

INSTRUCTOR'S RESOURCE MANUAL
TO ACCOMPANY
Speak Well

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McGraw-Hill Higher Education

Instructor's Manual to Accompany SPEAK WELL
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Instructor's Resource Manual

INTRODUCTION

I've written this *Instructor's Resource Manual* to assist instructors who use *Speak Well* as an assigned text for the introductory public speaking class. The material provided offers practical and creative options for classroom teaching, all designed to enhance students' understanding of public speaking practices. This manual will support you, whether you're a classroom veteran or novice, as you amplify and reinforce lessons from the printed text.

I thoroughly enjoy teaching the public speaking course and trust you do or will as well. One of the things we do well in higher education is share our philosophies and tricks of the trade, and in this Instructor's Resource Manual, I share mine—many learned from master teachers and wise colleagues, and others learned by twenty-four years in the college classroom and nine years as department chair. I'd also like to thank Joe Faina for his assistance on many of the additional lecture ideas and reading/website resources provided in Part II.

I am happy to dialogue with you should you have any questions about the material in this Instructor's Resource Manual or in the text. Contact me at liz.obrien@phoenixcollege.edu.

TO THE INSTRUCTOR

This Instructor's Resource Manual supports all teachers using *Speak Well*.

- **Experienced instructors** can zero right in on what they need in the specially designed **Quick Start Guide for All Instructors**. Of course, you're invited to browse or read all parts of the Instructor's Resource Manual. Many of us do this for books we use and more often than not we come away with something of value—an answer to a question we've been pondering, a new exercise that our students really respond to, or an idea that we never even knew we were looking for.
- **First-time instructors** will find guidance in teaching a college-level course in general and the public speaking course specifically. A variety of suggestions for handling the first day, teaching the course content, managing the classroom, and preparing for other parts of the job are also provided. I remember well the role the instructor's manual played in my early teaching experiences, and I've tried mightily to put helpful and practical information in here that you may need or want.

Above all, this Instructor's Resource Manual is meant to support *you*. Its suggestions, guidelines, and advice, are just that—a place for you to start. Each of you will adapt to your strengths, preferences, and style. Each of you will accommodate to your time constraints, and the needs of your institution and individual students.

OVERVIEW OF THE INSTRUCTOR'S RESOURCE MANUAL

The manual is organized into two major parts.

Part I

Part I begins with a **Quick Start Guide for All Instructors**. You can find:

- Ideas for incorporating listener-centered practices, ways to introduce the framework to students, a list of listener-centered terms and phrases that resonate especially well with students, and suggestions for evaluating listener-centered public speaking.
- Ideas for stressing the theme of speaking responsibly.

Part I then continues with several sections geared **For the New Instructor**. These instructors can find helpful guidelines for:

- Developing an approach to teaching, including considering a teaching philosophy, understanding how adults learn, and acknowledging the ethics of teaching.
- Strategies for teaching the public speaking course, including varying classroom teaching strategies, and selecting, communicating, and evaluating speech assignments.
- Suggestions for managing the classroom, including setting the tone on the first day, working with class chemistry, and interacting with special and diverse student populations.
- Preparing for other parts of the job, including managing student communications outside of class time, handling grade complaints, and receiving evaluation from your supervisor.

Part I concludes with a **collection of helpful course documents** such as:

- A syllabus, complete with a grading structure.
- Schedules for a 15-week semester, 10-week quarter, and 4-week summer term.

- Student information sheet, with syllabus receipt.
- End-of-Course Evaluation.
- Speech assignments, sample outlines, and grading rubrics.
- Written assignments, including self-evaluations and evaluation of an outside speaker.

Part II

Part II presents **18 chapter guides** that provide assistance and advice to help you communicate chapter content to your students. Each chapter guide includes the following components:

- The Chapter's Main Ideas
- Learning Objectives
- Lecture Outline
- Key Terms (with definitions)
- Additional Lecture Ideas
- Classroom Discussion Topics and Activities
- Additional Readings and Websites

SPEAK WELL AND THE INSTRUCTOR'S RESOURCE MANUAL: A PARTNERSHIP

I highly recommend that you use this Instructor's Resource Manual in tandem with *Speak Well* when teaching the course. While comprehensive in nature, the manual cannot account for all things found in the text itself, especially examples, detailed explanations, tone, nuance, figures, and images. The text acts as an important mutual frame of reference with your students and your familiarity with it facilitates the teaching and learning in your classroom.

At the same time, teaching from the text alone may not suffice. The Instructor's Resource Manual provides material and suggestions intended to help you as a teacher behind the scenes. Part I prepares you for teaching on both a psychological and logistical level. The material in Part II is also of great value. The detailed lecture outlines save you time; the additional lecture ideas help you expand on chapter concepts; and the discussion topics and activities give you a starting place for getting your students involved.

ADDITIONAL SUPPORT FOR INSTRUCTORS

Connect Public Speaking, McGraw-Hill's groundbreaking, interactive digital learning platform, enables you and your students to access *Speak Well* via a fully integrated, media-rich eBook. As students read the book online, linked icons guide them to embedded, interactive features, including speech video clips, full student speech videos (available with and without pedagogy), pre-tests and chapter quizzes, matching activities that test student comprehension of key terms, outlining activities, and TED Talks activities. **Connect Public Speaking also features tools that give you and your students more time for practice in the classroom:**

- **Speech Capture** in Connect gives you the ability to evaluate speeches live, using a fully customizable rubric. You can also upload speech videos on behalf of students, as well as create and manage peer review assignments. In addition, students can upload their own videos for self-review and/or peer review.
- **Outline Tool**, with enhanced user interface. The Outline Tool guides students systematically through the process of organizing and outlining their speeches. You can customize parts of the outliner, and also turn it off if you don't want your students to use it.
- **Topic Helper, as well as access to EasyBib and Survey Monkey online tools.** The Topic Helper helps students select a topic for speech assignments. EasyBib is a web-based tool that simplifies and automates the formatting of citations and bibliographies. Survey Monkey, also a web-based tool, helps students create and manage audience-analysis questionnaires.

LearnSmart, McGraw-Hill's adaptive diagnostic study tool, helps you and your students identify the areas in which they need the most help. Accessible within Connect Public Speaking, LearnSmart adapts to individual students based on their responses, enables them to absorb and internalize key ideas faster and more effectively, and prepares them better than ever for quizzes and exams. By tracking student responses in LearnSmart, you can also use class time to hone in on subjects that students find most challenging.

CREATE, McGraw-Hill's customization site, www.mcgrawhillcreate.com, enables you to design your ideal course materials for your course needs. Rearrange or omit chapters, combine

material from other sources, upload your syllabus or any other content you have written to make the perfect resource for your students. Search thousands of leading McGraw-Hill textbooks to find the best content for your students, then arrange it to fit your teaching style. You can even personalize your book's appearance by selecting the cover and adding your name, school, and course information. When you order a Create book, you receive a complimentary review copy. Get a printed copy in three to five business days or an electronic copy (eComp) via e-mail in about an hour. Register today at www.mcgrawhillcreate.com, and craft your course resources to match the way you teach. **Additionally, three appendices written for *Speak Well* are available exclusively through McGraw-Hill's Create customization site:**

- Appendix A Sample Student Speeches (with pedagogical annotations)
- Appendix B Guide to Documentation Styles
- Appendix C Evaluation Forms: Speaker Evaluation Form; Speaker Self-Evaluation Form

McGraw-Hill Campus is the first of its kind institutional service providing faculty with **true single sign-on access to all of McGraw-Hill's course content, digital tools, and other high-quality learning resources from any learning management system (LMS)**. This innovative offering allows for secure and deep integration and seamless access to any of our course solutions such as McGraw-Hill Connect®, McGraw-Hill Create™, McGraw-Hill LearnSmart™, or Tegrity®. McGraw-Hill Campus includes access to our entire content library, including e-books, assessment tools, presentation slides, and multimedia content, among other resources, providing faculty open and unlimited access to prepare for class, create tests/quizzes, develop lecture material, integrate interactive content, and much more.

CourseSmart offers thousands of the most commonly adopted textbooks across hundreds of courses from a wide variety of higher education publishers. It is the only place for faculty to review and compare the full text of a textbook online, providing immediate access without the environmental impact of requesting a printed exam copy. At CourseSmart, students can save up to 50 percent on the cost of a printed book, reduce their impact on the environment, and gain access to powerful web tools for learning, including full text search, notes and highlighting, and e-mail tools for sharing notes among classmates. Learn more at www.coursesmart.com.

PART I: TEACHING THE PUBLIC SPEAKING COURSE

QUICK START GUIDE FOR ALL INSTRUCTORS

This section is intended for experienced teachers who want:

- A quick explanation of the text's organization.
- Some best practices for incorporating a listener-centered framework into your classroom.
- Some best practices for helping students meet the principles of responsibility to their message, their audience, and themselves.

ORGANIZATION OF THE TEXTBOOK

Speak Well is designed for maximum flexibility. You can move through the book in linear fashion, or pick and choose chapters as you see fit. The chapters are organized within five tabbed sections, followed by a resource section. The text's Table of Contents and Preface can help you create your plan of action.

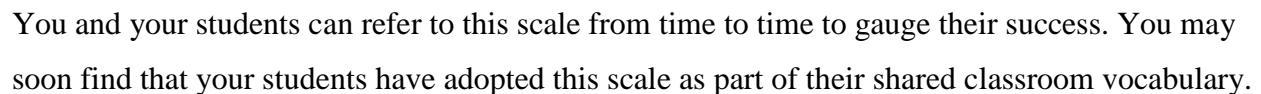
INCORPORATING A LISTENER-CENTERED APPROACH INTO YOUR CLASSROOM

Introducing the Framework of Listener-Centered Speaking

Speak Well uses the framework of listenability as its foundation. Defined as the degree to which a speech is easy to access, understand, and interact with (to listen to), listenability informs speakers that the choices they make while preparing and delivering a speech have real consequences on another person's ability to listen. Listenability gives you a common point of reference to use throughout the course as you discuss each lecture, activity, and assignment. This framework encourages students to be listener-centered in all they say and do.

The concept of listener-centered speaking is introduced in Chapter 1 and mentioned throughout the book in most chapters. It's an easy concept for you to communicate and your students should soon "get it." You can introduce the framework as early in the term as you

A visual model can also help students understand the degree to which speeches are listenable (or not). Tell them that the sum of all speaking actions can be charted somewhere on the following continuum of listenability:



One of the most listenable things a speaker can do is to talk in a genuinely conversational fashion. It's helpful to start your discussions about conversational tone early in the term.

- Stress the concept of **important conversation**, introduced in Chapter 1. This is the style of talking nearly all of us use when interacting with those we respect. I’ve yet to meet a student who can’t identify with this style or refuses to use it while speaking.
- Do what you can to **get students to know each other** early on. Have them work in pairs or groups, and get them involved in class discussions and activities. Students report that it’s easier to “talk normally” in front of people they know.
- Stress the concept of the **public speech as a communication event rather than a performance** (discussed fully in Chapter 3). Ask students to talk as they normally do

when communicating with others. *Being* a conversational speaker is much easier than trying to perform as one.

- Stress the use of **narrative** in their speeches. It's hard to not use a conversational tone when telling a story.
- Go to **YouTube** and find one or two badly performed/read speeches. This is not as hard as you think (keywords: informative speech). Watch them as a class. It's a promise that the videos will generate discussion. Then show a model of a conversational speaker. There are many good examples on Connect Public Speaking.
- **Praise** the students who speak conversationally. Hold them up as class role models.
- Most important, give your students **permission not to be "perfect."** Conversational speakers sometimes trip over words, repeat themselves, have sentence fragments, and so on. Promise them you won't focus on those things—and then don't. Tell them you're interested instead in their ability to *communicate* their ideas.

Using the Language of Listener-Centered Speaking

Here are some words and phrases that resonate with students particularly well. It is helpful to make these terms and phrases part of your classroom conversations about listener-centered public speaking.

- **Be communication-orientated.** This reminds speakers their goal is to communicate, not perform.
- **Use personal pronouns.** Pronouns help create the conversational feel of the public speech, making the content relevant to the people in the room.
- **Use important conversation.** This is the style of conversation speakers should use—the style of speaking we use when interacting with people we respect.
- **Use inclusive language.** This reminder speaks to the power of language to invite listeners in, telling them that everyone is respected and welcomed to participate in the conversation.
- **Own it.** This phrase stresses the importance of believing in your ideas and responsibly preparing so as to communicate them to others. The more a speaker owns his or her ideas, the easier it is to communicate those ideas to others. Listeners, in

turn, sense this ownership and are more likely to stay tuned and interact with these ideas that are obviously important to the speaker.

- **Embrace your speaker's energy.** This phrase helps students reframe the experience of feeling an adrenaline rush prior to a public speech. The “speaker's energy” gives them confidence as they stand before their audience and communicate.
- **Provide a take-away.** This reminds students of the importance of leaving listeners with an idea or action to take from the speech.
- **Tour guide.** This term reminds speakers to be overt as they transition between ideas in the speech.

Reframing Your Evaluation

Whereas students readily buy into listener-centered speaking, instructors can be tougher sell, especially when it comes to our speech evaluations. Many of us studied public speaking with instructors who graded us on more literate and performative scales and we carried these learned expectations with us as we moved into our own classrooms. For example, consider the following:

- It's easy for us to ask our students to be “conversational,” but then we often mark them down when they have an incomplete sentence, or use slang or colloquialisms, (even when they're speaking in front of an audience of their peers).
- We ask students to “sound spontaneous” with their encoding, yet we also encourage them to use the metaphor, simile, alliteration, and other figures of speech that come naturally to few conversationalists, even important conversationalists.
- We ask students to “sound natural” when speaking, yet we require them to list every single element of their research citation (down to the issue and page number), something no normal speaker I know would ever do.

When your classroom operates fully on a listener-centered platform, you might have to adjust your expectations and your method of evaluation. This does *not* mean students should be encouraged to speak sloppily, informally, or unethically. However, we might need to alter our perception and genuinely ask ourselves what makes a successful public communication event. Common dilemmas faced by those who teach a listener-centered approach include:

- Resist the temptation to respond negatively to slang or a cultural reference to which you cannot relate if it is communicating effectively with the student's audience (monitor audience-to-speaker feedback to see if it does). Remember that the student's audience analysis may naturally exclude you. Perhaps the vocabulary and examples used by the student speak perfectly to the majority of listeners.
- Note verbal hesitations or disfluencies that are particularly distracting, but consider letting the occasional quiet “uh” go; many important conversationalists use these to no deleterious communication effect.
- When citing a research source, many speakers (even those in day-to-day interpersonal interactions) naturally refer to the name of a website or a book title with its author, but rarely provide more detailed information. As long as students turn in a full, properly cited bibliography, you can be assured they're fulfilling their ethical responsibilities.

Should we encourage our students to be the best, most articulate, most ethical speakers they can be? Unquestionably. But we can also find methods of evaluating and grading that are much better aligned with a communicative, listener-centered approach.

STRESSING THE PRINCIPLES OF RESPONSIBILITY

The second message in this textbook concerns responsibility: that to effectively communicate to an audience in a listener-centered way, we as speakers must meet a set of responsibilities, including those to our message, to our audience, and to ourselves. Chapter 1, section B fully introduces these responsibilities and previews the chapters that provide fuller discussions. Reminders of responsibility also show up throughout the text, communicating that speaking success comes with costs—“paid” with serious time and attention—but that the costs are well worth the outcomes.

Your students should respond well to this notion of responsible speaking so feel free to stress it. One of my students perfectly summarized it: *I want to be a responsible speaker. I want my message to be the one that people talk about later. And I'd like to learn how to make that*

happen. My guess is that many of your students feel the same. In our information-saturated world, they want to learn how to be heard.

FOR THE NEW INSTRUCTOR

New instructors can benefit from these materials about teaching a college-level course in general and the public speaking course specifically.

ABOUT TEACHING A COLLEGE COURSE

Preparing Yourself as a Teacher

If this is your first time teaching at the college or university level, or the first time teaching this course, welcome. You're embarking on one of society's most important journeys—teaching others. You're probably already thinking about your job a great deal. And that's a good thing, because teaching requires a lot of thought and preparation before you ever set foot in the classroom.

Luckily, you've most likely experienced effective teaching while in your role as a student. Reflecting on those good teachers can help you remember what teacher attitudes and behaviors students tend to respond to in a positive way. Consider those past good teachers as role models. Keep them in your heart and on your mind as you begin this teaching venture.

Designing a Teaching Philosophy

Many teachers today design a teaching philosophy—a description and justification of their approach to teaching and learning. Whether yours is formally written or just considered, a teaching philosophy serves many purposes, including communicating to a supervisor what you do as a teacher, or rounding out a job application or teaching portfolio. Most important, the process of creating a teaching philosophy (or revisiting a previously prepared one) forces you to intentionally reflect—a practice that is valuable to any professional. Intentional reflection encourages you to identify and question what you do as a teacher, both in and out of the classroom. Continued reflection shapes your teaching attitudes and behaviors in a positive direction, leading to professional growth and more effective student learning.

Many web resources provide additional insight into the role of the teaching philosophy and offer guidance in preparing one.

Identifying and Articulating Course Objectives and Student Learning Objectives

It is important to identify what your students should be able to know and do by the end of the course. In essence, you need to envision the outcome and tell students how you're going to get there. You'll first need to identify the objectives of the course and communicate to your students on the syllabus. Examples include:

- To approach public speaking from a listener-centered mind-set.
- To appropriately analyze an audience and shape a speech based on that analysis.
- To understand the difference between speaking to inform and speaking to persuade.
- To develop tools for effectively evaluating another person's speech.

Providing narrower and more assessment-related goals are another effective teaching strategy. Each chapter in *Speak Well* is designed around a set of student learning objectives, with each learning objective correlating to a main idea in the chapter. Additionally, all the online activities and assessments available in Connect Public Speaking have been keyed to these same learning objectives.

Finally, many instructors also like to have specific learning objectives attached to each speech project. Your first speech assignment, for example, might have the following learning objectives:

- Communicate an obvious thesis.
- Create clear distinctions among your introduction, body, and conclusion.
- Establish and maintain eye contact with audience members.
- Incorporate at least one piece of visual support.

Understanding How Adults Learn

In general, few adult learners do best with the traditional "sage on the stage" model, in which the instructor lectures for the entire class meeting while the students listen and take notes. Adults tend to respond to teaching and learning experiences that are goal oriented, practical, active, and relevant to their lives. You'll probably want to experiment with class sessions to find a balance

that works for you and your students. One format for a typical 50-minute class could include a 5-minute class orientation, a 20-minute lecture, a 15-minute activity, and a 10-minute debriefing/discussion. The next session might need a 30-minute activity followed up with a 20-minute lecture/discussion. Mixing it up keeps you and your students active and engaged in the teaching and learning process.

The Ethics of Teaching

Just as we teach our students to be ethical speakers, so must we adhere to an ethical code while teaching. Ethics are the standards of right and wrong; it's your responsibility to know them and act appropriately. The Graduate School at Penn State University has developed an excellent guide to ethical behavior for instructors called *Teaching Ethics*. I keep it posted above my desk. The first section offers four "Norms to Govern Teaching," including honesty, promise keeping, respect, and fairness. The second section provides nine "Principles of Ethical College and University Teaching," including being competent in your subject matter, knowing how to deal with sensitive topics, avoiding conflicts of interest, maintaining confidentiality, and performing a valid assessment of student work. You can read the complete version of *Teaching Ethics* at <http://www.gradsch.psu.edu/facstaff/tethics.html>.

Who Is Responsible for Student Learning?

If your classroom is typical, you'll have some students who are highly motivated to do their part and others who, for a variety of reasons, might not be. Additionally, some students might be woefully underprepared for post-secondary work.

Your role is to uphold the course competencies and objectives, and assign grades based on how well students meet them. Although students might like you if you give them—for whatever reason—an assignment or course grade they have not earned, they'll respect you, the teaching profession, and the institution when you mark the grade they *do* earn. Although some new teachers might struggle with the concept, students *have a right to fail*. Later sections of this Instructor's Resource Manual discuss grading issues in more detail.

STRATEGIES FOR TEACHING THE PUBLIC SPEAKING COURSE

Getting Students to Read the Textbook

Some students have poor time-management skills or are distracted by outside needs and wants. Some might have difficulty reading college-level texts. Additionally, the popularity of instructors' chapter-summary handouts and PowerPoint slides have effectively taught some students that they don't have to read the book—their teachers, in essence, do it for them. Here are some strategies for getting the students to read the textbook.

- **Assign chapter pre-quizzes.** These are short quizzes given at the beginning of the day you'd like to discuss a given chapter. These quizzes have a few questions on them and cover the highlights of the chapter. Some instructors let students bring in a note card. After all, they can't make their note cards unless they read the chapter—and getting them to read is your goal. Although each quiz might be worth only a few points, they add up over the course of the semester. Students get the message that they need to read.
- **Use peer instruction.** Consider having students “teach” a chapter or a section of a chapter to the class or to a small group.
- **Refer to the book as often as possible.** Although you are encouraged to bring in outside sources, the more you refer to and incorporate the assigned book into your class, the more likely students will read it to keep up with you and their classmates. Additionally, students spend money on the textbook, and at the end of the course term, they like to know that their money has been well spent.
- **Use supportive language and nonverbals.** Students often follow your lead in their attitudes and behaviors toward the textbook. The more students perceive the book as a valued and integral part of the course, the greater their motivation to read it.

Classroom Strategies

There are many strategies for managing the learning environment in your classroom. Of key importance is one thing: providing an atmosphere that will motivate the student to learn. Doing this successfully may draw upon many of your skills as an instructor.

Lecturing

A good lecture is an extended cousin to the public speech. When we lecture, we should essentially do the same things we're asking of our public speaking students. For example:

- Know your audience and be prepared.
- Be organized; have learning objectives and explicitly communicate them.
- Convey your enthusiasm for the material.
- Don't read your notes; communicate your content conversationally.
- Maintain eye contact.
- Tell stories.
- Use personal pronouns.
- Use language your students understand; define terms they might not know.

Although each class day is different, aim to lecture for 10 to 15 minutes and then move to another teaching strategy.

