it is set it off in "quotation marks," and 3) there is a citation provided for any reader to visit the source. Quotations and source information work quite well in written documentation, but they are often clumsy and intrusive in oral communication Paraphrasing Instead

A much less clumsy option for the oral communication student who wishes to avoid plagiarism when it is necessary to use "excerpts, ideas, or passages" of another author is to **paraphrase**, collapsing or condensing the material from your author. First the original from the Victoria University of Wellington:

Plagiarism is presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea, even if it is presented in your own style. It includes material from books, journals or any other printed

source, the work of other students or staff, information from the Internet, software programs and other electronic material, designs and ideas. It also includes the organization or structuring of any such material. http://www.vuw.ac.nz/home/glossary/#p

The paraphrase might be:

According to the Victoria University of Wellington website, re-phrasing someone else's ideas or work is plagiarism even if you re-write those ideas in your own words and didn't mean to make them sound like your own thoughts. http://www.vuw.ac.nz/home/ glossary/#p

Paraphrasing allows you to 1) condense the ideas presented by the author, 2) provide a source citation, but 3) avoid the clumsiness of trying to convey "quote" within the presentation. It also allows the speaker to present more information in less time. The paraphrase (above) is not plagiarism because all source information is included
When There Are Several Sources ...

Finally, how do you use several sources that may not quite agree without having to list all of them in your presentation or paper just to get past some small definition? And where does your own work come into play?

Here is an example of original material interlaced with paraphrased and material:

Because plagiarism is an issue that LSUS takes seriously, and be-cause many undergraduate students don't seem to have a solid understanding of the problem, this syllabus is designed to include definitions of the term and examples of avoiding

plagiarism. Not all sources agree on a definition, but common terms provided on the websites hosted at several academic institutions include the words

cheating, appropriating, and passing off as one's own any written or other work done by someone else. From Indiana-Purdue at Fort Wayne to the University of Wellington in Victoria and back to the University of Colorado at Boulder, the exact definitions may differ but they all center around the concept that plagiarism is the theft of someone else's work. The Kiwis in New Zealand also warn that plagiarism doesn't have to be deliberate – even if a student doesn't mean to present work or ideas from someone else as though the work were their own, it's still cheating. It's theft of intellectual property. In other words, you are letting someone else do your work for you – stealing their thoughts, words, ideas.

Notice that there is a source cited for all paraphrased and borrowed information. But remember to do so in a narrative manner rather than simply announcing that the speaker went to the Indiana-Purdue University, Fort Wayne website at http://www. ipfw.edu/academics/regulations/definitions.shtml where one can find the following quote:

A form of cheating in which the work of someone else is offered as one's own. The language or ideas thus taken from another may range from isolated formulae, sentences, or paragraphs, to entire articles copied from printed sources, speeches, software, or the work of other students.

Quotation, Paraphrasing, and Ethical Behavior

Ethics refers to legally correct public behavior that is based on a code of morals. Ethical speaking would mean adhering to rules and expectations that are imposed by our culture. While **morals** refer to our individual codes of appropriate or preferred interactions with others based on established religious beliefs, ethics are often defined through sets of rules that can change as society changes. It is important for the public speaker to be aware that any information or conclusions shared with an audience must be ethically defensible. It's also important to understand that the university will take action against any student who is accused of violating the plagiarism policy. Thus you will be required to read over, sign, and turn in the Plagiarism Policy Awareness Form for this public speaking class.

Plagiarism Policy Awareness Form:

I, _____, have read the definition of plagiarism provided by the author for this course as it appears in the syllabus as taken from the LSUS Student Conduct Code. I understand that I will receive no grades for this class until I have filled out this form and uploaded it to the MOODLE course site specific to this course.

I understand the definitions and penalties as they are written in the Code; I further understand that any work turned in for credit in which there is any suspected plagiarism will be turned over

to the Dean of Students for processing as per University policy.