Group Discussion

A good discussion increases involvement in the teaching and learning in your classroom. Leading a discussion sends a clear message to students that you value their contributions. Here are a few tips for generating and leading a meaningful discussion:

- Start having discussions **early in the term**, if not on the first day. "Train" students that this is the way the class is going to operate and that they're expected to participate. You'll have a tougher time if you do all the talking the first three weeks and then expect students to start discussing topics during Week 4.
- Ask questions that **get the students to think** in the direction of the implications, repercussions, or consequences of the course material. Ask them to bring in examples from their own experiences in the classroom, on the job, or in their communities. Asking them to share feelings is another discussion starter.
- Come in with a few **prepared questions** to get things started. Listen actively and look for potential follow-up questions generated by the discussion.
- Ask **open-ended questions** rather than closed questions.

- **Don't be afraid of the silence** that might follow a question. Someone will eventually speak up. The other option is to call on students by name.

Activities and Exercises

As a skills-based course, public speaking lends itself to many possible classroom activities. Each chapter in the text concludes with several suggested exercises and you probably know or can think of many others. It's also likely that your fellow department members have some additional favorite activities and exercises. Here are some tips for a successful activity or exercise:

- **Prepare any needed materials ahead of time.**
- **Be very clear with your directions.** Provide written directions on a handout, on the board, or on a slide. Verbal directions work, too. Depending on the activity, you can give the directions all at once or give the steps one at a time, letting students complete one step before providing them the next.
- **Give your students time to complete the activity.** If it's a group activity, there's bound to be some socializing—and that's a good thing for class relations and helping everyone feel at ease during their speeches. Watch the students' progress and watch the clock to keep the activity moving forward.
- **Debrief the activity.** Ask students to make connections to class material. Discuss why you did the activity and what lessons can be drawn from it.

Using Technology

There are many opportunities to incorporate technology into your teaching:

- **Student Speeches on Connect Public Speaking.** Two kinds of videos are found on Connect Public Speaking: 1) complete student speeches, and 2) technique clips showing several examples of specific speech skills. The speeches are meant to be instructive and to spur meaningful classroom dialogue. You and your students can analyze any speech for its listenable qualities—what makes it work—and for things the speaker could have done differently to increase his or her listenability. The technique clips allow focus on a particular speech action.

- **YouTube.** YouTube and other online video sites provide a wealth of possibilities for today's wired public speaking classroom. Use it to show speech examples—both the good and the questionable—of ordinary people in action. Additionally, you can easily find speeches by many well-known speakers.
- **TED Talks.** Access thousands of speeches from people communicating all kinds of ideas. The database is easy searchable, and no speech exceeds 18 minutes.
- **AmericanRhetoric.com.** This website is a gold mine for public speaking teachers. You can access more than 5,000 speeches in text, video, and audio format, including the Top 100 Speeches and Movie Speeches.
- **Video.** Your department or library might have a collection of videos that can help you teach your students about public speaking. These videos, created by a variety of educational, industry, and independent producers, run the gamut in content and production quality. Always watch a video before showing it to your students. Should you decide to use the video, the previewing helps you contextualize it for students prior to showing it and allows you to come up with questions you might want to ask students afterward.
- **Slides.** *Speak Well* comes with a full set of PowerPoint slides. Additionally, you might choose to make your own slides to supplement your lecture or activity.

Classroom Guests

There are a variety of people you might want to invite into the classroom, and most will be happy to come. Some guests can help you teach course content:

- Ask a reference librarian to cover research skills.
- Ask a logic specialist to help out during your lessons on reasoning.
- Ask someone from the computer department to give a talk on the latest multimedia applications.
- Ask a colleague from the Classics department to lecture on early Greek and Roman speakers.

Other guests can help you reinforce course content by showing everyday speakers in action. Invite someone from campus or the community who does a lot of speaking, or

find someone from a local speakers' bureau. These guests can share real-life public speaking successes and challenges, and host question-and-answer sessions for students.

If you're using a classroom guest, keep the following guidelines in mind:

- Always **schedule a guest well ahead of time**. Order any needed materials or technology the guest requests.
- **Check with your supervisor** for any relevant campus policies regarding classroom guests.
- Discuss any **remuneration issues** with the guest well before the scheduled appearance.
- **Confirm** with your guest as the date approaches.
- Ask the guest how he or she would like to be **introduced**.
- **Discuss other matters** such as length of presentation, whether there will be any activities, and what your role should be. In other words, plan. You want your guest's appearance to be time well spent for you, your students, and the guest.

Field Trips

Field trips spice up the schedule and reinforce course content. Take students on a tour of the library (for their research needs), a tour of the computer lab (for their visual-support needs), or to watch a speaker in action somewhere on campus or in the community.

Like using a classroom guest, the better your pre-planning, the smoother the teaching and learning experience will be for all involved. Here are some field trip guidelines to follow:

- **Check with your supervisor** about any field trip policies. You may have to fill out travel forms and/or acquire signatures. There might be insurance issues as well. Give yourself time to account for these things.
- Field trips will probably require a whole class period. Can you afford the **time**?
- If the field trip is **outside of class meeting times**, can all students make it? What will you do about those who have class, work, or family obligations?

- Decide ahead of time how you'll **incorporate the field trip into the course curriculum**. Is it just a learning experience? Fodder for class discussion? Will it be worked into a writing assignment, a speaking assignment, or a test question?
- Be explicit with your **students regarding their roles during the field trip**. Give them advance notice of the field trip and several reminders as time gets closer. Tell them what you'd like them to do (listen, fill out a worksheet, take notes, watch for certain things, and so forth) during the field trip and what, if anything, they'll need to do afterward.

Campus and Community Speeches

Speeches occur throughout the term in various locations at most colleges and universities, and in your greater community. Use these speeches in a variety of ways:

- Attend one together as a **class field trip**. Discuss it in class the next day.
- Have students listen to the speech and then write a **brief reaction paper** on what they saw, heard, and felt.
- Have the students analyze in a **formal essay** the speaker's degree of listenability.
- Allow students to attend these speeches for **extra credit**.
- Ask students to concentrate on a **specific speech technique** (introduction, visual support, audience engagement, credibility, and so forth) and be prepared to describe and analyze it in class the next day.

Homework

Homework is a defensible and suitable teaching strategy for keeping students engaged with your course material beyond the boundaries of class meeting times. Whatever homework assignments you choose, make sure they're meaningful to your students' learning experience—be sure you can clearly articulate *why* you are assigning something or *how* it helps students meet the course objectives. If students perceive your homework as mere busy work, they might begin to resent you and the class.

The majority of your students' homework will probably have to do with preparing for speech assignments. Some teachers like to require the assignment due in parts. For example, students must turn in their speech topic and thesis three class periods before the

speech, their research bibliography two class periods before, and a completed preparation outline the class period before the speech. Homework assignments like these help students practice good time management and discourage the tendency some have for last-minute preparation. These assignments also offer students the added benefit of receiving early feedback from you on the direction of their speeches. They also spread out your grading responsibilities.

The exercises listed at the end of each chapter in the text and in Part 2 of this Instructor's Resource Manual offer other ideas for meaningful homework. Your department, supervisor, or a colleague might have additional ideas.

When assigning homework, communicate clear directions for completing it and also what you'll do with it after students turn it in. Will you collect it and mark it as part of participation points? Have them bring it to class for a group activity? Provide feedback, grade it, and return it? You'll also want to clarify consequences for those not completing their homework assignments.

Speech Assignments

Speeches will probably comprise the bulk of your assignments. You'll want to make a plan for selecting them, communicating them to your students, and evaluating them.

Selecting Speech Assignments

Speech assignments vary by amount and content depending on the state, school, or department policies, or individual teacher preferences. In general, however, most public speaking courses across the country require students to give at least one informative speech, one persuasive speech, and perhaps one type of special-occasion speech. Some also require a group presentation.

Some of you might teach at a college or university with department-wide standards for speech assignments. The department has chosen this path for valid reasons and you'll obviously want to abide by departmental policies.

Others instructors might have more leeway in choosing speech assignments. As long as assignments align with the course competencies and objectives, you have the freedom to design them as you see fit. If you'd like some assistance getting started, look

to the speech assignments provided later in this Instructor's Resource Manual. Additionally, your supervisor or a trusted colleague can be instrumental in helping you create assignments or might provide some for you to use.

Communicating Speech Assignments

Take care when communicating speech assignments to your students. There's a direct correlation between the clarity of your assignment and the results you'll get on speech day.

In general, the more universal and abstract the assignment ("Present a researched informative speech on any topic of your choice; use one visual"), the wider the range of student interpretation. This can bring good results with some students, but others will take the easy way out. They'll rely on overused high school topics (that they'll have trouble convincing listeners to find interesting or relevant), "borrow" a speech from the Internet or the frat house files (raising plagiarism problems), use suspect research sources (leading to low credibility), or speak for too short a time (creating a speech of little substance).

The problem here is that "general" speaking assignments don't mimic "real life" speaking experiences. Rare is the informative or persuasive speaking situation in which the speaker is asked to "give a speech about anything you choose." In "real life," a speech must meet the needs of both a specific context and audience. The more you can do to recreate these listener-centered events now, the better the learning experience for your students.

Consider, then, defining clear parameters in your speech assignments. Leave some room for individual student preferences, of course, but the more specific their boundaries, the truer to real life their speaking experience will be. There's an added benefit of creating a shared context for the listeners as well: Each of them is speaking on roughly the same kind of topic, so each is inherently more interested in other classmates' speeches. Here are some examples.

- "You've been invited to speak before the American Literary Group (use a real organization or make one up) at their monthly meeting. Prepare a five- to seven-

minute informative speech on a twentieth-century American literary figure of interest to this group. Use a minimum of three credible research sources, one of which must be a non-Internet source. Have two to four main points, and use a minimum of five different forms of support. Show a minimum of three visuals—two informative and one atmospheric.”

- “Your city is offering a \$25,000 grant to any local organization showing innovation in a product or service. Your boss asks you to represent the organization at the contest. Prepare a seven- to ten-minute persuasive speech that defines the problem your organization’s innovation attempts to solve and explains how it succeeds in doing so. Visual support strengthens your argument.”

Evaluating Speech Assignments

Speeches are typically evaluated according to two general systems. Use either or a combination of the two.

1. **Specific.** Here, you assign points to or use a 3- or 5-point scale for meeting specific criteria such as “effective attention material,” “obvious thesis,” “appropriate eye contact,” or “transition to conclusion.” You then tally up the points for a grade.
2. **Holistic.** Here, you provide subjective commentary on how well a student met general criteria like “overall speech structure,” “research,” “credibility,” or “improvement since the last speech.” You then reflect on the sum of the comments and provide a grade of A, B, and so on.

Beginning instructors might find the specific system easier and more objective. Students are better able to identify what makes a speech listenable (or not) when they see it as a sum of separate individual speech actions.

Whatever evaluation system you choose, clearly communicate the grading criteria to the students before the speech. For example, it’s unfair to expect students to know that you’ll be grading them on their use of deductive reasoning if you’re not upfront about that particular criterion. Many instructors provide students a copy of the evaluation form ahead of time so there are no unexpected surprises.

Speaking of grading forms, there are a variety of them available for evaluating a speech assignment. Use one or a combination of the following ideas:

- You can use or modify one of the evaluation rubrics found in later sections of this Instructor's Resource Manual.
- You can use or modify the Speaker Evaluation form offered in Appendix C, which is available only through McGraw-Hill's Create customization site at www.mcgrawhillcreate.com.
- Your department might have a standardized form you'll want or need to follow.
- You can choose a nationally standardized form like *The Competent Speaker*. A committee sanctioned by the National Communication Association created this evaluation form several years ago.
- You can create your own evaluation form that directly parallels your speech assignment.

Consider the tone you'll take when evaluating a speech. The best approach is one that's balanced, constructive, and helps students meet the course objectives. You can point out something positive and something not so positive in *any* speech.

As you comment, consider doing so from a listener's point of view. This helps reinforce the listener-centered framework. Rather than telling a student "you had a poor thesis," explain that, "because you didn't help me identify your thesis, I had trouble following the main points in your body."

It takes skill and experience to grade a speech as you watch it in real time. Some beginning instructors like to record students' speeches and grade them later when they have more time to study and reflect on the speech. Others like to create a series of abbreviations that they use during the speech and then take time later to write out full remarks for the students to read. Talk to other teachers for ideas and keep experimenting. You'll soon get the hang of real-time grading.

Some instructors like to add layers of evaluation. These may or may not be part of the student's official grade, but they can provide valuable feedback to the student nonetheless.

- You can provide some oral feedback upon completion of the student's speech. This helps give them something to hang on to until they receive their full evaluations from you in a subsequent class period.
- If the speech is recorded, you can have students evaluate themselves. Adapt or modify the Speaker Self-Evaluation Form in, Appendix C, available only through McGraw-Hill's online Create customization site.
- You can ask classroom peers to provide evaluations to the student speaker. These evaluations help speakers see just how well their speeches played to listeners other than the instructor. Adopt or modify the Speaker Evaluation Form in Appendix C, available only in Create.

Written Assignments

There are many good opportunities to have students further interact with course content through writing. Here are some suggestions:

- Your department might have some standardized written assignments you'll want or need to have your students complete.
- If you have more choice, here are some ideas you may want to use.
 - An essay on a famous speaker from today or the past.
 - An analysis of a speech given on campus or in the community, or watched on TV, a video, or the Internet.
 - An analysis of a classmate's speech.
 - A journal of their feelings and experiences during the course of the term.
 - An analysis of one of their own speeches.
 - A summary of their growth as a speaker over the course of the term.
- Plagiarism is a concern for any instructor giving a writing assignment. The more specific your writing assignment is to the exact content of your course, the less opportunity students have to plagiarize. Keep this in mind as you select assignments.

Testing

Decide whether or not you'll test your students. Some public speaking instructors feel that the speech assignments adequately show how well students understand course theory. Others consider testing an important measurement of student learning. If you decide to test, here are some considerations.

Selecting Test Questions

Speak Well provides a test bank for those interested. Written by Tara Hack at Arizona State University, the test bank offers you a variety of true/false, multiple-choice, short-answer, and essay questions that you can use wholesale or modify. You can also filter test bank questions by four types of competencies:

- Level 1=Knowledge
- Level 2=Understanding
- Level 3=Application
- Level 4=Analysis.

If you prefer to write your own questions, here are some helpful guidelines:

- Make sure the questions accurately reflect the course content and the learning objectives.
- Decide whether an individual question will test knowledge, understanding, application, or analysis. You'll want to have a variety of each on any given test.
- Mixing up the types of questions (true/false, short answer, and so forth) helps provide variety for the student taking the test (and for you when grading it).
- Give yourself time to bounce your test questions off your supervisor or a trusted colleague. Another set of eyes can help you detect typos, or poorly or ambiguously worded questions (which nearly all of us sometimes write) before you give them to your students.
- Consider your own time schedule and preferences when writing a test. For example, although it takes you less time to write a short-answer or an essay

question, these will take you much longer to grade. Do you have more time now or later? Are you on a strict time schedule to get test grades back to students?

Communicating Test Questions

Your goal in writing a test is to assess student learning. Asking trick questions, irrelevant questions, or questions about content you never covered in class or in assigned readings is an abuse of teacher power and could damage the relationship you have with your students. Here are some ways to write a meaningful test question:

- Consider the **language of your test**. Questions masked in heavy “academic-ese” can distract from your true intention of testing course material. This is especially true if you have non-native English speakers in your class. You can ask the most theoretical of questions in basic English.
- **Avoid double or triple negatives** in a question (“What should you not do if you can’t find an ‘About Us’ link on a website?”). They only serve to confuse.
- Think critically about the **options in a multiple-choice question**. It’s not a fair test of student learning if the real answer is masked by language or nuance. Conversely, students don’t have to think if three of the four options are silly.
- Beware of using words like **“always” or “never.”**
- Consider the **wording of your short-answer or essay questions**. The more abstract your language, the wider the variety of answers you’re going to get. This might be your goal. If, however, you’re looking for a specific answer, be sure the wording of the question reflects that.
- Some instructors like to **identify and organize test questions by chapter** as it better reflects the way most students study.

Administering Tests

Test day can be stressful for everyone involved. Here are some guidelines for maintaining everyone’s sanity:

- **Remind** students when the test will take place, and then remind them again.
- **Explain** how the test will help them meet their course objectives. Keeping your attitude about tests positive will go a long way to keeping theirs positive, too.

- Give **clear directions** on the following:
 - What the test will cover.
 - What materials students will need for the test.
 - Where the test will take place.
 - Whether or not students can use their book or their notes.
 - Roughly how many questions there will be and what format they'll be in.
- **Arrive early** on the day of the test to address any last-minute questions or needs.
- Take control before the test begins to **prevent cheating**. Have students sit a desk apart (if possible), remove hats and sunglasses, stow phones, remove ear buds, put books under desks, and so on. Some students cheat for a variety of reasons, so your behaviors at test time will reduce their temptation. Other students who would never cheat also appreciate your actions as it helps even the playing field.
- Give any **last-minute instructions**, including whether they can ask you a question during the test, leave to visit the restroom, or leave when they're finished.
- **Monitor** the students during the test. Be present in mind and body in case you're needed for any purpose.

Returning Tests

Tensions often run high again the day you hand the tests back. Here's a stress-reducing plan of action that I learned years ago from a master teacher. It removes the focus on *you* as the test giver and instead rightly places the focus on the *students* as test takers.

1. Have students take out a piece of paper. Ask them to write out the *specific* actions they took to prepare for the test. Tell them to avoid abstractions like, "I studied," and instead write things like, "I prepared flash cards three days before the test and went over them at least seven times." Give them some time to do this.
2. Ask them to reflect on this list of study behaviors and to consider the confidence they had before, during, and after the test. Based on these things, ask them to guess the grade they *earned*.

3. Post the class scores (no names) for all to see. Let them know if you curved the test, or if you had to throw any questions out (for whatever reason). Ask students if they want to change their scores now that they've seen the actual range.
4. Hand back the tests. Let students review their tests on their own, in pairs, in a small group, or you might choose to review as a class.
5. After the test review is done, have students return to their pieces of paper and write the actual grade they earned. Provide more time for them to make any additional comments about their own study behaviors, study plans for the future, reactions to your test, and so forth.
6. Collect the papers and review. You should find that a high percentage of students guess their correct grade or are only one grade off. Use these papers for your own classroom research, or keep them to hand back to the students a week before their next exam.

SUGGESTIONS FOR MANAGING THE CLASSROOM

The First Day

You're bound to experience a mix of emotions the first time you meet your class. It's also natural for students to experience their own mix of emotions, especially because this is a public speaking course. Acknowledge everyone's emotions but don't let the feelings dominate the day. The first day of class is vital—there's work to do and it will set the tone for the rest of the term. You'll want to take full advantage of it.

Set the Tone

Students are usually fully malleable on the first day of class. Most are excited to be there (even if they're too cool to show it) and are looking to you to set the tone and create a meaningful academic experience. They've signed up for this class and want to get through it as smoothly as possible.

- **Be expressive, enthusiastic, and communicative** with your words, voice, and body as you welcome everyone to class and begin to cover the day's tasks. Don't hold back. Start modeling your effective public communication skills right away.
- **Be prepared and confident.** It helps assure students that you know what you're doing and will be the needed classroom authority figure. Being the authority figure/group leader is a good thing. Every classroom needs one and most students would rather it be you than another student.
- If you plan for your students to be active and participating throughout the term, **consider getting them active and participating** during this first class. Ask them to tell you why they signed up for the class, or what they hope to get out of it, or to share prior public speaking experiences. Anything. Let them know that you won't be the only one doing the work.

Know Who's There

For logistical purposes, you'll certainly need to know who's there, who's not, and who wants in. Know your department's policies on first-day absences, enrollment caps, overrides, or other issues like priority for graduating seniors.

Find out who's there by calling roll, passing around the roll sheet, or having students fill out a note card with their name on it. Calling roll is often the best idea as it allows you to start learning student's names and nicknames, increases their accountability in the class (they know you know them), and helps them get to know one another. Do what you can to learn your students' names within the first few weeks of class.

Provide a Syllabus

The syllabus is the most important document you'll create during the term. It's the contract for the teaching and learning that will occur between you and your students. You might be given a standardized department syllabus or might need to create one on your own. Whichever route you take, know the syllabus fully, and have a copy available for students on the first day. You might want to take some time to go over its highlights in class. Some instructors like to have students read the syllabus at home and bring in a

signed “Syllabus Receipt.” This receipt covers both of you should an issue arise later in the term.

Introduce the Course

Take some time to provide an overview of the course. Perhaps you want to tell them they’ll be studying a contemporary version of an ancient art, and that they’ll be gaining skills helpful for academic, professional, and personal success. Or, you can talk about the role of public speaking and a public listening in today’s world, showing them that this class has direct relevance to their lives. Some students might be “shopping” for classes on the first day and your introduction of the course helps them decide whether or not to stay. For those who are sure they want to be there, your introduction helps prepare them psychologically for the academic experience they’re about to have with you.

Preview the Assignments

A quick rundown of the assignments also helps prepare students for the workload required in your class. Tell them how many and what kind of speeches they’ll be giving, how many and what kind of papers they’ll need to write, and how many tests they’ll be taking. Mention any other projects—like engaging in a service-learning project, or attending outside speech events—students will need to do to earn grades.

Introduce Yourself

The first day is a good time to introduce yourself. You probably want to share some of your credentials and talk about some of your own public speaking experiences. Let students know how they can address you and how they can contact you outside of class (email, phone, office, Facebook). Sharing basic personal information about yourself is an individual call.

Collect Student Information

Students will give you just about anything you ask for the first day of class so now’s a good time to collect some basic student information. Provide a form or ask them to send the information in an email. Ask about things like:

- Contact information
- Other classes they're taking
- Past experiences with public speaking
- Jobs they're holding
- Whether they play sports or belong to other campus organizations
- Career plans
- Hobbies and interests
- Anything else they'd like you to know about them

Setting Ground Rules

Some instructors like to set ground rules at the beginning of the term. You and your students design these rules together, with the intention of identifying appropriate conduct that will create a class climate where all feel safe, welcomed, and respected.

You and your students can start by brainstorming a list of rules, and then evaluating and selecting those you'd all like to follow. Rules might include: get to class on time, raise your hand if you want to speak, be prepared on speaking day, no interrupting, and no texting during class. You can post the rules in class or create a copy for everyone to have. Whatever rules you and your students eventually decide on, they're everyone's rules, and you don't look like the bad guy should you need to uphold them.

Understanding Class Chemistry

Every teacher soon faces the mystery of class chemistry. Although you might use the same syllabus, do the same activities, and use the same lecture/discussion, one class might be reserved and quiet whereas the other is rowdy and energetic. These differences can cause new instructors stress and spark questions of self-doubt. *What am I doing that's right or wrong?* Rather than questioning yourself and attempting to fight class chemistry, go with it instead. There are things to value in all sorts of class groups. That quiet group might surprise you with especially well thought-out speeches. That rowdy class might astound you with their creative team projects. It's often easier to change your perception toward class chemistry than it is to change the chemistry.

Of course, sometimes class “chemistry” can be damaging to the teaching and learning that needs to occur in your course. The “Dealing With Other Problems” section of this Instructor’s Resource Manual can help you handle truly problematic students.

Encouraging Participation

You can encourage participation in multiple ways:

- **“Train” students early** that participation is the norm and not the exception in your class. Get discussion and activities started early in the term while everyone is still fresh and enthusiastic.
- **Get them to know one another.** Play a name game, have them work in pairs or small groups (many of the exercises at the end of each chapter encourage dyads or groups), and use appropriate personal examples from class. If possible, make some of the earlier speeches more personal in nature (a self-introduction, for example). These speeches help everyone get to know one another and make future participation more inviting.
- **Have “participation points”** as part of your grading system. If you go this route, be sure to clearly communicate your definition of participation and how it will be evaluated.
- Finally, realize that students will **convey their participation and engagement in different ways**. While some might participate more overtly, others might be just as mentally engaged, but are doing so more quietly.

Establishing Your Credibility

While all instructors start with a measure of inherent credibility, each of us, no matter how long we’ve been teaching, want to maintain and build on that credibility throughout the term. Things will go much more smoothly when you are perceived as that credible and authoritative teaching presence. Students like to know that *someone* is filling that role—and they usually want that someone to be you.

Fair or not, some instructors might have extra work to do to be perceived as credible. Some students might challenge you if they know you are new to teaching (there’s no reason to

tell them you are—unless they ask), close in age to or younger than they are, female, “fun-looking,” a non-native speaker, and/or perceived as a cultural outsider.

- **Be prepared.** This can’t be stressed enough. As a new teacher, you’ll work hard to be prepared for each class. And this is time well spent. Know the book, know your assignments, know due dates, know where to access documents, and know how to work the classroom technology. Be confident and give your students eye contact. Show them you own your material.
- **Be organized.** Show up early or at least on time. Bring all materials to class. Keep your papers and your grading organized. Return assignments quickly. Return phone calls and emails, and show up on time for office hours and appointments outside of class.
- **Be ethical.** Be ethical in all you say and do. Ethics are a major component of our course and we should model proper, ethical behavior if we’re going to ask it of our students.
- **Be civil.** Show that you value the teacher-student relationship. Be kind, be respectful, use inclusive language, practice confidentiality, and treat students as adults.
- **Be fair.** Whether they’re on the advantageous or disadvantageous end of your decision-making, they want to know they’re being treated like everyone else.
- **Challenge them.** It’s good to make your students think critically, work hard, and operate outside their comfort zones. While they may grumble a bit during “challenging” times, students ultimately respect you when you hold that bar high (within reason, of course).
- **Dress the part.** Taking extra care with your appearance shows your respect for your students, your department, your school, and your profession. Looking the part of “teacher” helps give you credibility, especially if you are young.

The Power of Your Language

Your words mean real things to your students and you’ll want to consciously monitor what you say and how you say it. Here are some things to keep in mind regarding the use of language:

- **Be inclusive.** Sexist, racist, or homophobic remarks are guaranteed to create unneeded tensions in your classroom.
- **Be civil.** It’s usually best to avoid inappropriate humor and obscenities.

- **Monitor your use of academic language.** Chances are that your vocabulary, especially your academic vocabulary, is better than that of your students. Though using “big” vocabulary words, key terms from the course, and other kinds of communication-related jargon increases your credibility and introduces students to the language of the discipline, recognize that using it (without definitions or explanations) can intimidate students and worse, cause them to get lost. Use the language, but get in the habit of providing a quick verbal definition verbally or on the board, or encourage participation by asking if any students can provide the definition.
- **Know how to handle incorrect answers or inappropriate comments.** Should a student answer a question incorrectly, either express thanks and move on to the next person, or take advantage of a teaching moment and provide (or have another student provide) the correct answer. If the student was close to providing the correct answer, and you can work the incorrect answer into the correct one, all the better. The key is to keep the channels of communication open so students will want to keep participating. Should a student make an inappropriate comment, keep to the high road. The other students will recognize its inappropriate nature and will be grateful that you chose to ignore it rather than take the bait (which is what it usually is). If possible, and you feel comfortable and skilled enough to do so, turn the inappropriate comment into a communication lesson.
- **Consider the effects of sharing your strong opinions about politics or religion.** We all must make a conscious decision about whether to invite our views on these topics into our classrooms. Many teachers prefer to leave them out of the classroom, thereby avoiding perceived intimidation (*I want to talk about X, but clearly my teacher believes otherwise, so I better not talk about it*) or perceived favoritism (*that student gets good grades because she’s a [fill in the blank], just like our teacher*). For these and many other reasons, it’s often best for your students not to know your political and religious preferences. On the other hand, if your school or course is billed as religious or political in nature, and students are there voluntarily, such personal opinions might fit naturally into the course curriculum.

Interacting with Special and Diverse Student Populations

Your classroom may be diverse in age, gender, language use, abilities, religion, sexual orientation, urban/rural background, military background, socioeconomics, nationality, culture, ethnicity, or any combination of these or other demographics. Do what you can to help all members of your class feel valued.

- **Your language.** Make your language inclusive. Avoid racial, ethnic, or sexual comments or humor. Also, don't interrupt any student (as some have a tendency to do, especially with women or members of a minority population).
- **Your nonverbals.** Give equal eye contact to all students. Use an equal posture, distance, and body orientation around everyone.
- **Your examples.** Take care in choosing diverse examples for lecture, activities, or speech clips. You can ask students to provide examples (publicly or anonymously) or do some research and find some on your own. Although you want to show that you value difference, be careful of becoming overly solicitous with only "minority" examples.
- **Show interest in difference.** The great thing about public speaking is that there are so many effective styles. Show through your actions and examples that you value all these styles—as long as they effectively communicate in the given context.
- **Do your homework.** If you know or have been told that you have a student who represents a population with whom you haven't interacted before, see it as a great opportunity to do some homework and educate yourself. For example, learning now about cochlear implants, transgender issues, post-traumatic stress disorder, or Eritrea will broaden your horizons and perhaps help you facilitate your student's learning that much more. Talk to the student privately (if he or she is willing), go to a campus expert, or do some research. As always, remember that each person is an individual and might not be representative of the population, or might want to maintain privacy for whatever reason. Handle each situation uniquely.
- **Be understanding with accommodation (within reason).** Some of your students, for whatever reason, might need special accommodation. If the student has registered through the campus disabilities or special services office, you must provide the student

with the requested accommodation (note taker, tests taken at the Testing Center, and so forth). Your supervisor can help you meet these needs.

Some students might request other kinds of accommodation that might be legitimate. Some students might have sick kids at home. International students might need extra time to read a dense English research source. Native American students might need to go home for family reasons no matter the consequences to their schoolwork. The more you know about your students and the more you're willing to work with them one on one—within reason—the more likely they are to be successful in your class.

- **Find areas of commonality.** One of the best strategies for making everyone in class feel comfortable is to stress areas of human commonality. Although the details are different within groups, everyone has family; everyone eats; nearly all cultures express themselves through art, music and literature; we each have a body; and are citizens of this planet. Building your speech activities and assignments around these “universal” topics can be a great way to foster a sense of brotherhood and sisterhood in your class.

PREPARING FOR THE OTHER PARTS OF THE JOB

Organizing Your Time

Every instructor benefits from excellent time management.

Recordkeeping

Your recordkeeping is vital to your success as a teacher.

- **Rosters.** Correct and up-to-date rosters are important for a variety of reasons. Your supervisor will guide you on any specific roster considerations for your institution, but get in the habit now of keeping your rosters accurate and current.
- **Grading.** You'll want to establish your grade keeping system before the start of the course. Whatever method you choose, be diligent in keeping all of your grades current and located in one place. It's also good to have a back-up plan.

Assignments

You'll need to look honestly at the time you have when devising the number and type of assignments. Remember that you need to grade everything you assign, and the more students you have, the more time everything's going to take. Try to spread out your assignments and consider quality over quantity. Examine the course competencies and your teaching and learning goals, and create your assignments with these in mind.

Managing Student Communications Outside of Class Times

Technology today means increased contact potential between students and teachers outside of class times. Many of your students are used to 24/7 contact and may assume or expect that you operate similarly. How to respond to their queries is a decision you'll need to make and communicate to them. And don't feel guilty about creating some no-contact time into your schedule.

Communicating Course Grades

Ultimately, every student is in your course to receive a grade and earn college credit hours. It's unrealistic to think that grades are not important. They are, especially to students. Be upfront and honest about how grades will be earned and stay current with communicating grade progress throughout the term.

Handling Grade Complaints

No matter how well you communicate grades to students, you might occasionally face a complaint about an assignment or a course grade. Grade complaints tend to fall into one of two categories:

- **Misunderstanding.** Most students who question a grade are doing so because they truly don't understand why they received a particular grade. The more clearly you communicate grading criteria, and justify that grade with detailed student actions that correspond to the criteria, the less likely you are to face misunderstandings. Still, should a student talk to you about a misunderstood grade, a more detailed explanation from you, either verbally or in writing, usually clears up the matter.

- **Disagreement.** On occasion, students will feel they have a legitimate case for receiving a higher grade. These might not be pleasant interactions, and you'll want to be prepared for them. First, ask the student to make an appointment with you no earlier than 24 hours after receiving the grade. Emotions sometimes cool down overnight and the student might reconsider and accept the grade. If the student still wants to see you, have an open mind and genuinely listen. Your full attention shows respect and diminishes the student's defensiveness; it might also uncover a valid point (recommendation: always sleep on it overnight) that genuinely causes you to reconsider the grade. This has happened to many seasoned instructors. If, after your full discussion, you and the student still disagree on the grade, point the student in the direction of your school's policies on formal grade complaints and then step aside. Inform the person next up in the chain of command that a grade complaint might be forthcoming. This helps prevent surprises.

Dealing with Other Problems

The most prepared teacher with the best-run classroom is still bound to face problems on occasion. Here are some you might encounter and some guidance for dealing with them.

Classroom Discipline

Inevitably, you'll have a student who consistently comes in late, can't stop texting, insists on sidebar conversations, incessantly cracks jokes that disrupt the flow of the class, and so on. Here is an approach for dealing with or correcting unwanted student behavior. I've used it plenty of times, and it almost always gets results.

1. Don't assume you know why the behavior is occurring. The student who falls asleep ten minutes into every class might not be "bored," but might be working two jobs to support the three-year-old kid you don't even know he has. The student who answers every question might be overcompensating for low self-esteem. The point is that you don't necessarily know, and you want to find out.
2. Deal with the perceived problem as soon as it begins bothering you or you notice that it's bothering other students. The longer you wait, the more entrenched the behavior becomes and the harder it is to correct.

3. Always deal with individual problems in private. Ask the student to stay after class or to come to your office. Start the conversation by simply describing the behavior you're observing. *I notice that you tend to have a lot of side conversations with Jessica...* It might take more than one sentence, but get it out and stick to observations only. Then be silent. The student almost always understands what's happening and will typically talk. After hearing the student out (don't interrupt), you might want to share the consequences the behavior has on you and the class. Together, you and the student can come up with a plan for correcting the behavior and/or dealing with it should it happen again. Staying as neutral as possible in your language and nonverbals throughout the interaction will also help keep at bay the student's natural tendency to be defensive.

If this strategy fails to correct the behavior, or if the behavior gets out of control or becomes dangerous to you or the other students, you will need to take more drastic measures. Talk to your supervisor immediately and read your campus policies about overly disruptive student behavior. Document the problem in detail and stand firm on the fact that this student is a source of a major teaching and learning problem. You might even need to take action that removes the student from the classroom. Almost every institution backs up teachers who make a legitimate case.

Confrontations

Some student behavior, unfortunately, falls into the category of confrontation. Examples include verbally abusing you, or overtly or covertly challenging your authority or threatening you, either in class or in your office. Fortunately, such confrontations are especially rare, but they can happen. If they do, take action immediately. Document the incident(s) and report it as soon as possible to your supervisor. Let your supervisor guide you through the next steps according to your campus policies.

Academic Dishonesty

All college teachers need to be aware of and concerned with academic dishonesty, which typically comes in two forms: cheating and plagiarism.

- **Cheating.** Students cheat for all kinds of reasons—they're unprepared, it's a bad habit, they like taking risks, they want to help out a friend, and so on. Know your campus policies about cheating and have a clear policy about cheating on your syllabus, complete with definitions of what constitutes it and consequences if caught. Talk with your students about cheating and let them know you'll be on the lookout for it, especially on quizzes and tests. If you catch a student cheating, follow through on your stated consequences. It might be difficult to do so, especially if you like or somehow feel compassion for the student, but it's the right thing to do and it shows students you're serious about running an academically honest classroom.
- **Plagiarism.** Plagiarism is a serious form of cheating. Most students who plagiarize do so without malice, so taking time to discuss plagiarism (assign Chapter 4), especially before researched speeches and papers, is good practice. Still, should you suspect or detect plagiarism, talk to your supervisor right away. This person can help ensure that you'll follow your institution's due process and take the appropriate steps. Your supervisor can also provide you with any needed emotional support. Like with all forms of detected academic misconduct, follow through on your stated consequences. It shows respect for yourself, your school, and higher education in general, and helps your student do the same.

Letting Students Fail

Despite your best intentions, your best communication, and your best teaching, some students, for a variety of reasons, might not meet you halfway. It's sometimes hard for new instructors to submit a failing grade, but passing a student who has not met the course competencies and the stated learning objectives is not fair to the student, or to the other students who have met the requirements.

Some students, with a failing grade in sight, won't hesitate to put pressure on you. They'll say (whether it's true or not) that yours is the last class they need for graduation, or that they need to pass to keep a scholarship, or that they're suffering hard personal circumstances, or that their parents will sue the school, and so on. Stand firm and let them

know the next time the class will be offered. Talking out your “tough” grade situations with your supervisor or a trusted colleague can provide any needed emotional support.

Service-learning

Service-learning is popular at colleges and universities across the country. For further assistance with service-learning projects, check out the Learn and Serve America’s National Service-Learning Clearinghouse website at <http://www.servicelearning.org>.

Definition and Benefits of Service-learning

Believers and practitioners of service-learning define the term in many ways, but ultimately, service-learning somehow combines meaningful *service* to one’s community while achieving *learning* goals and objectives. Service-learning is not about just having students log volunteer hours somewhere; instead it connects your course content to community needs while benefiting both the student and the greater community.

The public speaking class is a natural candidate for service-learning projects. Students can apply course concepts including audience analysis, topic selection, research, visual support, ethics, and self-evaluation, to a real-world situation. Service-learning projects can work for informative, persuasive, and special-occasion situations. Additionally, students might have the opportunity to speak in front of a different audience.

Examples of Service-Learning Projects

You can work service-learning into your class in a variety of ways.

- **Direct-service project.** These are projects where your students work directly with others in the community who are in need. Examples include serving at a soup kitchen, playing basketball with kids at a local family shelter, or reading to blind people. Students can log a certain number of hours and then give an informative speech in class about their experiences. These speeches provide your students the opportunity to practice incorporating public speaking skills such as description, elaboration, narrative, and visual support.

- **Indirect-experience project.** These are projects where your students work behind the scenes. Efforts might include collecting clothes for less-fortunate children, mending trails at a local park, or updating a website for a local non-profit. Students can perform the service and then give informative speeches about their chosen organizations and their service experiences. This is a good opportunity to highlight the following speaking skills: research, interviews, using (and defining) relevant jargon, establishing credibility, and creating relevance for listeners.
- **Advocacy project.** These projects put students' talents and skills to work in support of a community issue, a social issue, or political cause. Examples include participating in an awareness campaign for an organization's new services, speaking out on an upcoming local initiative or referendum, or working to get speed bumps in a neighborhood. Students can speak persuasively in the community as an inherent part of the advocacy project, or can give a persuasive speech in your classroom where they advocate for their issue or cause. Your students get experience with skills such as audience analysis, ethics and civility, listener engagement techniques, and persuasive appeals, including reasoning.

Grading Service-Learning Projects

While you obviously can grade any service-learning speech projects your students give in class, you might have to adopt other grading strategies. Here are some ideas:

- You can require your service-learners to keep a **journal** in which they log hours, describe activities, and write reflections on their experiences.
- A **representative from the service organization** can sign off on hours clocked or verify any completed student tasks through a phone call or email.
- Today's **technology** enables students to document their activities quite readily. You might ask students to create a blog (complete with pictures), post evidence of their activities on their Facebook pages, create a slide show, or have them videotape themselves involved in various stages of the project.

Hybrid or Online Teaching

Some schools offer the public speaking class as a hybrid or an online class. If you'll be teaching in one of these formats, you'll obviously need to work with your supervisor as to the technology needs and availability on your campus.

Speeches are a major issue in hybrid and online classes. If the class is hybrid, you'll definitely want to have speeches happening on in-class days. If the class is fully online, be adamant that students, to the best of their abilities, speak in some sort of public location (a classroom, a community center, an office, or a parking lot if need be), gather at least five to seven people for an audience (preferably not just family members), and dress appropriately for the occasion. Speaking at home in pajamas, to the dog and the camera lens only (I've seen this done), does little to provide the real-world experience your students should get from your class.

Samuel P. Wallace and Lisa J. Goodnight have written a helpful resource, *Basic Communication Course Online: Scholarship and Application* (Kendall Hunt, 2005), for hybrid and online teachers. If you are such a teacher, I highly recommend you find a copy of this book.

Interacting with Colleagues, Including Your Supervisor

As a member of the communication field for nearly a quarter of a century, I've had multiple opportunities to interact with colleagues from all over the country. I've easily come to the conclusion that people in our field are a highly likeable bunch—smart, creative, and deeply committed to teaching and learning. Do what you can to interact with your colleagues. Attend workshops, conferences, meetings, and social opportunities. Share ideas, tell stories, ask questions, and swap techniques. You should find a willing group of colleagues, some of whom are bound to become friends. Also nurture your relationship with your supervisor. This person most likely has years of valuable experience in higher education, can guide and mentor you as you begin your career, and can be a critical reference for any funding, fellowships, appointments, or jobs you might seek.

Balancing Your Professional and Personal Life

The relationships you create with your students can add to the richness of the class and of your life. Indeed, there are numerous examples throughout history of instructors and students getting together for business, community, and personal reasons.

Of course, each of us must create these boundaries between the professional and the personal for ourselves. There are obvious ethical considerations to take into account, especially during the school term where your position of power makes for an uneven playing field. There might even be strict department or campus policies about instructor-student relationships of any kind, and you certainly don't want to get fired. After the term is over, and the student has moved out of the department or left campus, adults can decide terms of relationships for themselves.

During the term, you will also need to ask yourself what to do if students invite you for coffee or to the cafeteria to have lunch, friend you on Facebook, send you emails or website links, or just come by your office to chat. These behaviors are usually innocent in intention and can be fun for both you and the student. The increased engagement outside of the classroom often translates into increased engagement inside the classroom, and that's never a bad thing.

Still, outside engagement of any kind with students will be a road you'll have to learn to navigate. And just when you think you've got it down, someone will come along and shake things up. It's helpful to find a trusted supervisor or colleague with whom you can talk and confide. Overall, you'll learn to trust your instincts.

Receiving Evaluation for Your Teaching

From Students

Each of us is limited by our own perceptions, and your students, who have been on the receiving end of your teaching for an entire school term, can provide data that you just might need and want. You'll typically get evaluated in one of the following ways, or in some combination of them.

- Formal, department- or institution-sponsored written evaluations.
- Formal or informal verbal or written evaluations that you gather.

Ask students to provide meaningful, objective evaluation that will help you become a better teacher and make the class experience even more rewarding for future students.

Look forward to receiving the results of these evaluations and take the time to study them. It's good policy to pay less attention to the *most* complimentary and the *most* unflattering remarks, and concentrate instead on those in the majority. For example, if only one student alleged that you were "the most unfair grader on campus," you can probably chalk that up to some sort of resentment. However, if four or five students say that they found your "vague comments on their speech evaluations not helpful," you might have something serious to think about. My own teaching has definitely changed over the years (for the better), much of it in part to things students have pointed out.

From Your Supervisor

There's a high likelihood that you'll receive some sort of teaching evaluation from your supervisor. This person might review the results of your student-generated evaluations with you and/or conduct a classroom visit. Look upon supervisor feedback as an opportunity to dialogue about your role as a teacher and grow from it. These people are often in their positions because they care a lot about teaching and learning, and they have a lot to offer newer teachers in the field.

Your Professional Growth

Your education as a teacher is never done. Seek out and take part in formal and informal professional growth opportunities of all kinds.

- Join the **National Communication Association** (<http://www.natcom.org>). Read *Spectra* (its official magazine). Attend its national and regional conferences.
- Read our **discipline's journals**. *Communication Education* and *Communication Teacher* are especially relevant to teaching and learning issues.
- Join any **local, state, and regional communication organizations**. The networking gained is invaluable.
- Read some **Scholarship of Teaching and Learning (SoTL)** research or attend a SoTL conference, such as the International Society for the Scholarship of Teaching and

Learning. Illinois State University hosts a website announcing upcoming SoTL events (<http://sotl.illinoisstate.edu/sotlConf/>).

- Attend that teaching and learning **workshop** on campus.
- **Learn a language** that's popular with students on your campus.
- **Read** a lot. The more you know about the world, the more you can help students with their speech projects and the more competently you can evaluate their content.
- **Travel**. It helps you relate to students from outside your local area.