Plagiarism which is generally defined as the unacknowledged inclusion, in work submitted for credit, of someone else's words, ideas or data. When a student submits work for credit that includes the words, ideas or data of others, the source of this informa-tion must be acknowledged through complete, accurate and specific footnote or comparable references and, if verbatim statements are included, through quotation marks as well. Fail-ure to identify any source, published or unpublished, copyrighted or uncopyrighted, from which information, terms, phrases or concepts have been taken, constitutes plagiarism. Students should also take special note that failure to acknowledge study aids such as Cliffs Notes, encyclopedias or other common reference books also constitutes plagiarism. Gener-ally accepted facts or ideas found in a wide variety of sources do not need documentation; any interpretation of those facts; however, does require documentation. For example, if an author mentions the birth date of Abraham Lincoln or writes that natural selection is the basic principle of Darwin's theory of evolution, a student who used the information would not need to supply documentation. But if an author argued that Lincoln's birth date was the most important event in the nineteenth century or that natural selection has settled once and for all the question of how life evolved, a student who used these ideas would need to document them. If there is any doubt about whether the information lies in the realm of common knowledge, students should always document. By placing his or her name on work submitted for credit, the student certifies the originality of all work not otherwise identi-fied by appropriate acknowledgments; http://www.lsus.edu/studenthandbook/srr_code.a.

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GLOSSARY OF TERMS

Accuracy

Producing language with few errors.

Achievement test

A test to measure what students have learned or achieved from a program of study; should be part of every language program and be specific to the goals and objectives of a specific language course. These tests must be flexible to respond to the particular goals and needs of the students in a language program.

Activate

The phase in a lesson where students have the opportunity to practice language forms. See "controlled practice", "guided practice", and "free practice".

Active listening

A technique whereby the listener repeats (often in other words) what the speaker has said to demonstrate his or her understanding. Active listening is an especially useful alternative to directly correcting a student error. Compare active listening.

Active vocabulary

Vocabulary that students actually use in speaking and writing.

Active

Related to student engagement and participation. For example, listening is perceived to be a passive skill, but is actually active because it involves students in decoding meaning.

Alphabet

A complete standardized set of letters – basic written symbols – each of which roughly represents a phoneme of a spoken language, either as it exists now or as it may have been in the past. English uses the Roman or Latin alphabet, which consists of vowels and consonants.

Vowel

A sound in spoken language characterized by an open configuration of the voice tract so that there is no build-up of air pressure above the vocal cords. The Roman vowels include the letters "a", "e", "i", "o", "u" and sometimes "y". In all languages, vowels form the nucleus of a syllable. A vowel also completes a syllable.

Semivowel

A sound that is much like the vowel, but is not the key (nuclear) sound in a syllable. Examples: the opening sounds in the words "yet" and "wet".

Consonant

An alphabetic character which represents a sound created by a constriction or closure at one or more points along the vocal tract. Consonants form the onset or end of a syllable, or both.

Aptitude

The rate at which a student can learn a language, based on raw talent. Aptitude does not seem to be related to attitude; a gifted student can have a poor attitude.

Attitude

A complex mental state involving beliefs, feelings, values and dispositions to act in certain ways. Attitude affects a student's ability to learn, but is unrelated to aptitude.

Audiolingualism

A form of language learning based on behaviourist psychology. It stresses the following: listening and speaking before reading and writing; activities such as dialogues and drills, formation of good habits and automatic language use through much repetition; use of target language only in the classroom.

Audio-visual aids

Teaching aids such as audio, video, overhead projection, posters,pictures and graphics.

Aural

Related to listening.

Authentic text

Natural or real teaching material; often this material is taken from newspapers, magazines, radio, TV or podcasts.

Automaticity

A learner's ability to recover a word automatically, without straining to fetch it from memory.

Behavioural psychology

Also called behaviourism, the belief that learning should be based on psychological study of observable and measurable psychology only; psychological theory based on stimulus-response influenced audiolingualism.

Bottom-up information processing

Students learn partially through bottom-up information processing, or processing based on information present in the language presented. For example, in reading bottom-up processing involves understanding letters, words, and sentence structure rather than making use of the students' previous knowledge.

Brainstorming

A group activity where students freely contribute their ideas to a topic to generate ideas.

Burn-out

Fatigue usually based on either the stress of overwork or boredom with the same task.

Chomsky, Noam

The ideas of the American linguistic theorist Noam Chomsky can be very abstract, in contrast to the very practical process of communicative language teaching. Chomsky's theories of knowledge of language and language acquisition relate as much to the study of human nature as to language teaching. As Steven Pinker explains[citation needed], Chomsky's claim that…all

humans speak a single language is based on the hypothesis that the same symbol-manipulating machinery, without exception, underlies the world's languages. Linguists have long known that the basic design features of language are found everywhere… A common grammatical code, neutral between production and comprehension, allows speakers to produce any linguistic message they can understand, and vice versa. Words have stable meanings, linked to them by arbitrary convention….Languages can convey meanings that are abstract and remote in time or space from the speaker, (and) linguistic forms are infinite in number.