It's also never too early to begin building on and maintaining your curriculum vitae and résumé. Keep track of your formal professional growth and update these documents on a regular basis.

SAMPLE SYLLABUS AND GRADING STRUCTURE

Instructor:

E-mail:

Phone/voicemail:

Office:

Office Hours:

Required texts: Liz O'Brien, *Speak Well* (New York: McGraw-Hill, 2013)

COURSE DESCRIPTION

This course provides students the opportunity to learn and/or refine the life-enriching skill of *public speaking*—knowing how to develop and deliver informative, persuasive, and special-occasion public messages. The course emphasizes a listener-centered approach, accentuating other-oriented skills such as audience analysis, conversational tone, inclusive language, and listener-engagement, all achieved within ethical and civil guidelines.

COURSE OBJECTIVES

- Students will adopt and use a listener-centered framework during all stages of preparing and delivering informative, persuasive, and special-occasion public messages.
- Students will gain information and experience in public speaking and public listening for use in academic, professional, and community contexts.

- Students will consider the sending and receiving of public messages on a conscious, critical level.
- Students will develop and/or refine skills toward managing high adrenaline levels brought on by public speaking situations.

COURSE POLICIES

Because of the lab/activity format of this class, and because improvement in public speaking skills requires your presence, attendance in this class is mandatory and shall be monitored. Students are allowed three unexcused absences (MWF class), two unexcused absences (TTh class), or one unexcused absence (night/weekend/summer class). You will lose 5 class points for every absence beyond your allowed maximum. Also, I reserve the right to administratively drop you in accordance with the attendance policy of our college. It is your responsibility to inform me of any potential absence before the class takes place and we'll discuss whether it's excused.

There is a **10-point bonus** incentive for any student with perfect attendance (defined as no absences, excused or otherwise).

ASSIGNMENTS

You are expected to complete assignments on their due date, which you will know well in advance. Should you be unable to complete an assignment on time, you will take a 10% cut on the first late assignment (whether it's worth 10 points or 100 points), a 20% cut on the second late assignment, a 30% cut on the third late assignment, etc. An assignment is defined as a speech, paper, test, outline, etc. Excused absences are not an acceptable reason for late work.

All assignments are due at the beginning of class. On your assigned speaking day, you must be present at the start of class.

COLLEGE/UNIVERSITY POLICIES

Student rights and responsibilities are outlined in the student handbook, the campus catalog, and on the institution's website. Know this code. It acts as an implicit contract for enrollment at this institution and in this course. This code also includes definitions for academic misconduct, including cheating and plagiarism, and states policies for sanctions (all of which will be upheld by this instructor).

STUDENTS WITH DISABILITIES

It is college policy to provide reasonable accommodations to students with disabilities. If you need to request accommodations due to a physical, mental, or learning disability, please contact the office of disability resources.

ASSIGNMENTS and GRADES

You earn your grade in this class by completing the following assignments, each with a corresponding point value. Read the directions for each assignment carefully; we will also discuss each thoroughly in class. Use this sheet to keep track of assignment due dates and your points earned.

<u>ASSIGNMENT</u>	<u>MY DUE DATE</u>	<u>MY SCORE</u>
<u>Speech Projects</u>		
Self-Introduction Speech	_____	_____ / 25
Informative Speech	_____	_____ / 75
Persuasive Speech	_____	_____ / 75
Special-Occasion Speech	_____	_____ / 50
<u>Written</u>		
Self-Evaluation – Informative	_____	_____ / 30
Peer Evaluation – Persuasive	_____	_____ / 30
Self-Evaluation – Course Analysis	_____	_____ / 40
Speaker Biography	_____	_____ / 50
<u>Tests</u>		
Test 1	_____	_____ / 50
Test 2	_____	_____ / 50
<u>Class Participation</u>		
Includes class activities		_____ / 25
<u>Subtotal</u>		_____ / 500
(minus excessive absences)	_____ x 5 pts	_____ -
Total Score		_____ / 500

Your score will be added and your grade calculated on the following scale:

450 - 500	(90-100%)	= A
400 - 449	(80-89%)	= B
350 - 399	(70-79%)	= C
300 - 349	(60-69%)	= D
000 - 299	(0-59%)	= F

SCHEDULE FOR A 15-WEEK SEMESTER

		Reading Due Today
WEEK 1	Course Introduction Public Speaking and Public Listening Public Speaking and Public Listening	Chapters 1 and 2
WEEK 2	Public Speaking and Public Listening <i>Self-Introduction Speeches</i> <i>Self-Introduction Speeches</i>	
WEEK 3	Creating Confident Presentations Ethics and Civility Analyzing Your Audience	Chapter 3 Chapter 4 Chapter 5
WEEK 4	Speech Purpose and Topic Selection Thesis Statements Thesis Statements	Chapter 6
WEEK 5	Incorporating Research Incorporating Research Supporting Your Ideas	Chapter 7 Chapter 8
WEEK 6	Informative Speeches Outlining Your Ideas Introductions, Conclusions, Transitions	Chapters 15 and 9 Chapter 10 Chapter 11
WEEK 7	<i>Informative Speeches</i> <i>Informative Speeches</i> <i>Informative Speeches</i>	
WEEK 8	<i>Informative Speeches</i> Test 1 Test Review	
WEEK 9	Visual Support Visual Support Methods of Delivery	Chapter 12 Chapter 13
WEEK 10	Speaking Notes, Practicing Communicating with Language, Voice and Body Communicating with Language, Voice and Body	Chapter 14
WEEK 11	Listener Engagement	

	Speaking Credibility Speaking to Persuade	Chapter 16
WEEK 12	Organizing Persuasive Speeches Developing Arguments Developing Arguments	Chapter 17
WEEK 13	<i>Persuasive Speeches</i> <i>Persuasive Speeches</i> <i>Persuasive Speeches</i>	
WEEK 14	<i>Persuasive Speeches</i> Special-Occasion Speaking Special-Occasion Speaking	Chapter 18
WEEK 15	<i>Special-Occasion Speeches</i> <i>Special-Occasion Speeches</i> <i>Special-Occasion Speeches</i>	
Final Exam Period	Test 2	

SCHEDULE FOR A 10-WEEK QUARTER

		Reading Due Today
WEEK 1	Course Introduction Public Speaking, Public Listening Public Speaking, Public Listening	Chapters 1 and 2
WEEK 2	<i>Self-Introduction Speeches</i> Creating Confident Presentations, Ethics Analyzing Your Audience	Chapters 3 and 4 Chapter 5
WEEK 3	Speech Purpose, Topics, and Thesis Statements Incorporating Research Supporting Your Ideas	Chapter 6 Chapter 7 Chapter 8
WEEK 4	Preparing Informative Speeches Outlining Your Ideas Introductions, Conclusions, Transitions	Chapters 15 and 9 Chapter 10 Chapter 11
WEEK 5	<i>Informative Speeches</i> <i>Informative Speeches</i> <i>Informative Speeches</i>	
WEEK 6	Test 1 Test Review Visual Support	Chapter 12
WEEK 7	Delivery, Speaking Notes, and Practicing Language, Voice, and Body Listener Engagement, Credibility	Chapters 13 Chapter 14
WEEK 8	Speaking to Persuade Organizing Persuasive Speeches Developing Arguments	Chapter 16 Chapter 17
WEEK 9	<i>Persuasive Speeches</i> <i>Persuasive Speeches</i> <i>Persuasive Speeches</i>	
WEEK 10	Special-Occasion Speaking <i>Special-Occasion Speeches</i> <i>Special-Occasion Speeches</i>	Chapter 18

**Final Exam
Period** Test 2

SCHEDULE FOR A 4-WEEK SUMMER TERM

		Reading Due Today
WEEK 1	Course Introduction, Public Speaking, Public Listening Public Speaking, Public Listening <i>Self-Introduction Speeches</i> Creating Confident Presentations, Ethics and Civility Analyzing Your Audience, Speech Purpose, Topic Selection, and Thesis Statements	Chapters 1 and 2 Chapters 3 and 4 Chapters 5 and 6
WEEK 2	Incorporating Research Supporting Your Ideas Organizing Informative Speeches, Outlining Your Ideas Introductions, Conclusions, Transitions <i>Informative Speeches</i>	Chapter 7 Chapter 8 Chapters 9, 10 and 15 Chapters 11
WEEK 3	Test 1 Visual Support Methods of Delivery, Speaking Notes, Practicing Communicating with Language, Voice, and Body Speaking to Persuade	Chapter 12 Chapter 13 Chapter 14 Chapter 16
WEEK 4	Organizing Persuasive Speeches Developing Arguments <i>Persuasive Speeches</i> Special-Occasion Speaking <i>Special-Occasion Speeches</i>	Chapter 17 Chapter 18
Final Exam Period	Test 2	

STUDENT INFORMATION SHEET

Please complete and return during the next class period

Name _____

Phone: Cell _____

Work _____

Home _____

E-mail (please print this clearly): _____

What other college courses are you taking this semester?

Year in school: freshman sophomore junior senior

Major/Program: _____

Do you work? Yes No

Where do you work?

What is your work?

How many hours do you work per week?

1. Describe your past experience in front of groups, if any, and your feelings about it.

2. Why did you sign up for this class?

3. What do you hope to get out of this class?

4. How much do you read? What kind of reading do you enjoy?

5. What are some of your out-of-class hobbies and interests?

6. Do you have any special needs, chronic medical conditions or special considerations of which you'd like me to be aware?

7. What expectations do you have of me as your instructor?

PLEASE SIGN AND DATE THE SYLLABUS ACKNOWLEDGMENT

SYLLABUS ACKNOWLEDGMENT

- I have received a syllabus for this course.
- The instructor has discussed the syllabus and course requirements.
- I understand the course content, class procedures, and requirements, including the attendance policy, for earning 3 academic credits and receiving a grade for this course.

COURSE: _____

NAME: (please print clearly) _____

SIGNATURE: _____ DATE _____

SPEECH ASSIGNMENTS

First Speech Experience

Many instructors like to give their students a “first speech” experience. The purpose of these speeches is to get students on their feet right away, providing them a base for the rest of the term. These speeches have an added bonus of helping them get to know one another. These speeches follow a simple structure and are not heavily research-based. The following pages provide a complete set of assign documents for a first speech – a speech of self-introduction called The Me Speech.

Additional ideas for a first speech include:

- **Peer interview.** Pair students up and have them interview each other. Each then gives a speech about the classmate he or she interviewed.
- **Personal narrative.** Have students share a personal narrative. The narrative must be one in which they are a major character. To encourage listener-centered speaking, have students share a “moral” about their story. In other words, have them tell their listeners how their story speaks to the greater human condition.
- **I’m An Expert On...** Have students give an informative speech on a topic about which they have a degree of expertise.

THE ME SPEECH ASSIGNMENT

Prepare this speech according to the directions and suggestions below. Additionally, you need to turn in a completed preparation outline on the day your speech is due.

HIGHLIGHTED SKILLS:

- Intro, body, conclusion
- Eye contact
- Conversational tone
- Thesis statement
- Visual support
- Adherence to time limit

TIME LIMIT: 2-3 minutes

You are the theme of this speech. The **goal of this speech** is for us to get to know you by learning a bit about your family history and by hearing a bit of personal info about you. Keep your speech listener-centered. Your creativity is welcomed.

We begin right away with the **three-part speech**—the intro, body and conclusion.

Introduction

attention-getting material – *planned* material that gains attention and makes us want to listen to the rest of the speech. It may be a question, a quote, a scenario, humor, etc.

thesis statement – the point of your speech. All of you will have a thesis somewhere along the lines of: "Today I'd like you learn more about me" or "Today I'd like you to get to know a few things about me such as my family history and some biographical information."

Body

There are two suggested options for organizing this speech.

#1 – Topical: Your family history, and you.

Some things you may want to cover might include the people and relations in your family, where your family "comes from," customs and traditions of your family, general traits of your family, and so on. Then narrow in on yourself. With such a short speech, you'll have to hit the highlights—what you're studying, hobbies, job, sports, relationships, and so on.

#2 – Chronological: Your past, present and future.

Tell us about yourself by telling us where you come from, then talking about yourself in present day, and finishing up by where you see yourself in the future.

Conclusion

review thesis – summarize the point of your speech.

closing material – *planned* material that lets us know you are done speaking. Many speakers like to connect the closing material back to the attention material.

At least one piece of **visual support** is required. Show something that helps you meet your goal of us getting to know you.

Speak **conversationally**. Plan on what you'll say, make a note card or two with key words and phrases to trigger your memory and practice a few times, but **DO NOT** write out this speech word for word and read it to us. Your aim is to talk to us in a natural, conversational tone of voice.

Eye contact is one of the most important public speaking skills. Begin working on this skill right away.

Use a solid **volume**. We have to hear you to be able to interact with your message.

Practice to familiarize yourself with your material and to meet the time limit.

The Me Speech

Sample Preparation Outline

Use full, complete sentences as you complete your preparation outline.

Speaker: Dusty Quiros

Title: A Loveable Mutt

Speech Purpose: To Inform

Thesis: Mutts and I share many commonalities

INTRODUCTION

Attention material: (Show slide of a really cute mutt dog) What does this guy... (show slide of me) and this guy have in common? Basically, we're both good old American mutts.

Thesis: In my speech this morning, you'll see how mutt-like I really am.

BODY

Main Point 1: The first way I'm like a mutt is in my "breeding."

Sub-point A: My mother is from New Hampshire (show slide of mom). Her parents were from Northern Ontario and Bangalore, India, respectively. It's quite the interesting story!

Sub-point B: My father is from Portugal (show slide of dad). His mom is Portuguese and his dad Brazilian.

Sub-point C: My parents met when my dad came to study in the United States. They fell in love, married, and had three kids. The youngest is me.

Transition: So you can see that because my family roots are all over the place, I'm not exactly "pure-bred." Let me tell you a little more about myself.

Main Point 2: The second way I'm like a mutt is my loveable and playful nature.

Sub-point A: First, I'm certainly loveable.

sub-sub-subpoint 1: I've got a great family, including my two sisters (show family slide), and we all get along well with one another.

sub-sub-subpoint 2: I've also got a wide network of friends from school, my neighborhood and my soccer team.

Sub-point B: I'm also playful.

sub-sub-subpoint 1: As I mentioned, I play soccer, and even play for our college team (show slide of the team).

sub-sub-subpoint 2: I also play music, including the drums, bass guitar, and a mean kazoo.

sub-sub-subpoint 3: I'm also pretty playful about life in general. I like traveling, meeting new people, trying new foods, and dancing whenever possible at parties and concerts.

sub-sub-subpoint 4: I'm even pretty enthusiastic about school, where I'm a sophomore majoring in archaeology. I like playing in the dirt!

CONCLUSION

Summary of speech thesis: I think you'll agree that mutts and I have a lot in common.

Closing material: I don't have a whole lot of pride, but I am cute and loveable. Oh, and I even like being scratched behind my ears.

THE ME SPEECH EVALUATION

Name: _____

Listener-centered feel to your speech	/ 2
Planned introduction	
attention material	/ 1
clear thesis	/ 3
Organized body	/ 3
Planned conclusion	
review thesis	/ 2
closing material	/ 1
Visual support included, informative, memorable	/ 3
Conversational tone	/ 3
Eye contact	/ 2
Volume	/ 2
Adherence to time limit - 2 to 3 minutes	/ 3
<u>TOTAL</u>	/ 25

Comments:

Informative Speeches

Informative speeches are a customary part of the public speaking course. The following pages provide a complete set of assign documents for a standard informative speech.

Specific ideas for an informative speech include:

- **An Art Speech.** This is an expository speech about a piece of art – a painting, a sculpture, an installation, a mural, etc. Students can research the artist, the historical context, and/or the legacy of the piece of art. This speech is a natural for incorporating visuals, including storyboards.
- **A Biography Speech.** Students can research a famous person from the past or present in history, government, science, technology, art, media, or entertainment.
- **Shared Reference Speech.** Have all students read the same article or book, tour a site of interest, or watch a documentary. (I've had exceptional luck with Eric Schlosser's *Fast Food Nation*, Houghton Mifflin, 2001.) The idea here is to create a mutual frame of reference so students are more motivated in talking and listening to each other. Students then give a speech – not on something repeated in what they read, experienced, or saw – but on something inspired it. The speech should require additional research and visuals.
- **Cultural Food Speech.** Have students take a food product or dish from a particular culture. They must research the origins, the ingredients, recipes, nutritional elements, and/or relevant cultural rituals surrounding or incorporating the food.
- **Local Point of Interest.** Students research a local point of interest (park, statue, museum, building, outdoor space, street) in your community and share the results in their speech. This is a great way to encourage interviews. Students can also gather their own images and incorporate those into their visual presentation.
- **Demonstration Speech.** In this popular informative speech assignment, students demonstrate a step-by-step process, complete with visual support. Encourage students to choose a topic that's *new* and *useful*, so the speech is meaningful for their listeners. You may want to pre-approve topics to ensure that students don't fall back on high-school standards such as "How to Make a Peanut Butter and Jelly Sandwich," or "How to Tie a Tie."

INFORMATIVE SPEECH ASSIGNMENT

Prepare this speech according to the directions and suggestions below. Additionally, you need to turn in a complete preparation outline on the day your speech is due.

HIGHLIGHTED SKILLS:

- Thesis statement and connected main supporting points
- Transitions and organizational markers
- Citing of research sources
- Visual support
- Audience connection, use of personal pronouns
- Credibility

TIME LIMIT: 7-10 minutes

Adopt a listener-centered mind-set. Prepare and deliver this speech with your audience in mind. Your goal is to broaden the intellectual horizons of your specific listeners.

Topic selection/audience analysis. Choose a topic of interest to intellectually curious college students. The topic must be one that helps your classmates learn more about their world, and must be one about which you need to do additional research.

Structure your speech.

Introduction – Tell us what you’re going to tell us

attention material – *planned* material that gains attention and makes us want to listen to the rest of the speech. It may be a question, a quote, a scenario, humor, etc.

thesis statement – introduce your topic, and narrow it down to your thesis.

establish credibility – tell us your interest in the topic and speak about your research.

audience connection – tell your audience why they should listen to you discuss this topic. What is your topic and thesis relevant to this group?

preview your main supporting points

Body – Tell us

Main points – develop two to four main points that support the thesis. You’ll discuss them one at a time. Each main point will have sub-points and perhaps even sub-subpoints.

Use transitions – use clear transitions between main points to help listeners follow your organizational structure.

Conclusion – Tell us what you’ve told us

transition to the conclusion – let listeners know the conclusion is beginning.

review thesis and main points – summarize the content of your speech.

take-away – tell the audience what they can do with your information; create yet more relevance.

closing material – *planned* material that lets us know you are done speaking.

Find and incorporate relevant research. Analyze the credibility of your sources. You must verbally cite a minimum of two research sources during the speech.

Use a variety of **forms of support**.

At least one piece of **visual support** is required. Show something that helps reinforce your informative message.

Consider ways to **engage your listeners**. Use personal pronouns, and consider direct and rhetorical participation techniques.

Continue to establish and maintain your **credibility**.

Speak conversationally. Plan on what you'll say, make a note card or two with key words and phrases to trigger your memory and practice a few times, but **DO NOT** write out this speech word for word and read it to us. Your aim is to talk to us in a natural, conversational tone of voice.

Consider your **language**. Keep it inclusive, make it accurate, and define terms,

Make **eye contact** with your audience. Show confidence in your other nonverbals.

Use a solid **volume**. We have to hear you to be able to interact with your message.

Practice to familiarize yourself with your material and to meet the time limit.

Informative Speech Sample Preparation Outline

Use full, complete sentences as you complete your preparation outline.

Speaker: Cassie Mills

Title: *Falling for Niagara Falls*

Speech Purpose: To inform

Thesis: Niagara Falls is one of the most popular tourist destinations in the U.S and Canada for good reason.

INTRODUCTION

Attention material: When awe-inspiring nature and people mix, things are bound to happen. That's the story of Niagara Falls.

Initial audience relevance: The Niagara Falls are known worldwide. People are attracted to them for their mix of natural beauty and danger. Millions of people have visited them, and there's a good chance you have or soon will. Nonetheless, you should know more about this fascinating North American destination.

Initial credibility: I went to Niagara Falls for vacation last July. I took an informative tour and did some additional research both before and after my trip.

Thesis: Niagara Falls is a popular place, and I am here today to tell you what has made it so.

Preview of main points: When I have finished telling you about Niagara Falls, you will know first, how people have long been attracted to the area; second, how its geology makes it a place people want to seek out; and finally, how its many daredevils get people talking.

Transition to body: Let's begin the tour of Niagara Falls.

BODY

Main Point 1: Niagara Falls' human history is rich, and is the first reason people are drawn to visit.

Sub-point A: People have lived in the area for about 12,000 years.

sub-sub-subpoint 1: The Clovis people hunted and gathered in the area in what is known as the Paleo-Indian Period (12,000-9,000 years ago).

sub-sub-subpoint 2: The Archaic Period (9,000-3,000 years ago) found many groups coming to stay for the summer months.

sub-sub-subpoint 3: The Woodland Period (3,000-300 years ago) culminated with Iriquois, complete with their complex political systems, living in villages year round. In fact, “Niagara” is derived from the Iroquois word “Onguiaahra,” which translates as “the straight.”

Sub-point B: European explorers and missionaries came to the area in the 17th Century. They eventually dispersed the native people while industrializing the area.

Sub-point C: Tourism efforts began in the 1820s.

Transition: The Falls themselves are spectacular, adding to Niagara’s popularity.

Main Point 2: The natural beauty of the Falls is worth experiencing.

Sub-point A: Niagara Falls are essentially a result of North American glacial erosion.

Sub-point B: Twenty percent of the world’s freshwater is in the Great Lakes, most of which flows over Niagara Falls in huge volumes.

Sub-point C: Niagara Falls are actually a series of separate falls: American Falls, Bridal Veil Falls, and Horseshoe Falls.

Sub-point D: The Falls do not ever freeze over but they were stopped on March 29th, 1848, because of an ice jam in the upper river.

Sub-point E: Due to erosion, Niagara Falls wear back about one foot per year.

Transition: Because the Falls are so beautiful and dangerous, they draw unique attention – from daredevils.

Main Point 3: People also like to visit the Falls to get a glimpse into the fascinating and unique gallery of daredevils. They can be classified into two groups: those who survived their attempts to go over the Falls and those who did not.

Sub-point A: Surprisingly, many daredevils have survived. Here are just a few stories.

sub-sub-subpoint 1: Annie Taylor, a schoolteacher from Bay City Michigan, was first person to travel over the Falls in a barrel on October 24, 1901. She was 63.

sub-sub-subpoint 2: Roger Woodward was 7 years old when he went over the Horseshoe Falls July 9, 1960. He wore only a life jacket and his bathing suit, and survived the plunge with only a slight concussion.

sub-sub-subpoint 3: In 1989, Peter Debernardi and Geoffrey Petkovich were the first team to go over the Falls in the same barrel.

sub-sub-subpoint 4: Many others have survived attempts in home-made contraptions comprised of steel, inner-tubes, and rubber balls.

Sub-point B: Also not surprisingly, many who have attempted to plunge over the Falls have perished.

sub-sub-subpoint 1: Charles Stephens, in 1920, was the third person to go over the Falls and the first to be killed in the attempt. Perhaps the problem was the anvil he had in the barrel with him, in hopes it would provide ballast.

sub-sub-subpoint 2: George Stathakis died of suffocation in 1930 when his barrel got trapped in behind a curtain of water for 18 hours. His pet turtle, accompanying him for good luck, survived.

sub-sub-subpoint 3: People today are still not immune to the temptation. Californian Robert Overacker died in his attempt to jet-ski over the Falls in 1995.

CONCLUSION

Marker to conclusion: So let's review...

Summary of speech thesis: Niagara Falls is a popular destination for so many reasons, just a few of which we've looked at today, including...

Summary of main points: The rich human history of the area, the geological and natural beauty of the Falls themselves, and the great daredevil stories about people who attempted to go over them.

Audience take-away: Now, you've learned some worthwhile North American history, which might even make for good party conversation when you meet someone who has been or wants to go to Niagara Falls.

Closing material: Just do me a favor when you go. Stay on the observation platforms or in the boat. You get a great view of the Falls—and will be guaranteed to live to tell the tale.

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INFORMATIVE SPEECH EVALUATION

Name: _____

Listener-centered feel to your speech	/ 2
Was informative, not persuasive	/ 3
Speaker was ethical and civil	/ 3
Appropriate topic selected	/ 2
Audience analysis evident	/ 2
Planned introduction	
attention material	/ 2
clearly stated thesis	/ 4
initial credibility established	/ 2
initial audience connection created	/ 2
previewed supporting points	/ 2
fully prepared listeners for body	/ 2
Organized body	/ 4
Informative body	/ 4
Transitions used	/ 2
Planned conclusion	
marker to conclusion	/ 1
summarized thesis	/ 2
summarized main points	/ 2
take-away proposed	/ 2
closing material	/ 2
Visual support well-chosen/well-designed	/ 3
Visual support used well	/ 2
Research sources effectively cited	/ 4
Good variety of forms of support	/ 2
Listener-engagement techniques used	/ 2

Credibility maintained throughout	/ 2
Conversational tone	/ 4
Eye contact	/ 2
Appropriate body mechanics	/ 2
Volume	/ 2
Practice evident	/ 2
Adherence to time limit - 7 to 10 minutes	/ 3
TOTAL	/ 75

Comments:

Persuasive Speeches

Persuasive speeches are a customary part of the public speaking course. The following pages provide a complete set of assign documents for a standard persuasive speech.

Specific ideas for a persuasive speech include:

- **Opposing Points of View.** Pair students up and have them speak on opposing points of view about an issue. Have them work together, sharing what they learn and what they plan to speak about, thereby ensuring that the two speeches work well in tandem.
- **Arguing the Opposite.** Have students turn in five potential persuasive speech thesis statements, which you then approve. Hand them back and now tell students they must choose one of these thesis statements and argue the opposite in a speech.
- **Connected Informative/Persuasive.** Have students connect their informative and the persuasive topics. In essence, they create the knowledge background in the informative, and then argue action or a change of opinion in the persuasive. For instance, a student can educate listeners about the differences between plain and organic milk in the informative. Then, in the persuasive, the student can argue why listeners should purchase organic milk, despite its higher costs.
- **Controversial Film.** Have students watch the same film or documentary, one that typically elicits different reactions. Students can then speak critically about the film (as an art medium), or on a topic or issue raised in or inspired by the film.

PERSUASIVE SPEECH ASSIGNMENT

Prepare this speech according to the directions and suggestions below. Additionally, you need to turn in a completed preparation outline on the day your speech is due.

HIGHLIGHTED SKILLS:

- Thesis statement and connected main supporting points
- Use of persuasive appeals
- Absence of fallacies
- Sincere delivery
- Fewer note cards
- No lectern

TIME LIMIT: 5-7 minutes

Topic selection. Your purpose here is to choose and examine a *debatable* issue (an issue that someone else could or may argue against) and then...

- create, change, or reinforce thinking or
- create, change, or reinforce action

Audience analysis is essential. Obviously, you frame your message for your specific listeners. Don't speak to us as if we are some generic audience.

Are you **arguing a question** of ...?

- *Fact* – that something is true or not, happened or not, or exists or not.
- *Value* – that something is right or wrong, or good or bad.
- *Policy* – how things should happen or get done on an individual, group, societal or global level (past, present or future)

Audiences must perceive you as **ethical and civil** to be persuaded. Pay added attention to these qualities.

Strengthen your argument with **relevant and credible research**. You must verbally cite a minimum of two research sources during the speech.

Use a variety of **forms of support**, looking especially to narrative, emotional proof, and personal experience.

Visual support is **required** for this speech. Make sure your visuals add to your credibility and persuasiveness.

Work to **engage your listeners**. The more your listeners feel personally involved in your argument, the more likely you are to be successful in your persuasion.

You have three **classic appeals** in persuasion: ethos (speaker credibility), pathos (emotion) and logos (logic). You also have a variety of **contemporary appeals**. Select the appeals appropriate and effective for your message.

If you are using **reasoning** (logos) as one of your persuasive tools, be sure to avoid reasoning fallacies.

Genuine delivery. Look in our eyes, stand up straight, move your body convincingly, use your voice in a way that *we believe that you believe* in what you're saying. Let your passion for your ideas come through in your body, face and voice.

Speak conversationally. If you use note cards, use them for your speaking outline only. There is a maximum of 5 cards allowed.

Consider your **language**. Keep it inclusive, make it accurate, and define terms,

Make **eye contact** with your audience. Show confidence in your other nonverbals.

Use a solid **volume**. We have to hear you to be able to interact with your message.

Practice to familiarize yourself with your material and to meet the time limit.

Persuasive Speech

Sample Preparation Outline using Monroe's Motivated Sequence

Speaker: Tara Schwartz

Title: I'll Take Regular Water, Thanks

Speech Purpose: To persuade

Thesis: You do not get what you think you're paying for when you buy enhanced waters.

INTRODUCTION/ATTENTION

Attention material: (holding up several empty bottles of enhanced waters) Who loves b-relaxed Vitamin Water? How about Snapple Antioxidant Water? Or this fiber water from Aquafina? If you're like many Americans, you're buying these. A lot. These products, and other enhanced waters make up 29% of the beverages we buy.

Initial credibility: I was spending quite a bit of money every month on various enhanced waters, especially VitaminWater, thinking I was doing the right thing for my body. But then I started seeing some articles in research journals and newsletters. I sought out more information.

Thesis: The gap between the advertised claims about enhanced waters and the reality of what you get is huge.

Transition to need: Let's look at just how big of an industry these enhanced waters are.

NEED

Main Point 1: People obviously need water. But these enhanced waters are NOT water. Once you add sugar, flavorings, vitamins, fiber, or anything else, it becomes a beverage. When you drink these, you think you're drinking water, but you're not.

Sub-point A: Many of these enhanced waters have a lot of calories.

Sub-point B: Many of the ingredients added to these beverages change the flavor, and then need additional masking agents.

Main Point 2: Advertising campaigns are very successful for these beverages.

Sub-point A: They all highlight the word "water" to make you think you're hydrating yourself with one of life's necessities.

Sub-point B: There's very little research to back up these advertising claims.

Sub-subpoint 1: Most of us get our daily allowances of these "enhancers" through our regular diet.

Sub-subpoint 2: Too many of some "enhancers," such as certain vitamins, can even have negative health consequences.

Sub-point C: The beverage industry plays very loose with FDA definitions of "water."

Sub-point D: Well-intentioned consumers are buying these beverages in droves. We drank 231.7 million gallons of it in 2011, paying an average of \$1.50 for 20 fluid ounces.

Transition to satisfaction: The beverage industry is raking in millions of dollars on our health and lifestyle desires. But they don't have to.

SATISFACTION

Main Point 3: You may say you like the taste and results you get with your favorite enhanced beverage. But how much of that might be the suggestive power of advertising? Do you really feel better after drinking the product or do you want to feel it because of the money you've spent?

Main Point 4: Educate yourself. There's more and more information available on just what's in these beverage bottles, but you have to go out and find it. The beverage industry is just going to get better at making fancier labels that claim all sorts of things.

Main Point 5: Just drink plain water.

Sub-point A: It's plentiful and accessible everywhere.

Sub-point B: Throughout history, people have lived and thrived on water. You can too.

Transition to visualization: So what choice are you going to make?

VISUALIZATION

Main Point 6: Drinking water is better for your body. It's the only liquid you really need for survival.

Main Point 7: Drinking water is better for the environment.

Sub-point A: Water is available in your local community.

Sub-point B: Enhanced beverages are made somewhere else and shipped to the store where you buy it.

Sub-subpoint 1: This is a big cost in fuel and pollution.

Sub-subpoint 2: The bottles are used once and discarded. That's a big waste.

Main Point 8: Drinking water is better for your financial bottom line. It's practically free!

Sub-point A: Local water is constantly tested for safety and is available right out of your tap.

Sub-point B: It's easy to buy a reusable bottle that you can carry around with you.

Transition to action: It's so easy to deny the beverage companies their huge profit margins while doing what's right for your body, the environment, and your bottom line.

ACTION

Summary of speech thesis: You're simply not getting what you pay for when you purchase enhanced water products.

Audience take-away: So join me in saying "no" to enhanced waters and "yes" to having a lot more money in your pocket while staying just as—if not more—hydrated. I'm educating friends and family on what I've learned and you can, too.

Closing material: (hold up product bottles again) In reality, these empty bottles are actually filled with empty promises. Who needs them?

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PERSUASIVE SPEECH EVALUATION

Name: _____

Listener-centered feel to your speech	/ 2
Speaker is concerned with ethics and civility	/ 3
Audience analysis evident in language and topic choice	/ 3
Introduction	
attention material/opening material	/ 2
clearly stated persuasive thesis	/ 4
fully prepared listeners for body	/ 2
Organized body	/ 4
Persuasive body	/ 4
Transitions used	/ 2
Conclusion	
marker to conclusion	/ 1
fully summarized thesis	/ 2
summarized main points	/ 2
take-away proposed	/ 2
closing material	/ 2
Visual support well-chosen/well-designed	/ 3
Visual support used well	/ 2
Research sources cited	/ 4
Good variety of forms of support	/ 2
Listener-engagement techniques used	/ 2
Credibility maintained	/ 2
Conversational tone	/ 4
Persuasiveness – effective use of persuasive tools	/ 4
Avoidance of fallacies (if applicable)	/ 4

Eye contact	/ 2
Appropriate body mechanics	/ 2
Practice evident	/ 2
Persuasive tone maintained throughout: we believed that you believed	/ 4
Adherence to time limit - 5 to 7 minutes	/ 3
TOTAL	/ 75

Comments:

Special-Occasion Speeches

There are many types of special-occasion speeches you can assign to your students. The following pages provide a complete set of assign documents for one type—the Tribute Speech.

Specific ideas for a special-occasion speech include:

- **Toast.** Pretend that you and your students are all guests at a wedding, a retirement party, or a birthday party. As a class, spend some time visualizing the details of the event, complete with the location, the date, the guest list, and personal information about the guest(s) of honor. Students can take turns giving toasts for the “guest(s) of honor.”
- **Speech of Introduction.** Pair students up. Have them invent an event and a speaker who would speak at that event. One member of the pair then introduces the event. The other introduces the speaker at the event. Have the speakers speak one after the other.
- **Speech of Commemoration.** Put students into groups of four or five. Have them choose a real event, place, or an idea worthy of commemoration. Ask each student in the group commemorate one angle of the event, place, or idea. For example, one group can choose women’s suffrage in the United States. One student can commemorate the Seneca Falls Convention in New York in 1848, where Elizabeth Cady Stanton and Susan B. Anthony began early suffrage activities. Another can commemorate the state victory in the territory of Wyoming in 1869. Another the ratification of the Nineteenth Amendment in 1920, and so on. The grouping of commemoration speeches on the same topic provides a fuller experience for listeners.
- **Speech of Acceptance.** Have students prepare a speech of acceptance for a literary prize, a Nobel Prize, a Golden Globe, a Tony, or an Obie (given for an advertising campaign). This is a fun way to encourage student creativity.
- **Speech of Inspiration.** Many people have overcome some personal challenge or barrier. Have students use these topics for a speech of inspiration. The topics can be from real life or can be invented, whichever makes you and your students feel more comfortable.

TRIBUTE SPEECH ASSIGNMENT

Prepare this speech according to the directions and suggestions below. Additionally, you need to turn in a completed preparation outline on the day your speech is due.

HIGHLIGHTED SKILLS:

- Manuscript method of delivery
- Eye contact
- Audience connection with speech theme

TIME LIMIT: 2-3 minutes

Adopt a **listener-centered mind-set**. Though this speech is about a person we probably don't know, you're speaking to us. Your purpose is to deepen our appreciation and respect for the person you're speaking about and to impress us with his or her worth. How can we be inspired by the honoree? Give your listeners an appreciation for the human spirit by focusing in on one person who exemplifies a meaningful aspect of it and is thus worthy of tribute.

Topic selection. Choose a person from your life who has made an impact in who you are today and give a speech of tribute, honoring this person and commemorating his or her role in your life. Describe:

- who this person is (or was) and what he or she means (meant) to you.
- actions that illustrate why this person motivated you to pay tribute to them.
- what point your audience can draw from this tribute (perhaps how this person exemplifies a valued characteristic of the human condition).

Create a **distinct feeling** of introduction, body and conclusion.

Be sure to have a **clear thesis** somewhere in your introduction or conclusion (but don't make it the very first or last sentence).

- Be sure that the **intent of the thesis** is not to "inform" us about this person, but is rather "to pay tribute" or "honor."
- Also, **say your honoree's name slowly and clearly** so we can hear it and appreciate it. The name is familiar to you but we are hearing it for the first time.

Look to your **theme** as you devise your attention and closing material and be sure to connect your theme to your audience somewhere in the speech.

One piece of **visual support** is required. Show something that helps us better understand or appreciate your honoree

Enliven your tribute by using **examples** that support a point you're making. Examples provide **imagery** and help us "see" your honoree in action.

Use **personal pronouns** to create a connection between you, your honoree, and the audience. Connect throughout the speech, though definitely do so in the conclusion.

Prepare a **manuscript** for this speech. Whether you choose to read it verbatim or paraphrase it is up to you. Nonetheless, try to deliver it as conversationally as possible. Avoid the “reading” sound.

The **language** of a tribute speech is purposeful, vivid, colorful and memorable.

Eye contact is compromised when reading a script. **Practice** to ensure a strong familiarity with your script.

Deliver your tribute with warmth and sincerity, not exaggeration and sentimentality.

A slower **pace** better complements a tribute speech.

TRIBUTE SPEECH SAMPLE PREPARATION OUTLINE

Speaker: Thad Jackson

Title: A Young Man and an Older Lady: An Uncommon Relationship

Speech Purpose: To mark a special occasion, more specifically, to pay tribute

Thesis: Intergenerational relationships enrich our lives.

INTRODUCTION

Attention material: She can't leap tall buildings in a single bound. She doesn't have x-ray vision. And she's definitely not faster than a speeding bullet. But my Great Aunt Nora is a hero in my eyes.

Thesis: I'm here today to pay tribute to my paternal great aunt, Nora Jackson. Circumstance brought her, an older woman, into my young life at a time when I didn't even know I needed her. I quickly found out just how much I did.

Preview of main points: Aunt Nora is deserving of this tribute for the oasis she provided me and my family in a time of need, and for her multi-leveled commitment to me as I grew up.

BODY

Main Point 1: Aunt Nora came to my family's rescue at a time of great need.

Sub-point A: My dad was just beginning a year-long tour of duty in the military when my mom's mother became very ill and needed intense care. My mom, an only-child, had to tend to my grandma and meanwhile find somebody to care for me and my two younger sisters, all of us under the age of ten.

Sub-point B: Aunt Nora, at age 62, came out from Virginia and cared for my sisters and me for nine months.

Sub-subpoint 1: She cooked, cleaned the house, got us off to school, took us to our various activities, and even managed to take us for some weekend trips to the beach.

Sub-subpoint 2: My sisters and I were a pretty energetic crew to manage and Aunt Nora never yelled at us. She gave us lots of physical affection, listened to

our stories, and kept things light, even as we all knew our parents were leading pretty serious lives.

Transition: My mom was finally able to come back home and relieve Aunt Nora of her child-care duties, but Aunt Nora's influence on my life didn't stop there.

Main Point 2: Luckily, Aunt Nora stayed active in my life for the rest of my formative years. I guess she had fallen for us during those nine months as much as we had fallen for her.

Sub-point A: We enjoyed weekly phone calls with Aunt Nora. She remembered the details of our lives and always asked about school, friends, and our activities.

Sub-point B: She always remembered our birthdays and other holidays. Packages would arrive that always contained just the perfect gift, like that baseball jersey with my favorite player's name on it, or a new backpack for school. When I turned fifteen, she even sent a check for half the cost of that guitar I wanted.

Sub-point C: I even got to spend a few summers with Aunt Nora during high school.

Sub-subpoint 1: Aunt Nora is a Civil War buff and she took me to all kinds of historic sites in Virginia, Maryland, and elsewhere. I got to learn a lot about American history by living it with my knowledgeable tour guide.

Sub-subpoint 2: I went with Aunt Nora twice a week to work at the soup kitchen, learning the meaning of community service.

Sub-subpoint 3: When it got time for me to visit colleges, Aunt Nora took me to campuses all along the Eastern Seaboard. She was highly influential in my final choice.

CONCLUSION

Summary of speech thesis: I think you can see the importance of my ever-growing relationship with my Great Aunt Nora.

Take-away/connection of theme to audience: You might wonder why a young man like me would find the company of an old lady so attractive, but I did, and still do. I hope you can find inspiration in Aunt Nora's deeds, and return the favor in your own way to a young person in your life now or someday in the future. Intergenerational relationships enrich our lives. We need each other. It's as simple as that.

Closing material: Aunt Nora is doing fine. She's slowed down a bit, but is still wise, alive in all ways, and doing her thing. She's coming out for my graduation at the end of the year and neither of us can wait for that party!

TRIBUTE SPEECH EVALUATION

Name: _____

Listener-centered feel to your speech / 2

Appropriate topic choice / 2

Planned introduction

attention material / 2

thesis / 4

Organized body / 5

Planned conclusion

review thesis / 2

take-away proposed/connection of theme to listeners / 4

closing material / 2

Visual support – well chosen and used / 3

Examples and imagery provided / 3

Use of personal pronouns / 2

Conversational tone/avoided “reading” sound / 4

Elevated style of language	/ 3
Eye contact	/ 4
Warm and sincere delivery	/ 3
Effective pace	/ 2
Adherence to time limit - 2 to 3 minutes	/ 3

<u>TOTAL</u>	/ 50
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Comments:

WRITING ASSIGNMENTS

Here are some writing assignments you can use or modify. A writing rubric is also provided.

Self-Evaluation Essay – course term analysis
Critique of outside speaker

Additional writing assignment ideas:

- **Biography of a Well-Known Speaker.** Students choose a well-known speaker from the past or present and write a biography. Topics to explore include the person's speaking education, his or her speaking experiences, and critical responses to his or her speeches. The paper should be 3-5 pages in length and should require a minimum of four credible sources.
- **Report on a Famous Speech.** Students choose a well-known speech (AmericanRhetoric.com is a good source) and report on the "story" of the speech. Topics to explore include a biography of the speaker, the historical context in which the speech was given, critical responses to the speech, and the social legacy of the speech. The paper should be 3-5 pages in length and should require a minimum of four credible sources.
- **New Speaking Technology.** Students research new technologies available for speaker use, such as new software, gadgets, or media equipment. Topics to explore include the invention of the technology, a description of the technology, the purpose of the technology, how the technology is incorporated into a presentation, and critical responses to the technology. The paper should be 2-4 pages in length and should require a minimum of two credible sources.
- **Informative Speech Companion.** This is an informative research paper on the same topic your student uses for his or her informative speech. The project helps students learn the differences between communicating the same information to a reading audience and a listening audience. The paper should be 4-6 pages in length and requires the same research sources as the informative speech. Additional sources can be used for the paper.
- **Persuasive Speech Companion.** This paper uses the same idea as the paper above, but is used as a companion to the persuasive speech.

END-OF-COURSE SELF-EVALUATION

Watch all of your recorded speeches. Use what you see on the recording as support as you compare and contrast your growth as a public speaker this term. As you discuss your speaking growth, consider it in terms of your ability to be a responsible, listener-centered speaker. Do not write this essay from memory and feeling only. Show evidence that you watched your videos.

Include in your concluding paragraph a discussion of your current status as a speaker and future plans you have, if any, to continue speaking. Please be honest. Don't write what you think will make me happy. I'd also like to hear your thoughts on your status as a public listener.

This essay must be typed and double-spaced. Essay mechanics (including grammar, spelling, and formatting) are taken into consideration in the grading process. Minimum essay length is 750 words.

CRITIQUE OF OUTSIDE SPEAKER

Attend an instructor-approved speech outside of class. After listening to the speech, write an analysis of the speech and the speaker. This is an **analysis/evaluation of the effectiveness** of the public speech from the point of view of a public speaking student. The paper is NOT a report of what the person spoke about.