Chorus

Speaking together as a group; used in choral speaking and jazz chants.

Classroom climate

Environment created in the classroom by factors such as the physical environment and also the interrelationship between the teacher and the students, and among the students.

Classroom management

The management of classroom processes such as how the teacher sets up the classroom and organizes teaching and learning to facilitate instruction. Includes classroom procedures, groupings, how instructions for activities are given, and management of student behaviour.

Cloze

A type of gap fill where the gaps are regular, e.g. every 7th or 9th word. The technique can used to assess students' reading comprehension or as a practice activity.

Collocation

The way words are often used together. For example, "do the dishes" and "do homework", but "make the bed" and "make noise".

Colloquialism

A word or phrase used in conversation – usually in small regions of the English-speaking world – but not in formal speech or writing: "Like, this dude came onto her real bad."

Communicative Competence

The role of language learning is to achieve communicative competence. Communicative competence has four parts, which we call language competencies.

1. **Grammatical competence** is how well a person has learned that features and rules of the language. This includes vocabulary, pronunciation, and sentence formation. The main question is: How well does a person understand English grammar?
2. **Sociolinguistic competence** is how well a person speaks and is understood in various social contexts. This depends on factors such as status of those speaking to each other, the purpose of the interaction, and the expectations of the interaction. The main question is: how socially acceptable is the person's use of English in different settings?
3. **Discourse competence** is how well a person can combine grammatical forms and meanings to achieve different types (genres) of speaking or writing. The main question is: How well does one properly combine all the languages elements to speak or write in English?
4. **Strategic competence** is how well the person uses both verbal forms and non-verbal communication to compensate for lack of knowledge in the other three competencies.

The main question is: Can a person find ways to communicate when he or she is lacking some knowledge of English?

Communicative Language Teaching

Communicative language teaching (CLT) is an approach to foreign or second language learning which emphasizes that the goal of language learning is communicative competence. The communicative approach has been developed particularly by British applied linguists as a reaction away from grammar-based approaches such as the aural-oral (audio-lingual) approach. Teaching materials used with a communicative approach teach the language needed to express and understand different kinds of functions, such as requesting, describing, expressing likes and dislikes, etc. Also, they emphasize the processes of communication, such as using language appropriately in different types of situations; using language to perform different kinds of tasks, e.g. to solve puzzles, to get information, etc.; using language for social interaction with other people.

Competence learning model

Especially when we take specialized courses, learning seems to take place in four stages. We begin with unconscious incompetence: we do not know how much we do not know. Once we begin our course of studies, we become consciously incompetent: we know how much we do not know. From there we proceed to conscious competence: we have functional knowledge and can perform competently, but we have to think about what we are doing. Finally, after we have had enough experience, we become unconsciously competent: we know it and we can do it, and we do not much have to think about it. This model applies to a great deal of language learning, to TEFL training and to many other areas of study.

Comprehensible input

Language that is understandable to learners.

Content words

Words that carry meaning; usually nouns, verbs and sometimes adjectives and adverbs.

Context clues

Clues used when guessing word meanings; clues that provide students with meaning or comprehension based on the environment in which a word is found.

Contrastive analysis

Comparing two languages to predict where learning will be facilitated and hindered.

Controlled practice

Language practise where the students are restricted in their choice of language, usually to a single answer, for example a gap fill. (see "Free practise" and "Guided practise")

Creative construction hypothesis

Hypothesis in language acquisition which states that learners gradually develop their own rule systems for language.

Culture

The sum of the beliefs, attitudes, behaviours, habits and customs of a group of people.

Deductive teaching

Also known as deduction, from the verb "to deduce"; a teaching technique in which the teacher presents language rules and the students then practice those rules in activities.

Deductive teaching is usually based on grammar-based methodology and proceeds from generalizations about the language to specifics. (See "Inductive teaching".)

Delayed copying

The teacher writes a short familiar sentence on the board, gives students time to look at it, erases it, and then they see if they can write it.

Descriptive grammar

Grammar that is described in terms of what people actually say or write, rather than what grammar books say the grammar of the language should be. See "prescriptive grammar".

Diagnostic test

A test to diagnose or discover what language students know and what they need to develop to improve their language abilities; may be used before a course of study and combined with placement test.

Dictation

A technique in which the teacher reads a short passage out loud and students write down what the teacher reads; the teacher reads phrases slowly, giving students time to write what they hear; the technique is used for practice as well as testing.