Essay requirements: Typed, double-spaced, minimum of 1000 words

The following should be incorporated into the body of the essay. Providing specific examples and details from the speech strengthens the essay; avoid abstractions and generalities.

- Evidence of speech purpose
- Audience and context analysis
- Appropriateness of topic based on audience and context
- Adherence to ethics and civility
- Thesis – could you identify it? If so, what was it? If you could not, why was this so?
- Organized message? Could you detect the main supporting points? What were they?
- Identifiable intro, body, conclusion?
- Incorporation of research, if applicable
- Use of and variety of forms of support
- Visual or audio support
- Ability to engage the audience
- Speaker credibility
- Reasoning, if applicable
- Method of delivery
- Use of speaking notes
- Evidence of practice
- The speaker's use of language
- The speaker's use of his or her body
- The speaker's use of his or her voice

- Anything else you'd like to address/say/evaluate

(Note to instructors: You may wish to hand this rubric out to students at the same time you make a writing assignment. The rubric helps define the varying qualities of a paper and prepares students for grading expectations.)

WRITING RUBRIC

Exceptional

Content

Superior coverage of subject, topic and/or thesis
Thoughts clearly organized and presented
Logical and clear progression of ideas
Assertions clearly supported and/or illustrated

Mechanics

Correct sentence structure
Correct spelling
Correct punctuation
Correct capitalization
Appropriate word usage

Adequate

Content

Good coverage of subject, topic and/or thesis
Appropriate length to cover topic and/or thesis
Thoughts generally organized and presented
Generally logical, clear progression of ideas
Assertions generally supported and/or illustrated

Mechanics

Few errors in:
Sentence structure
Spelling
Punctuation
Capitalization
Word usage

Minimal

Content

Little coverage of subject, topic and/or thesis
Minimal length to cover topic and/or thesis
Thoughts minimally organized and presented
Little progression of ideas
Assertions minimally supported and/or illustrated

Mechanics

Errors in:

- Sentence structure
- Spelling
- Punctuation
- Capitalization
- Word Usage

Unacceptable**Content**

- Does not cover subject/topic
- Not adequate in length
- Thoughts not clearly organized
- Unclear progression of ideas
- Assertions inadequately supported and/or illustrated

Mechanics

Serious and persistent errors in:

- Sentence structure
- Spelling
- Punctuation
- Capitalization
- Word Usage

PART II

GUIDE TO CHAPTERS

Chapter 1 – Public Speaking is an Act of Communication

The Chapter's Main Ideas

Explore Listener-Centered Public Speaking

Identify Speaker Responsibilities

Understand the Public Communication Process

Capitalize on the Benefits of Public Speaking

Discover the Traditions of Public Speaking

Learning Objectives

After studying this chapter, students should be able to:

1. Explain how listener-centered public speaking is effective.
2. Articulate the link between effective public speaking and fulfilling speaker responsibilities.
3. Identify the components of public communication.
4. Describe the benefits of being an effective public speaker.
5. Summarize the nature and history of the public speaking course.

Lecture Outline

- 1A. Explore listener-centered public speaking.
 1. Make listener-friendly choices.
 - A. **Listener-centered public speakers** use speaking behaviors that create a degree of **listenability**; they realize that speaking actions have consequences on another's ability to listen.

- B. **Public listeners** come to the public speech with listening strengths and challenges.
 - 1. Recognize this and make speaking choices that make it easy for others to listen.
 - 2. This does not mean dumbing-down the content. The most sophisticated ideas can be communicated in listener-friendly ways.
 - 2. Public speaking is a unique form of communication.
 - A. There are similarities and differences between writing and public speaking.
 - 1. They both aim to communicate their ideas to their respective audiences.
 - 2. Writers aim for a **literate, or written, style** whereas speakers aim for an **oral, or conversational, style**
 - B. There are similarities and differences between informal conversation and public speaking.
 - 1. Unlike most conversations, which occur spontaneously and for which there is little to no preparation, the public presentation is a listener-specific, prepared conversation.
 - 2. Public presentation is an **important conversation**, the style of conversation we use when interacting with someone we respect.
- 3. Explore the foundations for listener-centered speaking.
 - A. Mikhail Bakhtin, in his thinkings about the classical Greek concept of **dialectics** notes that all human interaction is based on dialogue.
 - B. Bakhtin's concept of **dialogism** explains that each of us becomes who we are based on the push and pull of discussion, exploration, and debate with others.
 - C. Leslie Baxter and Barbara Montgomery expand on these ideas with their concept of **relational dialectics**, wherein we construct relationships and understanding of those relationships through our interactions with others.
 - 4. Public speakers and listeners therefore need one another. It is the very nature of our dialogue—the opposing forces at play—that leads to gradual but eventual change in our individual lives and in our society.

1B. Identify listener-centered speaking responsibilities that come with the power of the podium.

- 1. We have responsibilities to the message.
 - A. We select meaningful topics.
 - B. We narrow the scope of our discussion.
 - C. We evaluate and cite relevant research.
 - D. We support ideas in a multitude of ways.
- 2. We have responsibilities to the listeners.
 - A. We analyze and engage listeners.
 - B. We create a clear structure.
 - C. We use visual support when appropriate.
 - D. We support ideas in a multitude of ways.
 - E. We use appropriate delivery skills.
- 3. We have responsibilities to ourselves.

- A. We increase our confidence by being honest about our own speaking growth.
- B. We are ethical, civil, and credible.
- C. We listen to others.

1C. Understand the public communication process.

- 1. The **sender**, or **encoder**, is the person motivated to share ideas in public.
- 2. The audience members are the **receivers** in a public speaking event. Also known as **decoders**, they are the listeners who assign and create meaning from the speaker's words and behaviors.
- 3. All communicators in the public speaking transaction, both sender and receivers, bring with them a **frame of reference**, an individual worldview based on characteristics such as age, culture, status, gender, and geography.
- 4. The **message** is the set of ideas the speaker communicates to the audience.
- 5. The means by which the message and **feedback** are transmitted between speaker and audience is the **channel**. The presence of feedback makes a public speech an example of **transactional communication**.
- 6. **Noise** is anything that interferes with the audience's ability to understand the speaker.
- 7. The **context**, or specific speaking environment or situation, affects how a speaker creates the message and how listeners create meaning from it.

1D. Capitalize on the benefits of being an effective public speaker.

- 1. There are academic benefits.
 - A. Speaking skills are needed for most other classes.
 - B. Critical thinking skills are a requirement for college success.
 - C. Writing skills improve.
 - D. Students can expand their campus involvement.
- 2. There are career benefits.
 - A. Students can achieve better communication during the job interview.
 - B. Students can achieve better communication on the job.
 - 1. Workplace presentations are a common job function.
 - 2. Self-employed people need to speak frequently.
 - 3. Many professionals must train others.
- 3. There are community and personal benefits.
 - 1. Many people use speaking skills to engage in their community.
 - 2. Many speakers report increased levels of self-confidence.

1E. Discover the traditions of public speaking.

- 1. The roots of public speaking are found in the ancient Greek society of 2500 years ago. Greek philosophers and teachers, such as Protagoras, Plato, and Aristotle, taught methods of persuasion, known as rhetoric, to their citizens. Romans, such as Cicero and Quintillian, followed suit a few centuries later.
- 2. These teachings are still studied and are relevant today.

3. In the late eighteenth century, thinkers began to question some of these classical ideals, believing that truth could be discovered through experience rather than through persuasion. Narratives also became important.
4. Today, the study, practice, and discussion of public communication, as an academic discipline and as an everyday practice, continues and remains as relevant to our modern-day world as it was to the Greeks 2,500 years ago.

Key Terms

listener-centered public speaker A type of speaker who makes his or her ideas (whether simple or complex) easy for listeners to access, understand, and interact with—to listen to.

listenability The degree to which a speech is easy to listen to; achieved through speaker actions that make it easier for the audience to access, understand, and interact with the speaker's ideas.

public listener A person actively working to access, understand, and interact with a public message.

literate (or written) style A style of language appropriately used when expressing ideas through the written word; this style is in contrast to the oral (or conversational) style people use when talking with one another.

oral (or conversational) style The style of language people rely on when talking with one another; this style is in contrast to the literate style people use when expressing ideas through the written word.

important conversation The style of conversation used when talking to someone the speaker respects; it is the style of conversation preferred for most public speaking situations.

dialectics The classical Greek concept of using reasoned arguments to find a truth about a topic.

dialogism Mikhail Bahktin's concept that explains that each of us becomes who we are—takes shape—based on the push and pull of discussion, exploration, and debate with others.

relational dialectics Leslie Baxter and Barbara Montgomery's theory noting that communication—interacting with others—is used to construct relationships and understanding within those relationships.

power of the podium A symbol of truth and authority that speakers enjoy; speakers have a responsibility to use this power ethically throughout the speechmaking process.

sender A person motivated to send a message; the speaker.

encoder The speaker who creates meaning by taking ideas and translating them into various perceptible codes such as words, gestures, facial expressions, pictures, and tone of voice; the sender.

receiver The person who receives the sender's message; an audience member; a listener.

decoder A listener who assigns and creates meaning from the speaker's words and behaviors.

frame of reference An individual worldview based on background, age, education, gender, values, politics, economic status, culture, occupation, health, and ethnicity that influences the creation of the speaker's message and the listener's interpretation of the message.

message The verbal and nonverbal content that the speaker transmits to listeners.

feedback Verbal and nonverbal messages sent from a listener, or listeners, to the speaker.

transactional communication A communication situation in which messages flow in two directions simultaneously, with the speaker and the audience both acting as senders and receivers.

channel The means by which messages and feedback are transmitted between speaker and audience.

noise Anything that prevents the audience and the speaker from understanding each other's messages.

context The specific environment or situation in which the public speaking transaction takes place.

Additional Lecture Ideas

1. Effective communication and speaking skills are often regarded as crucial to effective civic participation. Share and discuss with the class the importance of using public speaking skills to engage and be an active member of the community, the country, and the world.
2. Plato's primary concern with rhetoric was its potential for deceit, a concern repeatedly addressed by Aristotle in his *On Rhetoric*. Because this class is also meant to foster an understanding and appreciation of the public speaking course, a brief introduction to the ethical concerns surrounding effective public speaking, which are fully discussed in Chapter 4 can also be mentioned with this chapter.
3. Because the mass media plays such an important role in our society and is one of the primary ways we experience public speeches, further discuss the ways in which channels such as news broadcasts and websites affect senders' messages and receivers' interpretations of those messages.
4. The Ancient Greek Philosopher Plato was skeptical of the written word, preferring actual verbal interaction because of its ability to change and adapt to the reactions of listeners. Written

words, he argued, said the same thing no matter what you asked of it.¹ This idea can be incorporated into discussions of the differences between written and conversational style.

Classroom Discussion Topics and Activity Ideas

1. Ask students to recall speeches they have listened to in the past. Ask them to list on the board speaker actions they respond well to and those that they don't. Use this list as a conversation starter for how a speaker's actions indeed have consequences on others' ability to listen.
2. Ask students to discuss why people often rely on an "expected" (meaning more performance-oriented) vocal delivery when speaking in public. Why do so many of us do this? Where do we learn it? Should we change something that so many people "naturally" do?
3. Ask students to explore the concept of the speaker/audience relationship *as* a relationship. How is it a relationship? How is the relationship constructed? What are the responsibilities of each party to build and/or maintain the relationship? What are the potential outcomes of the relationship?
4. Have the class brainstorm (in smaller groups or as a whole) several important contemporary issues and topics in which effective public speaking plays an important role. Have students reflect on their choices and explain why public speaking is important in each situation.
5. Discuss further the importance of knowing and appreciating the history and development of the public speaking course from the classical period to today. Why is it important to know the history? Are there some theories and skills that have lost their relevance in today's world? Are there other areas that should be given a new consideration?

Additional Resources

Readings

Aristotle. *On Rhetoric* (G.A. Kennedy, Trans). New York: Oxford University Press, 1991.

This work is Aristotle's primary treatise on the rhetorical arts and oratory and how to use them effectively, serving as a public speaking manual for thousands of years.

Branham, Robert James and W. Barnett Pearce. "The Conversational Frame in Public Address." *Communication Quarterly*. 44 (1996): 423–440.

This article explores the diversity of forms of conversational delivery styles in public address, framing the listeners as participants in a conversation.

¹ Plato. *Gorgias*. In Patricia Bizell and Bruce Herzberg, eds., *The Rhetorical Tradition: Readings from Classical Times to the Present*. 2nd ed. New York: Bedford/St. Martin's, 1991: 87–138.

Pulaski, Michelle M. "Getting to Know You: Breaking the Ice in the Public Speaking Course." *Communication Teacher*, 21(2007): 58–61

This article provides activities to use on the first day of class to address students' speaking anxiety as well as to introduce the concept of audience analysis. The activities also allow the teacher to begin to assess speaker ability.

Sproule, Michael. "Our Discipline and All Its Seasons." *Spectra*, 43 (2007): 3–4.

This article traces the history of the public speaking course in college education in the United States, illustrating that although it is regarded today as an interdisciplinary course it was not always taught that way.

Websites

AmericanRhetoric.com contains a catalog and database of full text, audio, and video examples of hundreds of speeches that have affected United States culture and society throughout its history as well as information on the power of rhetoric in society. (<http://americanrhetoric.com/>)

National Speakers Association is an organization offering resources and education, as well as career and networking opportunities, for professional speakers and those looking to become more effective speakers. (<http://www.nsaspeaker.org/>)

Toastmasters is a nonprofit organization aimed at helping people become more effective and more competent speakers, with more than 226,000 members in over 90 countries. (<http://www.toastmasters.org/>)

Chapter 2 – Listen to the Speeches of Others

The Chapter's Main Ideas

Know What Good Listening Is

Understand the Listening Process

Position Your Listening

Be an Excellent Public Listener

Learning Objectives

After studying this chapter, students should be able to:

1. Describe the characteristics of active public listening.
2. Explain how to combat problems at each stage of the listening process.
3. Summarize the four listening levels within the public speaking context.
4. Articulate the skills and behaviors of an excellent public listener.

Lecture Outline

2A. Know what good listening is.

- 1.** The role of the listener in the public speaking transaction.
 - A.** The listener is one-half of the essential relationship; listeners and the speaker are equal players.
 - B.** Like public speakers, public listeners have several responsibilities, including:
 - 1.** Understanding that listening is an active skill requiring energy.
 - 2.** Showing the speaker that they are listening.
 - 3.** Interacting with the message.
 - 4.** Not creating distractions.
- 2.** Hearing versus listening.
 - A.** **Hearing** is the foundation of listening, the first step of many. It's a biological process.
 - B.** **Listening** is a voluntary skill; a mental process that takes energy.
- 3.** Active versus passive listening.
 - A.** **Passive listening** takes relatively little energy; it's paying half-hearted attention to incoming stimuli.
 - B.** **Active listening** is listening with the intention of understanding what the other is saying.

2B. Understand the listening process.

1. There are four steps: hearing, attending, interpreting, and responding. Good listeners work to make all four happen.
2. The listening process can easily break down.
 - A. Hearing can break down. Solutions include sitting close to the speaker, moving away from distractions, and asking the speaker to increase his/her volume.
 - B. Attending can break down. Solutions include stowing electronic devices, being a **meta-listener** (one who's consciously aware of engaging in the listening process), adopting an alert posture, and recognizing that listening is a skill to be exercised.
 - C. Interpreting can break down. Solutions include preparing for the topic in advance, taking notes, and listening for transitions.
 - D. Responding can break down. Solutions include acknowledging any biases and taking notes to prepare for post-speech discussion.

2C. Position your listening. Scholars have defined several types of listening. Identifying them allows you to better position yourself for better listening.

1. **Pseudo-listening** is fake listening.
 - A. It tends to come from habit, laziness, or quickly labeling things as “boring.”
 - B. Take responsibility by finding some kind of personal relevance in the speaker's topic.
2. **Appreciative listening** is listening for personal pleasure.
 - A. It's mostly passive and may be relevant for some speaking events such as an entertaining after-dinner speech.
 - B. Overall, it's not a good listening style to use during most speeches, though there may be parts of the speech where it's appropriate.
3. **Comprehensive listening** occurs when we listen to understand.
 - A. This type takes a great deal of energy and effort. It's highly active.
 - B. We can exercise our comprehensive listening by reading, traveling, expanding our vocabulary, and experiencing new things. The more we know, the better we can listen to others.
4. **Critical listening** is the ability to use your thought process to make effective judgments.
 - A. This type takes a great deal of energy and effort. It's exceedingly active.
 - B. Better critical listening makes speakers more accountable. It's also necessary for the health of our democracy.

3D. Be an excellent public listener.

1. Civil listening is connected to **civility** and means listening to show respect, fairness, and tolerance to others.
 - A. **Civil listeners** come to the speech with an open mind, leaving biases aside for the moment.

- B.** They also show courtesy and good manners by providing nonverbal feedback that helps the speaker know the message is getting through.
- 2.** Ethical listening occurs when we listen actively to increase our own worldview and to hold speakers accountable to society's moral principles.
 - A.** **Ethical listeners** seek out opposing views.
 - B.** They also hold speakers accountable to ethical standards, including being prepared and informed, promoting positive cultural values, and being upfront about intentions.
- 3.** Excellent listeners also know how to give constructive feedback to a speaker.
 - A.** They watch with their eyes and ears.
 - B.** They set specific evaluating criteria.
 - C.** They're specific in their feedback.
 - D.** They're ethical in their evaluation.
 - E.** They understand that providing meaningful evaluation is an art and a skill.

Key Terms

hearing An involuntary, biological process that occurs when a person's ears detect a sound; hearing is physiologically based.

listening A voluntary, mental process wherein a person receives a stimulus, chooses to attend to it, assigns it meaning, and responds to it.

passive listening A type of listening that takes relatively little energy; paying halfhearted attention to incoming stimuli either by choice or by habit.

active listening A type of listening that requires a high level of energy to stay engaged in the communication interaction.

meta-listener A listener who is consciously aware of himself or herself engaging in the listening process.

pseudo-listening Pretending to listen without actually being engaged; fake listening.

appreciative listening A level of listening wherein people listen for personal pleasure.

comprehensive listening A type of listening wherein people listen to learn or understand.

critical listening A type of listening wherein people listen to analyze and evaluate the speaker's ideas.

civility A code of decency based on showing respect, honesty, fairness, and tolerance to others; it enhances the speaker's relationship with the listeners.

civil listener A listener who works to suspend judgment while also giving notable feedback to the speaker.

ethics Standards of right and wrong, according to a particular society; a speaker who is perceived as ethical is more likely to enjoy the audience's trust, respect, and confidence.

ethical listener A listener who engages actively to increase his or her own worldview and to hold speakers accountable to society's moral principles.

Additional Lecture Ideas

1. Recall Chapter 1, Section D, and explain how noise and channels both help and hinder effective listening practices.
2. Chapter 4 (about ethics) discusses the concept of respecting other people's time as a component to ethical speaking. Reiterate to the class that this goes both ways and respecting the speaker's time is also an important component of ethical listening.
3. (Use the *Create. Converse. Connect* box on "How to Take Useful Notes" as a base here.) Effective listening is analogous to effective note taking. It helps listeners organize and understand the information being presented so they can incorporate it into their own thinking. Explain this parallel to the class. Another way to implement this idea is to require students to give written feedback of their peers' speeches as an assignment.

Classroom Discussion Topics

1. Have the students identify some speeches they've recently listened to. Then ask them to identify the level or levels of listening they used when listening to these speeches. Have them discuss reasons why they listened as they did and whether they used multiple types simultaneously.
2. Ask students to discuss the relationship between their electronic devices and their listening. Explore this relationship within their interpersonal contexts and then expand the findings to a public speaking context. How can these devices hurt public listening? How can they help?
3. Go to the Web and find a video of either a presidential debate or a news show where individuals provide opposing viewpoints to an issue. Discuss the listening practices used in the video. Were the participants effectively listening to each other? How might they have improved their listening skills? How does this reflect on ethics and civility?

Additional Readings and Websites

Readings

Emanuel, Richard; et al. "How College Students Spend Their Time Communicating." *International Journal of Listening*, 22 (2008): 13–28.

This article finds that listening is the primary communication practice of college students and that all of their communication behaviors include some form of Internet use. The authors also conclude that new media technologies are changing the way students perceive various mediated communication practices.

Nichols, Michael P. *The Lost Art of Listening*. New York: Guilford Press, 1995.

This book provides additional material on the impact of listening and ways to become a more effective listener.

Dobson, Andrew. "Listening: The New Democratic Deficit." *Political Studies* (online), May 4, 2012.

Dobson argues that both democratic theory and democratic practice would be reinvigorated by attention to listening. He looks at reasons why our political listening is poor and offers solutions for improving it.

Websites

The International Listening Association is a professional organization dedicated to studying the impact listening has on human interaction and activity, providing information and resources such as books, convention papers, and fact sheets to help members and anyone else interested in further studying and improving listening skills. (<http://www.listen.org/>)

Listen to the audio recording of President Franklin Delano Roosevelt's First Inauguration speech. Have the students identify and explain how various types of listening can be employed in understanding and reacting to the speech. Find it on AmericanRhetoric.com.

(<http://americanrhetoric.com/speeches/fdrfirstinaugural.html>)

Listen to the audio recording of Martin Luther King's "I Have a Dream" speech and have students follow the same instructions as in the preceding assignment for Roosevelt's speech.

Find it on AmericanRhetoric.com. (<http://americanrhetoric.com/speeches/mlkhaveadream.htm>)

Chapter 3 – Create Confident Presentations

The Chapter's Main Ideas

Understand Why You Feel Nervous

Make Use of Adrenaline

Reduce Excess Speaker's Energy

Manage Your Learning Process

Evaluate Yourself Honestly

Learning Objectives

After studying this chapter, students should be able to:

1. Understand and describe what's happening to your body when you "feel nervous" prior to a public speech.
2. Contrast the communication and performance orientations toward public speaking.
3. Identify psychological and physiological strategies for reducing excess speaker's energy.
4. Explain how learning to become a public speaker is a manageable and continual process.
5. Adopt strategies for conducting a purposeful and realistic post-speech self-evaluation.