Discourse

See "communicative competence".

Facilitator

A concept related to a teacher's approach to interaction with students. Particularly in communicative classrooms, teachers tend to work in partnership with students to develop their language skills. A teacher who is a facilitator tends to be more student-centred and less dominant in the classroom than in other approaches. The facilitator may also take the role of mentor or coach rather than director.

Feedback

Reporting back or giving information back, usually to the teacher; feedback can be verbal, written or nonverbal in the form of facial expressions, gestures, behaviours; teachers can use feedback to discover whether a student understands, is learning, and likes an activity.

Fluency

Natural, normal, native-like speech characterized by appropriate pauses, intonation, stress, register, word choice, interjections and interruptions.

Form-focused instruction

The teaching of specific language content (lexis, structure, phonology). See "language content".

Free practice

Practice-activities that involve more language choice by the learner. The students focus on the content rather than the language. Used for fluency practice. (see "Controlled practice" and "Guided practice")

Function words

Also known as form words, empty words, structure or structural words and grammar words; these words connect content words grammatically; function words have little or no meaning by themselves. Examples include articles, prepositions and conjunctions.

Functional syllabus

Syllabus based on communicative acts such as making introductions, making requests, expressing opinions, requesting information, refusing, apologising, giving advice, persuading; this type of syllabus is often used in communicative language teaching.

Gesture

A facial or body movement that communicates meaning; examples include a smile, a frown, a shrug, a shake or nod of the head. Gestures often accompany verbal communication.

Grammar

See "descriptive grammar" and "prescriptive grammar". Also, see "communicative competence".

Graded reader

Reading material that has been simplified for language students. The readers are usually graded according to difficulty of grammar, vocabulary, or amount of information presented.

Grammar translation

A method of language teaching characterized by translation and the study of grammar rules. Involves presentation of grammatical rules, vocabulary lists, and translation. Emphasizes knowledge and use of language rules rather than communicative competence.

Grammatical syllabus

A syllabus based on the grammar or structure of a language; often part of the grammar translation method.

Guided practice

An intermediate stage in language practice - between "controlled practice" (q.v.) and "free practice" (q.v.) activities; this stage features allows for some creativity from the students.

Idiom

A group of words whose meaning is different from the meanings of the individual words: "She let the cat out of the bag" or "He was caught red-handed."

Inductive teaching

Also known as induction, from the verb "to induce"; a facilitative, student-centred teaching technique where the students discover language rules through extensive use of the language and exposure to many examples. This is the preferred technique in communicative language teaching. (See " Deductive teaching".)

Input hypothesis

Hypothesis that states that learners learn language through exposure to language that is just beyond their level of comprehension. See "Krashen, Stephen".

Interference

A phenomenon in language learning where the first language interferes with learning the target or foreign language.

Interlanguage

The language a learner uses before mastering the foreign language; it may contain features of the first language and the target language as well as non-standard features.

Interlocutor

In a conversation, this refers to the person you are speaking to.

Intonation

How we change the pitch and sound of our voice when speaking. See "language content".

Krashen, Stephen

Krashen's Theory of Second Language Acquisition is a highly practical theory for communicative language learning. This notion of second language acquisition consists of five main hypotheses: the Acquisition-Learning hypothesis; the Monitor hypothesis; the Natural Order hypothesis; the Input hypothesis; and the Affective Filter hypothesis. These hypotheses represent practical interpretations of what happens in language acquisition, and they form the basis of a system of language teaching called "The Natural Method."

Language content

Language has three components, which are commonly taught as language items.

1. **Structural items** are grammatical points about the language. CL teachers frequently introduce these as examples or model sentences, and they are often called "patterns".
2. **Phonological items** are features of the sound system of the language, including intonation, word stress, rhythm and register. A common way to teach phonology is simply to have students repeat vocabulary using proper stress and pronunciation.
3. **A lexical item** is a new bit of vocabulary. It is sometimes difficult to decide whether an item is structural or lexical. For example, the teacher could teach phrasal verbs like "chop down" and "stand up" as lexis or structure.

Language experience approach

An approach based on teaching first language reading to young children, but adapted for use with adults. Students use vocabulary and concepts already learned to tell a story or describe an event. The teacher writes down the information they provide, and then uses the account to teach language, especially to develop reading skills.

Language learning requirements

To learn language, students have four needs: They must be exposed to the language. They must understand its meaning and structure. And they must practice it. Teachers should hold their students as able. They should not over-explain or make things too easy. Learning comes through discovery.

Language skills

In language teaching, this refers to the mode or manner in which language is used. Listening, speaking, reading and writing are generally called the four language skills. Speaking and writing are the productive skills, while reading and listening are the receptive skills. Often the skills are divided into sub-skills, such as discriminating sounds in connected speech, or understanding relationships within a sentence.

Learning burden

These are the features of the word that the teacher actually needs to be taught, and can differ dramatically from word to word. Especially in lexis, the teacher needs to reduce learning burden by, for example, reducing the number of definitions and uses presented.

Learning factors

For EFL teachers, four factors outside aptitude and attitude affect the rate at which a student learns a second language. These are (1) the student's motivation, including whether it is instrumental or integrative; (2) the amount of time the student spends in class and practicing the language outside class; (3) the teacher's approach to teaching; and (4) the teacher's effectiveness and teaching style. The most important of these motivators are the first two,

which are also the two the teacher has least control over. See also "aptitude", "attitude" and "TEFL vs. TEFL".

Lesson plan

An outline or plan that guides teaching of a lesson; includes the following: pre-assessment of class; aims and objectives; warm-up and review; engagement, study, activation of language (controlled, guided and free practice); and assessment of lesson. A good lesson plan describes procedures for student motivation and practice activities, and includes alternative ideas in case the lesson is not long enough or is too difficult. It also notes materials needed.

Lexis

See "language content", and "vocabulary".

Listening

See "language skills".

Look and say

Also called the whole-word method, a method to teach reading to children, usually in their first language; has been adapted for second-language reading; words are taught in association with visuals or objects; students must always say the word so the teacher can monitor and correct pronunciation.

Metalanguage

Language used to describe, analyse or explain another language. Metalanguage includes, for example, grammatical terms and the rules of syntax. The term is sometimes used to mean the language used in class to give instructions, explain things, etc. – in essence, to refer to all teacher talk that does not specifically include the "target language".

Model/modelling

To teach by example; for example, a teacher who wants students to do an activity may first demonstrate the activity, often with a student volunteer.

Motivation

In language instruction, the desire to learn. See "TEFL vs. TESL".

Motivation paradox

Students' main motivators are factors the teacher has little control over (integrated versus instrumental motivation, which heavily influence time on task), yet motivation is critical to learning.

Native speakers

Those who speak the language in question as their mother tongue.

Needs assessment

Measurement of what students need in order to learn language and achieve their language learning goals; also may include consideration of the school syllabus.

Non-native speakers

Those who speak the language in question as an additional language. The language in question is not their mother tongue.

Objectives

Also called lesson objectives or aims; statements of student learning outcomes based on student needs; objectives state specifically what the students will be able to do in a specified

time period; objectives are measurable and therefore involve specific and discrete language skills.

Oral

Related to speaking.

Over-correction

Correcting so much that students become reluctant to try out what they have learned.

Paradox of language acquisition

The limited amount of comprehensible input that children receive is mathematically insufficient for them to determine grammatical principles, yet somehow they are still able to do so.

Passive vocabulary

Vocabulary that students have heard and can understand, but do not necessarily use when they speak or write.

Passive

Opposite of active; the false assumption that the language skills of reading and listening do not involve students in doing anything but receiving information.

Peer correction

Also known as peer review, peer editing, or peer feedback; in writing, an activity whereby students help each other with the editing of a composition by giving each other feedback, making comments or suggestions; can be done in pairs or small groups.

Phonemic awareness

Awareness of the sounds of English and their correspondence to written forms.

Phonology

See "language content".

Placement tests

Tests used to place students in a specific language program; such tests should reflect program levels and expectations for students at each proficiency level offered by the language program.

Prescriptive grammar

Grammar that is described in terms of grammar rules of what is considered the best usage, often by grammarians; prescriptive grammar may not agree with what people actually say or write.

Proficiency level

Describes how well a student can use the language (often categorized as beginner, intermediate or advanced).

Proficiency tests

General tests that provide overall information on a student's language proficiency level or ability; can be used to determine entry and exit levels of a language program or to adjust the curriculum according to the abilities of the students.

Rapport

Relationship, usually a harmonious one, established within a classroom between teacher and students and among students.

Realia

Real or actual objects used as teaching aids to make learning more natural; can include forms, pictures, tickets, schedules, souvenirs, advertisements and articles from English magazines or newspapers, and so on.