Lecture Outline

- 3A.** Understand why you feel nervous.
1. There are several reasons why people experience anxiety associated with public speaking.
 - A. It's an unfamiliar experience.
 - B. New speakers sense a lack of experience.
 - C. We're uncomfortable being the center of attention.
 2. Our perceptions, or individual interpretations about public presentation, are the primary reason for nervousness in public speaking.
 3. Physical nervousness is often due to the release of **adrenaline**, a hormone that helps the body adjust to sudden stress, during stressful situations such as public speaking.
 - A. The physical effects associated with the release of adrenaline are often interpreted negatively and often lead to an avoidance of public speaking.

B. The challenge for speakers is to learn to manage these physical feelings.

3B. Make use of adrenaline.

1. Move away from the **performance orientation**, or the perception that we are speaking to please an audience of critics.
 - A. A performance orientation leads to the belief that a flawless speech performance, free of all delivery errors, is the most important goal in public speaking, which leads to increased anxiety.
 - B. This orientation turns the focus inward on the speaker, making the needs of the audience secondary instead of primary.
2. Speakers should instead adopt the communication orientation.
 - A. A **communication orientation** focuses on the familiar goal of conveying ideas to other people (similar to what you do during everyday interaction).
 1. Speakers using this orientation learn to use adrenaline to their advantage, improving their focus and appearing more animated and interesting.
 2. Speaking energies are now directed toward the listeners and the occasion, rather than on the self.
 - B. With this orientation, the speaker's focus is taken off the pressure to be perfect and placed instead on the task of effectively communicating ideas to the audience.
3. Communication-oriented speakers keep their listeners in communication mode.
 - A. The type of orientation a speaker adopts affects the responses of the audience.
 - B. A performance-oriented speaker typically leads to a performance-oriented audience, with both focusing on the speaker's imperfections.
 - C. A communication orientation helps audiences stay in listener mode, focusing more on understanding and interacting with the ideas presented rather primarily on how they are presented.

3C. Reduce excess **speaker's energy**, the preferred label for the physiological effects associated with an increase in adrenaline while speaking.

1. Tips to use *before* the presentation.
 - A. Physiological tips include making sure you are well rested, avoiding substances that over-stimulate or slow reflexes, relying on calming rituals, and working on any excess nerves beforehand.
 - B. Psychological tips include staying idea-centered rather than self-centered, being prepared, using positive self-talk, and using positive visualization.
2. Tips to use *during* the presentation.
 - A. Physiological tips include just starting, bringing water to the speaking platform, and pausing to re-orient yourself should a 'mistake' happen.
 - B. Psychological tips include staying optimistic about your interactions with the audience, and reminding yourself that heightened energy comes with the public speaking territory.

3D. Manage your learning process. Everyone will interact with this course in his/her own way, depending on prior experience.

1. Remember that frustrations and accomplishments are to be expected.
 - A. This course asks us to use our voice and body publically as part of the learning process. This is unfamiliar or awkward for many.
 - B. Public speaking is a skill we must do in order to learn it.
 - C. Expect some bumps. It's natural.
 - D. Achievements are also to be expected. You may discover you're very comfortable in the spotlight.
2. Your classmates are a valuable resource.
 - A. Everyone is 'in this together' so class relationships are naturally formed.
 - B. We each learn from the speaking choices (for better or worse) classmates make.

3E. Evaluate yourself honestly.

1. Use an adapted SWOT analysis to take an honest self-inventory.
 - A. Reflect on your Strengths as a speaker – what goes right for you?
 - B. Reflect on your Weaknesses as a speaker – what skills are not as developed as you would like?
 - C. Reflect on your Opportunities as a speaker – are there any circumstances that could help your growth as a speaker?
 - D. Reflect on your Threats as a speaker – are there any obstacles blocking your growth? and can you turn them into opportunities?
2. Have a **personal goal** for each presentation.
 - A. Make your goal personal, specific and measureable.
 - B. Acknowledge your goal in writing, verbally, and/or to someone else to increase your accountability.
3. Conduct your self-evaluation.
 - A. Evaluate yourself soon—but not too soon—after the presentation.
 - B. Use multiple sources such as video, audio, and/or your instructor's feedback to create a rich mine of data for your evaluation.
4. Keep increasing the sophistication of your self-evaluations over time.

Key Terms

adrenaline A natural hormone that helps the body adjust to sudden stress; increased levels of adrenaline are what make the body feel “nervous” prior to a public speech.

performance orientation An approach to public speaking wherein the speaker perceives the speech as a performance and the audience as a group of critics; this approach is in contrast to the communication orientation, wherein the speaker relies on the familiar goal of conveying ideas to other people.

communication orientation An approach to public speaking that relies on the familiar goal of conveying ideas to other people; this approach is in contrast to the performance orientation, wherein speakers perceive the speech as a performance and the audience as a group of critics.

speaker's energy The preferred label (rather than nervousness or anxiety) for the rush of adrenaline many speakers feel prior to a public speech.

SWOT analysis: A tool that businesses and organizations use to distinguish themselves from their competitors and successfully compete in their market according to their strengths, weaknesses, opportunities, and threats. Public speakers can use a version of this tool to help identify talents and opportunities in public speaking.

personal speaking goal One specific, measurable skill that a speaker focuses on for a particular presentation for continued speaking improvement.

Additional Lecture Ideas

1. Many celebrities have experienced a fear of speaking before audiences and have learned to deal with speaker's energy. Former "Tonight Show" host Johnny Carson is famous for his high level of speaking anxiety. Use this example to discuss how nearly everyone experiences these fears on some level and that they can be overcome.
2. One of the most important things in a public speaking class is creating a supportive environment where students can feel more comfortable as they develop their skills. Spend some time explaining this importance to the students and offer your own pledge to help create the most supportive environment possible for them.
3. Public speaking apprehension is discussed at length in the communication literature (where it's typically labeled Communication Apprehension). Share these ideas with the students and inform them that there is a body of research dedicated to understanding and alleviating these fears. See the additional readings for more information.
4. Share with the class some of your own experiences with anxiety and nervousness when speaking, as well as experiences with using speaker's energy to your advantage. Explain specifically how you personally addressed and dealt with those issues.

Classroom Discussion Topics

1. Have the students write down three or more specific fears they have about public speaking. Next have them write what they plan to do to alleviate those fears. You can either have the students keep them or collect them and discuss them anonymously with the class. Another effective way to do this is to collect them and hand them back at the end of the semester. After they have had a chance to work through the term, many students get a laugh out of what they had once written down.
2. The chapter discusses at length the importance of adopting a communication orientation instead of a performance orientation. With the class, identify and discuss the differences between each orientation and why they are important for public speaking. Is the communication orientation something they feel they can adopt? Why or why not?

3. Discuss various breathing, relaxation, and visualization techniques with the class. Invite class members to offer other techniques they have come across in their experience to calm nerves and increase focus. This can be an activity that helps strengthen the supportive environment in the class.

Additional Readings and Websites

Readings

Ablamowicz, Halina. "Using a Speech Apprehension Questionnaire as a Tool to Reduce Students' Fear of Public Speaking." *Communication Teacher*. 19 (2005): 98–102.

This article offers a short questionnaire to help assess and reduce levels of communication apprehension by students in public speaking classes.

DuPree, April. "The effectiveness of self- and peer-review on communication apprehension and speech performance of undergraduate students." Dissertation, 2011, University of South Alabama. PDF available by typing in key words "april dupree dissertation 2011."

DuPree examines the differences between self- and peer-evaluation as they affect communication apprehension and speech performance. Students in the peer-review group showed significantly better scores on their speech performance evaluations from speech 1 to speech 3 compared to students in the self-review treatment.

Finn, Amber N. "Public Speaking: What Causes Some to Panic?" *Communication Currents*. 4 (2009). <http://natcom.org/> (search: Finn Communication Currents).

Finn summarizes research on individual differences in the ways people respond to the threat of speaking before an audience. It appears that there are at least two types of people: those that experience more of a cognitive response (i.e. anxious apprehension), and those that experience more of a physiological reaction (i.e. anxious arousal).

Smith, Tony E. and Ann B. Frymier. "Get 'Real': Does Practicing Speeches Before an Audience Improve Performance?" *Communication Quarterly*. 54 (2006): 111–125.

This study examines various practice methods for delivering speeches and reducing communication apprehension, useful for discussing the importance of preparation and practice in reducing speech anxiety.

Websites

Numerous websites exist wherein public speaking experts, specialists, and coaches provide endless lists for overcoming one's fear of public speaking. There are likely several you'll agree with and some you won't. Investigate before sharing them with students.

Chapter 4—Commit to Ethical Speaking

The Chapter's Main Ideas

Know What Ethics Are

Make the Choice to be Ethical

Avoid the Costs of Plagiarism

Use Civility as a Companion to Ethical Speaking

Use Additional Ways to Earn Speaker Credibility

Learning Objectives

After studying this chapter, you should be able to:

1. Define ethics and their relationship to successful public speaking.
2. Identify the ways that speakers can adhere to ethical guidelines.
3. Explain why plagiarism is a serious breach of ethics.
4. Describe the relationship between civil speaking and ethical speaking.
5. Explain the role speaker credibility plays in successful public speaking.

Lecture Outline

4A. Know what ethics are.

1. **Ethics** are the standards society uses to determine right action from wrong. Every public speaker must consciously consider the role of ethics in our presentations.
2. People in a society, culture or group get to say what's right or wrong. Public speaking scholars have developed a set of public speaking ethics.
3. There are many consequences to unethical speaking.
 - A. Consequences on the *outcome* include straining your relationship with the audience and reducing your chance of meeting your speaking goals.
 - B. Consequences on the *speaker* include a failing grade in the classroom, expulsion from school, putting your organization at risk, loss of a job, and a diminished community reputation.

- C. Consequences on the *audience* include the risk that they'll spread untruths to others or be inspired to act in unethical ways.

4B. Make the choice to be ethical. (While the **First Amendment** guarantees the right to free speech, public speakers must weigh the fact that that which is legal is not always ethical.)

1. Be ethical in your speech preparation.
 - A. Increase your understanding of ethics.
 - B. Always be ethical.
 - C. Speak up and speak out about topics you believe to be morally right.
 - D. Choose topics that promote positive cultural values.
 - E. Be informed and prepared.
 - F. Acknowledge shades of gray; few topics can be argued in terms of black and white.
2. Be ethical while speaking.
 - A. Use truthful, accurate supporting materials, and give credit to sources.
 - B. Use concrete language.
 - C. Be inclusive.
 - D. Avoid personal attacks.
 - E. Avoid the overuse of emotional appeals.

4C. Avoid the costs of plagiarism.

1. **Plagiarism**, or passing off another's work as your own (whether in school, on the job, or in the community), is a serious matter.
2. Know the kinds of material that needs to be cited.
 - A. Such material includes facts, statistics, quotes, opinions, and paraphrased material.
 - B. Material that doesn't need to be cited includes common knowledge, accepted facts, and information that is easily referenced in multiple sources.
3. Take the steps to avoid plagiarism.
 - A. Begin preparation early and manage your time; you're more likely to plagiarize when panicked for time.
 - B. Create a consistent system for taking notes.
 - C. Create something new by combining research with your own knowledge and beliefs.
 - D. Use multiple resources.
 - E. Abide by **fair use**, regulations that help people navigate **copyright laws**.

4D. Use civility as a companion to ethical speaking.

1. **Civility** broadly refers to abiding by a code of decency and showing respect, honesty, fairness, and tolerance to others.
2. Civility makes the practicing of ethical speaking choices easier.
3. Your audience is more likely to keep listening.
4. Society as a whole benefits.

4E. Use additional ways to earn speaker credibility.

1. **Speaker credibility**, also known as **ethos**, refers to how your perceived character influences the listeners' willingness to receive and accept you and your ideas.
2. There are many ways for *all* speakers in *all* contexts to establish credibility.
 - A. Be prepared.
 - B. Show that you are competent.
 - C. Show that you own the material by speaking conversationally.
 - D. Use an objective tone when citing credentials.
 - E. Use first-person pronouns to connect yourself to the material.
 - F. Be dynamic.
 - G. Show that you want to communicate.
 - H. Dress appropriately for the context.
 - I. Look at your audience.
3. There are many ways for *individual* speakers in *individual* contexts to establish credibility.
 - A. Mention your education, training, and occupation.
 - B. Use the advantages of your age.
 - C. Refer to life experiences.
 - D. Refer to your expertise in a given area.
 - E. Refer to your personal connections.
 - F. Cite your memberships.
 - G. Refer to your culture.
4. Manage your credibility to your advantage.
 - A. *Before* the presentation you can do things like have all materials ready to go, provide another person correct information so he/she can introduce you properly, provide correct information for any printed materials.
 - B. *During* the presentation be prepared, and show that you want to communicate.
 - C. *After* the presentation you can graciously accept the applause, remain standing with confidence, and thank your audience warmly for their attention.

Key Terms

ethics Standards of right and wrong, according to a particular society; a speaker who is perceived as ethical is more likely to enjoy the audience's trust, respect, and confidence.

First Amendment A section of the United States Constitution that provides, in part, protection for free, uncensored speech.

slander False statements that defame another's character, potentially harming that person's standing in the community or at work.

fighting words Intimidating speech directed at a specific individual in a face-to-face confrontation, especially if that speech inflicts injury or incites an immediate breach of the peace.

hate speech Words that harass or promote discrimination or violence against social or ethnic groups of people, or a member of such a group.

doublespeak Language that serves to intentionally hide, distort, or manipulate ideas.

argumentum ad hominem An occurrence of unsound reasoning wherein one person launches an irrelevant personal attack on the character of a person with an opposing point of view rather than addressing the competing argument itself.

plagiarism Attempting to pass off another's idea, or a close imitation of it, as one's own.

copyright laws Laws that protect original creative work, including music, art, graphics, and pictures from unauthorized use.

fair use A doctrine of U.S. copyright law that permits the limited use of copyrighted materials without permission from the rights holder, as for criticism, comment, news reporting, teaching, scholarship, and research; the distinction between copyright infringement and fair use may be ambiguous and not easily defined.

civility A code of decency based on showing respect, honesty, fairness, and tolerance to others; it enhances the speaker's relationship with the listeners.

speaker credibility A perceived quality a speaker earns through displaying knowledge, preparation, confidence, and a commitment to ethics and civility; it assures listeners that the speaker is the right person for the specific speech.

ethos A perceived quality based on a speaker's character, it directly influences the listeners' willingness to receive and accept a speaker's ideas. It's one of three classical persuasive strategies identified by Greek philosopher Aristotle.

charisma A speaker's great personal charm or magnetic personality that draws attention.

Additional Lecture Ideas

1. The idea of "speaking out and speaking up" is an important component of public speaking as a way to foster civic participation. Explore this topic more and explain to the class the importance of using public speaking to be active and effective members of one's school, community, and country. This is also sometimes referred to as the "public dialogue" or "public sphere."
2. School libraries often provide useful information and tools for recording and keeping track of sources, many of which are often available through school websites. Check and see if your school library has such information and direct your students to them.
3. Though mentioned in the chapter, dynamism is a quality that is often overlooked in credibility. Various leaders and speakers have suffered from a perceived lack of dynamism. (You may want to use a contemporary example or two.) It is helpful to warn students that although helpful, simply being dynamic is not enough to establish credibility, and in some cases, dynamic speakers can be perceived as untrustworthy and merely performing for an audience.

Classroom Discussion Topics

1. The media often engage in unethical practices when reporting the news that impact our culture in various ways. Discuss whether or not certain media practices are unethical and why. Do these practices reflect civil behavior? You can have the students watch video clips in class or on their own as an assignment.

2. On the subject of civility in the digital age, have the students identify and discuss behaviors, whether their own or those of others, that can be regarded as uncivil and potentially harmful to their reputations and success. Use social networking sites such as Facebook and Twitter as discussion prompts.

3. Further discuss ways in which the audience plays a role in a speaker's credibility. Does the audience have any sort of obligation to perceive a speaker as credible? How high of a "credibility bar" can listeners ethically set? Does the context matter?

Additional Readings and Websites

Readings

Cooper, Tom. "Between the Summits: What Americans Think About Media Ethics." *Journal of Mass Media Ethics*. 23 (2008): 15–27.

This article discusses public reactions and concerns about various ethical practices in the mainstream media, providing an excellent starting point to discuss ethical considerations regarding media practices with students while highlighting the importance of a strong adherence to ethical standards and civility.

Ventriss, Curtis. "Democratic Citizenship and Public Ethics: The Importance of Civic Stewardship in an Era of Public Distrust and Cynicism." *Public Integrity*. 14 (2012): 283-297.

Ventriss calls for a renewed emphasis on democratic citizenship and public ethics is called for in order to reconnect the citizenry so as to confront the normative interdependency of political and economic issues

Websites

Calvin College provides a useful Internet tool, called KnightCite, for recording and citing supporting sources in speeches, essays, and other presentations. This website gives you more information and guidelines for keeping records as you conduct research.

(<http://www.calvin.edu/library/knightcite/>)

Former presidents George H.W. Bush and Bill Clinton co-chair the National Institute for Civil Discourse, founded in 2011 and housed at the University of Arizona. NICD is a nonpartisan center for advocacy, research, and policy regarding civil discourse consistent with First Amendment principles. (<http://nicd.arizona.edu/>)

The National Communication Association offers a Credo for Ethical Communication. The statement is "officially endorsed by the researchers, teachers, and practitioners allied as the National Communication Association related to general beliefs of right and wrong that can guide more specific decisions of the association and members of the discipline."

(<http://www.natcom.org>) (type in key words: credo for ethical communication)

Chapter 5—Analyze Your Audience and the Speaking Situation

The Chapter's Main Ideas

Understand the Role of Audience Analysis

Adapt Your Presentation Based on Audience Analysis

Know When and How to Analyze Your Audience

Know How to Analyze the Speaking Situation

Engage Your Audience by Connecting Them to Your Ideas

Learning Objectives

After studying this chapter, you should be able to:

1. Explain the role of audience analysis in a public speech.
2. Describe the benefits of a successful audience analysis.
3. Identify the steps of a thorough audience analysis.
4. Explain the purpose of a context analysis.
5. List several ways to keep listeners engaged in your message.

Lecture Outline

5A. Understand the role of audience analysis.

- 1. Audience analysis**, the process of gaining an understanding of your audience members and then acting on that information, is a deliberate step.
2. Recognize that your audience may be different than you. Beware the tendency toward **ethnocentrism**.
3. Recognize that audiences differ from one another.
4. Realize that audiences have expectations that you'll want to do your best to meet.
 - A.** They have expectations about the intro/body/conclusion format.
 - B.** They have expectations about the message's tone within the given context.

5B. Adapt your presentation based on audience analysis.

1. Your analysis helps you choose and shape your topic for maximum interest and relevance.
2. Your analysis helps you speak at the listeners' knowledge level—not above or below it.
3. Your analysis determines the language best suited to communicate your message.
4. Your analysis decreases the chance of alienating or offending listeners.

5C. Know when and how to analyze your audience.

1. Time your analysis appropriately.
 - A. Do your audience analysis first if you have yet to select a topic.
 - B. If your topic is predetermined, use audience analysis to further shape it.
 - C. Be prepared for last-minute analysis; things can affect your speech plan.
 - D. You may want/need to engage in other types of audience analysis during the presentation.
 1. Ask quick questions, or for a show of hands, and then address the answers.
 2. Watch listeners' body language; it may help you make some quick decisions as to whether to keep doing what you're doing, or alter your plan.
2. Collect the right kind of information about your audience.
 - A. **Demographics** look at the statistical traits of the audience such as age, gender, socio-economic status, political leanings, etc.
 - B. **Attitudinal information** looks at audience attitudes, values, and beliefs such as local attitudes toward personal freedoms, level of agreement with your thesis, and feelings about you as a speaker.
3. There are many ways to collect the data.
 - A. Use existing research.
 - B. Use **polled data**.
 - C. Ask the speaking host or use an expert to understand an unfamiliar audience.
 - D. Conduct a survey or a questionnaire.
 1. Use **closed questions**.
 2. Use **open-ended questions**.
 - E. Use personal contacts who know something about the group.
4. Apply the information to your presentation.
 - A. Know if you're talking to a **homogenous audience**, a group that shares at least one important demographic or attitudinal characteristic.
 - B. Know if you're talking to a **general audience**, or group with mixed demographics and attitudes.
 - C. If necessary, adapt to listeners' with disabilities.
 1. Listeners who are blind or visually impaired may need a front row seat, or would benefit from your varied vocal expressions.
 2. Listeners who are deaf or hard of hearing may necessitate you working with an interpreter, or doing your best to reduce any background noise.

5D. Know how to analyze the speaking situation.

1. Context analysis is essential in that it helps you meet situational expectations, whether at work, in the classroom, or in a special occasion setting.

2. There are three types of contexts.
 - A. The **physical context** is comprised of the characteristics of the speaking space, such as the location, size, and purpose of the room.
 - B. The **temporal context** refers to the point at which a speech is given—relative to the time of day, the time in history, or to other presentations on the same topic.
 - C. The **psychological context** encompasses the moods and frames of mind of audience members and how they react to your message.

5E. Engage your audience by connecting them to your ideas.

1. Engage them with your language.
 - A. Use specific terms your listeners can relate to, such as names, locations, and other mutual references.
 - B. Use personal pronouns, especially *you*.
2. Engage them through interaction.
 - A. Question the audience with a quick, easily answered query.
 - B. Invite **rhetorical participation**, wherein they're asked to contemplate something without making a verbal response.
 - C. Invite actual participation—something that's easily done and that won't distract or take up too much time.

Key Terms

audience analysis The process of gathering and analyzing demographic and attitudinal information about the audience with the intention of shaping the speech for that specific group of listeners.

ethnocentrism Occurs when one person views his or her culture, co-culture, or viewpoints as the standard and judges others accordingly.

demographics The characteristics of the audience, such as age, socioeconomic status, education level, and gender.

attitudinal information Information about listeners' attitudes, values, and beliefs that a speaker gathers prior to the speech as part of the audience analysis.

polled data Information gathered, typically by a polling organization, about the opinions and habits of a group of people.

closed question A kind of question that is answered with a yes or a no.

open-ended question A type of question that allows people to elaborate (or not) as they wish.

homogeneous audience A group that has one or more important demographic or attitudinal characteristics in common.

general audience An audience that is widely mixed in terms of demographics and attitudes.

physical context The physical characteristics of the speaking space such as location, size, lighting, and acoustical properties.

temporal context The point at which a speech is given, relative to the time of day, to the time in history, or to other presentations on the same topic.

psychological context The moods and frames of mind of the people engaged in the public speaking transaction.

rhetorical participation The result of a speaker inviting listeners to contemplate an issue, consider a scenario, reflect on a value, or mull over a proposal without making a verbal response.