Recycling or spiralling

Sometimes called the cyclical approach; the purpose is to repeat language items throughout the syllabus; each time a language item is encountered more detail about it is added; this allows students to build on prior knowledge.

Register

Level of formality in speech with others; register depends on the situation, location, topic discussed, and other factors.

Scan

To read quickly for specific information; a reading stratagem.

Skim

To read quickly for main idea or general information; a reading stratagem.

Social context

The environment in which meanings are exchanged; can be analysed in terms of the field of discourse, which refers to what is happening, including what is being talked about; the tenor of discourse, which refers to the participants taking part in the exchange of meaning, including who they are and their relationships with each other (for example, teacher and students); and the mode of discourse, which refers to what part the language is playing in the particular situation and what "channel" (writing, speaking or a combination of the two) is being used.

Sociolinguistics

Aspects of culture that affect communication with others; examples: social class, education level, age, gender, ethnicity. Also, see "communicative competence".

Strategic competence

See "communicative competence".

Student and teacher

Teachers have eight roles in the classroom. They are authorities and sources of knowledge; entertainers; caregivers; role models; counsellors and sometimes friends; classroom disciplinarians; directors and managers; facilitators, coaches and guides. The most important person in the classroom is the student. The teacher's primary focus must be on effective ways to have the student practice using his or her language. Classes should be planned so they enable the student to use just a little more language than they are comfortable with. This is known as "i+1" – an idea popularized by Stephen Krashen. This formula is short for "comprehensible input plus one." Comprehensible input is language the students can understand.

Student feedback

Information solicited from students by the teacher to assess the effectiveness of the teaching-learning process.

Student-centred

Also called learner-centred, a way of teaching that centres on the goals, needs, interests and existing knowledge of the students. Students actively participate in such classrooms and may

even be involved in setting learning outcomes. Teachers in student-centred classrooms ask students for input on their goals, needs and interests and on what they know before providing them with study topics or answers to questions (for example, grammar rules). They may also ask students to generate (help produce) materials. The teacher is seen more as a facilitator or helper than the dominant figure in the classroom.

Structure

See "language content".

Student-generated material

Teaching material to which the students have made a major contribution; the language experience approach, for example, uses student-generated material.

Survey

To quickly read the headlines, subheads, opening and closing paragraphs, photo captions, pull quotes and other key materials in an article to get a sense of meaning; a reading stratagem.

Syllabus or curriculum

The longer-term teaching plan; includes topics that will be covered and the order in which they will be covered in a course or program of studies.

Syntax

Sometimes called word order; how words combine to form sentences and the rules governing sentence formation.

Tape script

A written text which accompanies listening material; may be used to make cloze passages or for student review.

Task-based syllabus

A syllabus organized around a sect of real, purposeful tasks that students are expected to carry out; tasks may include telephone use, making charts or maps, following instructions, and so on; task-based learning is purposeful and a natural way to learn language.

Teachable moments

Times in a language class in which the teacher realizes that a point of information not in the lesson plan will help students understand a language point; teachable moments digress for a brief time from the lesson plan and can be valuable in helping student learning and keeping students engaged.

Teacher talk

The language teachers use when teaching; involves simplifying speech for students; it may be detrimental to learning if it is childish or not close to the natural production of the target language.

Technique

A way of presenting language.

Thematic syllabus

Syllabus based on themes or topics of interest to the students.

Top-down information processing

Students learn partially through top-down information processing, or processing based on how students make sense of language input – for example, through using students' previous knowledge or schema.

Uninterrupted sustained silent writing

A technique in writing whereby a specified, relatively short period of time is set aside in class for students to practice their writing without being interrupted. This helps build writing fluency.

Vocabulary, importance of

Core vocabulary (the most common 2,000-3,000 English words) needs to be heavily stressed in language teaching. There is no point in presenting exotic vocabulary until students have mastered basic, high-frequency words. Learners should be tested on high-frequency word lists for passive knowledge, active production and listening comprehension. Learners cannot comprehend or speak at a high level without these words as a foundation. Learners need to spend time practicing these words until they are automatic; this is known as building automaticity. Since there is often not enough class time for much word practice, teachers need to present their students with strategies for developing automaticity outside the classroom.

Vocabulary-based syllabus

Syllabus built around vocabulary; often associated with the grammatical syllabus and the grammar translation method.

Worksheets

Teacher-developed, paper-based activities to help students comprehend, use, and learn language; can be used in association with all skill levels and in individual and group work.