Additional Lecture Ideas

1. Rhetorical scholar Edwin Black proposed the idea of the “second persona” to be used in the evaluation of speeches. He argued that the analysis of speeches should move beyond the immediate effects of the audience and focus on the audience “implied” by the speech. He called for more attention to be paid to the moral implications of a given speech. This provides an interesting take on the nature of audience analysis, especially for a public speaking class.
2. Sudden changes and events can have an immense impact on the psychological context of the audience. Use an influential past or current event to further illustrate how temporal and psychological contexts often require a last-minute analysis.
3. Beginning speakers can run into trouble with the specific questions they ask listeners, especially if the questions invite a response. One common example is “Do you think this is a good idea? What other ideas are there?” This can leave audience members considering too many questions at once. Though the text mentions the need for simplicity, instructors can also remind students not to ask a series of simple questions in a row.
4. This chapter presents a good opportunity to tell students, from a historical perspective, of the changing interaction between speakers and listeners. Talk about how public speaking has shifted from a speaker-centered act to a listener-centered act. With technology and other cultural considerations in mind, can students envision future examples of speaker/audience interaction?

Classroom Discussion Topics

1. Have students brainstorm topics that might be considered taboo or highly controversial in our culture. Then, have them discuss ways to approach those topics in ways that show effective audience analysis.
2. Discuss instances in which speaking on taboo or controversial topics that might offend audiences are unavoidable or even necessary. Have the students discuss whether such instances can ever be appropriate and if so have them identify examples.
3. Have the students spend some time filling out demographic data about themselves. Have them break into groups and compare their answers with those of other classmates. As a class, discuss the importance of taking this data into consideration when preparing speeches for the class.

4. Context and audience analyses play an important role with all aspects of maintaining listener engagement. With the class, discuss how various audiences would respond to the types of engagement strategies mentioned. Are some more beneficial than others in various situations? Consider variations of age, gender, economic status, and other demographics in the discussion.
5. With the class, brainstorm and discuss other instances where personal pronouns, especially *you*, might not be appropriate in engaging the audience. What determines the appropriateness of such pronouns in a given context?

Additional Readings and Websites

Readings

McGarrity, Matt and Crosby, Richard Benjamin. "Rhetorical Invention in Public Speaking Textbooks and Classrooms." *Rhetorical Society Quarterly*, 42 (2012): 164-186.

This essay examines how three popular public speaking textbooks address rhetorical invention, arguing that authors tend to minimize the discursive space shared by speakers and audiences. The authors make a case for reframing the public speaking classroom as a "proto-public" space.

Meyer, John. "Humor as a Double-Edged Sword: Four Functions of Humor in Communication." *Communication Theory*. 10 (2000): 310–357.

Meyer's discussion of humor's ability to unite or divide groups and clarify social norms is especially helpful for discussions of maintaining listener engagement.

Pawlowski, Deborah. "Who Am I and Where Do I 'Stand.'" *Communication Teacher*. 20 (2006): 69–73.

This article introduces standpoint theory into the communication classroom, providing an assignment for students to examine, understand, and reflect on how their "standpoints" in life shape their perceptions of the world around them. This is helpful in discussions of audience analysis.

Websites

Columbia University President Lee Bollinger provided a highly controversial introduction to an equally controversial appearance by Iranian President Mahmoud Ahmadinejad in September of 2007. His remarks provide an excellent opportunity to examine audience analysis and exploring controversial and taboo subjects. Go to AmericanRhetoric.com to see the speech and look for elements of Bollinger's audience analysis.

(<http://americanrhetoric.com/speeches/leebollingercolumbia.htm>)

The International Society for Humor Studies provides information and links regarding the study of humor and its social impact. This site is also mentioned in the text of the chapter.

(<http://www.hnu.edu/ishs/>)

Chapter 6—Determine Your Speech Purpose, Topic, and Thesis

The Chapter's Main Ideas

Know Why You're Speaking

Communicate in Public for a Reason

Select Your Topic

Move from Topic to Thesis Statement

Learning Objectives

After studying this chapter, you should be able to:

1. List the circumstances in which people find themselves speaking in public.
2. Articulate the difference between informative, persuasive, and special-occasion speaking.
3. Explain the link between a well-chosen topic and a successful listener-centered speech.
4. Describe the role of the thesis statement.

Lecture Outline

6A. Know why you're speaking; the **topic** is usually influenced by that.

1. You may be asked to speak by a boss, a group leader, or a host of an outside organization.
2. You may be required to speak at work, at school, or in your community.
3. You may offer to speak on a topic of your choice.

6B. People communicate in public for many reasons.

1. **Speeches to inform** help your audience understand new or useful ideas.
2. **Speeches to persuade** aim to create, change or reinforce the thinking or actions of others.
3. **Speeches to mark a special occasion** celebrate important people or places, honor memorable events, or share humorous ideas.

6C. We've got to select a topic to discuss.

1. There are many places to find your topic.
 - A. Look inside yourself: you already know a lot.

- B. Consider topics you want to know more about.
 - C. Talk to others in your life who know things, or have experienced things that may be of interest to an audience.
 - D. Browse TV channels, a newspaper section, breaking stories on an online portal, or your photo album for topic ideas.
 - E. Use online resources such as ScienceDaily, Newseum, or the U.S. National Library of Medicine.
 - F. **Brainstorm** some topic ideas alone or with a friend.
 - G. Use a **mind map**, or a visual representation of how ideas connect to one another, to search for a topic.
2. Choose your topic early.
 - A. If you tend to procrastinate, you may be forced to pick a topic you're not that invested in.
 - B. If you have trouble choosing from the multitude of available topics, admit that there are many great choices, but pick one and run with it.
 - C. Choosing your topic early frees up your energy and places your focus on your speech and your listeners (rather than on your indecisive self).
 3. Choose a topic of general audience interest.
 - A. Audiences like topics about themselves.
 - B. Audiences like current topics.
 - C. Audiences like historic or future-related topics.
 - D. Audiences like topics that satisfy their curiosity.
 4. Choose a meaningful topic.
 - A. Listeners give you their time and attention, and should get something meaningful in return.
 - B. If you must pick a stale, or a "high school" topic, try to find a new and relevant take on it.

6D. Move from topic to **thesis statement.**

1. Know the difference between a true thesis and a false thesis.
 - A. A **false thesis** poses as a thesis but instead explores a topic from several random angles without leaving listeners with a single coherent new perception of their world.
 - B. A **true thesis** contains a single central idea and the main points are inevitable and not easily substitutable.
2. Keep these other things in mind about thesis statements.
 - A. Phrase the thesis as a declarative statement.
 - B. Less is more: the thesis needn't try to do everything.
 - C. A good thesis helps you focus on your audience, not yourself.
 - D. Remember that listeners appreciate a meaningful thesis.

Key Terms

topic The subject matter of the speech.

speech to inform A general type of speech that helps listeners understand new or useful ideas from the world around them.

speech to persuade A general type of speech that aims to create, change or reinforce the thinking or actions of others.

speech to mark a special occasion A general type of speech that celebrates important people or places, honors memorable events, or shares humorous ideas.

brainstorming A technique for generating a large number of ideas; it can be used for finding a speech topic or a solution to a problem.

mind map A developmental technique for illustrating, linking, and documenting ideas and showing how they are connected.

thesis Also known as the central idea, it's the one or two sentences typically offered in the introduction of a speech that state exactly what the listeners should know, do, or believe by the end of the speech; the point the speaker is trying to make and how he or she intends to make it.

false thesis A sentence that appears to be a thesis statement but fails to narrow the topic and provide a clear direction for how the body of the speech will be developed.

true thesis A thesis that contains one central idea and is backed up by main points that are inevitable and not easily substitutable.

Additional Lecture Ideas

1. When choosing topics, it is also helpful to consider the concepts of timely (topics that are current) and timeless (topics that keep their relevance throughout time). The best topics are often the ones that can blend considerations of both.
2. Publications unique to your specific school often contain topics of high interest to your immediate community. Bringing some of these in to the class can help give students more ideas on where to search for topics.
3. School libraries often offer small seminars and workshops to help students use library resources to aid in their research. Find out if your school does this and then mention it as a viable source for students looking to find speech topics.
4. Use one of your lectures as an analogy for teaching thesis statements. Walk your students through your pre-planning phase, from your audience and context analysis, to topic choice, to your central idea for the lecture. Though it's on a larger scale, deconstructing what you do can help students construct speeches of their own.

Classroom Discussion Topics

1. In groups, have students write down all the information they know about their school, a local sports team, the city they live in, and so on. Have them share their findings with the rest of the class. Further discuss drawing upon these areas of knowledge to help find meaningful topics.
2. Have the students brainstorm and discuss other examples of being asked to speak, being required to speak, and choosing to speak. Are there times when these reasons overlap with one another?
3. Discuss how topics can be altered to fit into the requirements of being asked, required, and choosing to speak. What would influence these alterations?
4. Have students experiment with creating highly detailed thesis statements. Start with a broad statement, perhaps a false thesis, and then discuss ways to narrow it down. Are there limits to how specific or focused they can be?

Additional Readings and Websites

Readings

Daly, John A., Anita L. Vangelisti, Heather L. Neel, and Daniel P. Cavanaugh. "Pre-Performance Concerns Associated With Public Speaking Anxiety." *Communication Quarterly*. 37 (1989): 39–53.

One of the studies in this article examines the role anxiety plays in topic selection, concluding that students with higher levels of speech anxiety select topics that are less familiar to them and reported less sensitivity to public discourse.

Gayle, Barbara Mae. "Transformations in a Civil Discourse Public Speaking Class: Speaker's and Listeners' Attitude Change." *Communication Education*. 53 (2004): 174–184.

Among the various topics in this article, the author finds that choosing controversial topics does more to impact the speaker than it does the listener in a public speaking class. This can be an interesting discussion prompt and challenge to public speaking instructors.

Mazer, Joseph P. and Titsworth, Scott. "Passion and Preparation in the Basic Course: The Influence of Students' Ego-Involvement with Speech Topics and Preparation Time on Public-Speaking Grades." *Communication Teacher*. Version first appeared April 19, 2012.

The authors explore students' level of ego-involvement with speech topics, examine possible ego-involvement predictors of students' speech grades, and investigate the influence of preparation time and process activities on public-speaking grades.

Websites

Most media outlets (CNN, NPR, NBC, etc.) have a special page on their websites dedicated to hot topics of the day, including social and political controversies, breakthroughs in health and medicine, as well as stories of incredible human achievements. (<http://www.cnn.com/topics/>)

The website for the Public Broadcasting Service provides information and links to all of its unique and highly informative programming. PBS covers a wide range of topics and issues, providing a great resource for speakers searching for meaningful and interesting topics. (<http://www.pbs.org/>)

Chapter 7—Incorporate Research

The Chapter's Main Ideas

Get Ready to Do Your Research

Make Use of the Breadth of Sources Available for Research

Evaluate Your Sources to Ensure Your Credibility

Cite Sources for Listener Comprehension

Learning Objectives

After studying this chapter, you should be able to:

1. Explain the mind-set and skills you need before beginning any research project.
2. List the many sources available for research.
3. Evaluate the credibility of any research source you use.
4. Convey how to cite your research sources using the oral style.

Lecture Outline

7A. Get ready to do your research.

- 1.** Adopt the proper research mind-set.
 - A.** Believe in the power of good research.
 - B.** Understand the goals of research, including understanding the “big picture,” the language, terms, and areas of discussion within the scope of the topic.
 - C.** Know that the research phase can be frustrating; it’s rarely a straight forward process.
 - 1.** A focused thesis makes for focused research.
 - 2.** Be open to whatever the research yields.
 - 3.** Less can be more if the sources are the right ones.
 - 4.** No research is a waste; it can usually be used somehow.
- 2.** Follow these research tips.
 - A.** Start early to allow time to deal with all research brings.
 - B.** Keep listeners in mind during your research.
 - C.** Gather more material than you think you’ll need.
 - D.** Create a documentation system early and then stick with it.

7B. Make use of the breadth of sources available for research, relying on both **primary research and **secondary research**.**

1. Use digital information.
 - A. Websites are available on innumerable topics.
 - B. Use a **search engine**, and more narrowly, a **keyword search**.
 - C. Use a specialized search engine such as WebQuest.
 - D. Use the **invisible web** to find information that general search engines can't access.
 - E. Use an ask-an-expert site.
 - F. Use a **virtual library**.
 - G. **Databases** of all kinds collect data on a single topic. Some provide full texts of the content while others provide **abstracts**.
 - H. A **discussion group** can be a good starting point for learning about a topic and gathering opinions and attitudes about it.
 - I. A **blog** combines text, images, videos and links to other websites.
 - J. Online references sources, like *Encyclopedia Britannica*, are very helpful.
 - K. Online journal articles are **peer-reviewed** and contain research and opinions relevant to professionals and specialists in a particular field.
 - L. Online newspapers and magazines are also available.
 - M. Online books are becoming more available each year.
2. Use the services of a professional librarian early rather than later.
3. Books and other print resources are widely available.
4. Organizations compile, house, and distribute information to anyone wanting or needing it.
5. Government data, on city, county, state, and federal levels, is available to all citizens.
6. Perform an interview with a knowledgeable person.
 - A. Find the right interviewee to expedite your information collecting.
 - B. Expand interviewee options through social networking.
 - C. Be gracious if someone grants you an interview; it's never required that they do so.
 - D. Schedule ahead.
 - E. Show up or call on time for your scheduled interview.
 - F. Open the interview with some pleasantries.
 - G. Plan questions ahead.
 - H. Be accurate with grammar, spelling, and pronunciation.
 - I. Plan a recording strategy.
 - J. Dress professionally.
 - K. Extend your thanks afterwards.
 - L. Be cautious and strategic about using digital platforms for interviews; they're not always appropriate.

7C. Evaluate your sources to ensure your credibility.

1. There is an important need for **information literacy**, or knowing how to “find, understand, evaluate, and use information in various forms ... for personal, social, or global purposes.”
2. Use the CRAAP (Currency, Relevance, Authority, Accuracy, Purpose) test for assessing the credibility of a research source.
3. Know how to assess digital information.
 - A. Many websites are complete and legitimate, but many are playgrounds for commercial and ideological interests.
 - B. Commercial search engines often work on profit-driven algorithms. Library websites are a good alternative.
 - C. Wikipedia has many strengths yet because it is an **open-source website (or “wiki”)** it may not always be accurate or free from bias.
 - D. Online journals offer credible articles, but the **open access** movement can complicate things for students.
 - E. Social media is an up and coming area for research; rules are still being established.
4. Know how to assess books by learning to deconstruct information about the author and publisher.
5. Always research the purpose of an organization before using its information.
6. Media outlets can also vary in credibility; know who they are before using their information.

7C. Cite sources for listener comprehension.

1. Know how to cite them verbally.
 - A. Simplify the citation.
 - B. Explain the citation so that it makes sense *as* a credible research source.
 - C. Limit the number of citations you mention. You do, however, have to have them all available on a Bibliography.
 - D. Pronounce citation details correctly.
2. Know where to cite them.
 - A. Internal citations, as you would use in a paper, are the most common.
 - B. Front-loading sources in the introduction is another option.
 - C. You can also use a combination of internal and front-loading.

Key Terms

primary research Research that is collected directly from experiments, case studies, surveys, observation, and interviews.

secondary research Existing research that is gathered, collected, or organized from other sources.

search engine A software program that lets users access information about a given topic; Google, Yahoo! and Bing are among the most popular search engines.

keyword search The act of entering a few topic-related terms to cue a search engine to narrow down the information being sought.

invisible web Also known as the deep web, it contains information that general search engines cannot access, including databases, virtual libraries, licensed information, and deliberately excluded pages.

virtual library: A general, international, discipline-specific, or topic-specific digital library, containing much of what is found in print collections, but is accessed in digital format.

database An electronic collection of data on a single topic or variety of topics organized so that the content can be easily accessed and managed.

abstract A summary of an article or a publication.

discussion group An Internet source that allows users to discuss topics of mutual interest; discussion groups are a good first place to go for researching attitudes and opinions.

blog An Internet source that contains dated entries of commentary, opinion, or news on a given subject in reverse chronological order; it typically combines text, images, videos, and links to other relevant websites.

peer-reviewed article An article in a journal that has been found acceptable by other experts in the field prior to publication.

Freedom of Information Act Enacted in 1966, it ensures access to federal documents outside the boundaries of nine specific exemptions.

information literacy The ability to recognize the need for information and then find, understand, evaluate, and use the information in various forms for personal, social, or global purposes.

open-source website (or “wiki”) A type of website where any and all are invited to create or edit most entries.

open access The notion held by some in the scholarly community who consent to make their intellectual work available for free online.

Additional Lecture Ideas

1. Reiterate to students the importance of gathering more material than they think they will need. This was stated in the chapter but warrants repeating. Remind them that they will often find that information they thought they would use at first often becomes irrelevant as their ideas develop.
2. Websites with a “.gov” in the URL are often viewed as more credible than websites with a “.com.” However, these websites, such as defense.gov and whitehouse.gov, also provide information that specifically supports and upholds the views of that particular government agency or office. Use this as a warning or potential discussion prompt.

3. If necessary, investigate the online and other research tools your campus library offers. Take a few minutes to tour the library's website, or have a reference librarian do the tour for you. Stress the library and librarians as a "go-to" resource rather than one of last resort.

Classroom Discussion Topics

1. Look at a copy of the CRAAP Test. Are there some parts of evaluating websites that are less important to consider than others? Can you think of additional ways to evaluate one?
2. Have students look up similar information on various news sites and discuss the differences in how each source treats the same subject.
3. Refer to section in the text that discusses organization names and their purposes. Discuss the significance and ethical considerations of masking the purpose of an organization by its name. Have the students identify and discuss other organizations whose mission is not evident by their name or organizations with misleading names.
4. Ask students how they use Wikipedia and why they use it that way. What conversations about Wikipedia are they having with friends? in other classes?

Additional Readings and Websites

Readings

Johnson, Thomas J., and Kaye, Barbara K. "In blog we trust? Deciphering credibility of components of the internet among politically interested internet users." *Computers in Human Behavior*. 25 (2009): 175-182.

Blogs and issue-oriented web sites were judged as highly credible in this study of politically interested Internet users during the two weeks before and the two weeks after the 2004 presidential election to compare how they judge five components of the Internet in terms of credibility for political information.

Pirolli, Peter, Evelin Wollny, and Suh Bongwon. "So you know you're getting the best possible information: a tool that increases Wikipedia credibility." Proceedings of the 27th international conference on Human factors in computing systems. (2009): 1505-1508.

This study examined the use of WikiDashboard, an interactive visualization of article and author editing history on Wikipedia. The results suggest that increased exposure to the editing/authoring histories increases credibility judgments of the page content.

Robinson, Piers. "The CNN Effect Revisited." *Critical Studies in Media Communication*. 22 (2005): 344-349.

This article examines the role mainstream media outlets such as CNN have played in shaping political discussions, especially on foreign matters. The author provides a warning about relying too heavily on mainstream news as the sole source of information.

This provides an interesting justification for why students should use more than one source when researching topics.

Websites

The Purdue Online Writing Lab (OWL) is an excellent, free source for helping students navigate the world of research. Send students to their “Research and Evidence” page to get started.

(<http://owl.english.purdue.edu/owl/resource/588/02/>)

Chapter 8—Support Your Ideas

The Chapter's Main Ideas

Select the Right Form of Support

Use Narrative

Use Objective Support

Use Illustrative Support

Use Subjective Support

Use Testimony as Support

Learning Objectives

After studying this chapter, you should be able to:

1. Apply the general criteria for selecting supporting material for a public speech.
2. Explain why narrative is a popular form of support.
3. Identify and provide examples of objective support.
4. Identify and provide examples of illustrative support.
5. Identify and provide examples of subjective support.
6. Explain the role of testimony as supporting material.

Lecture Outline

8A. Select the right form of support for your speech.

1. Look for **relevance**, making sure that your support has some sensible or logical connection to the idea you're communicating.
2. The supporting material should also be appropriate for your particular speech.
3. Spice up the speech by providing a variety of support.

8B. Use narrative, or story, as a form of support.

1. Narrative has a long history in human communication and is fully relevant to modern speaking practices.
 - A. Walter Fisher's **narrative paradigm** proposes that storytelling is so central to what it means to be human, that a story that rings true can be more effective than rational evidence.
 - B. His **narrative coherence** points out that the character, scene, and action seem to belong together, important details are present, and the characters act reliably.
 - C. His **narrative fidelity** speaks to how true and human the story appears.
2. There are many reasons for using narrative.
 - A. Narratives create images that connect with listeners.
 - B. Narratives evoke emotions.
 - C. Narratives instruct and inspire.
 - D. Narratives entertain.
 - E. Narratives humanize a general concept. Be sure to note, however, that this is a type of **anecdotal evidence**.
 - F. Narratives benefit you as a speaker; they're easy to tell and can increase your credibility.
3. Take care in communicating the narrative.
 - A. When composing the narrative, be sure to have **character, action, and scene**.
 - B. Also be sure to have the **setup**, a **conflict**, a **climax**, and a **resolution**.
 - C. Listeners assume your narrative is true. If it's a **hypothetical narrative**, be sure to say so.
 - D. Incorporate the narrative as an opening or closing device, as a supporting point, as emotional proof, or as the structure itself.

8C. Use objective support, support that is agreed on, measureable, observable, and consistent.

1. Facts can be proven to be true or to have happened.
2. Definitions explain or clarify what a word, idea, or expression means.
3. **Statistics** are numerical data that describe some sort of relationship.
 - A. There are a few things to keep in mind during your research
 1. Know that statistics are easily manipulated; context is essential.
 2. Know the source of your statistics.
 3. Understand how the statistics were gathered.
 - B. During the presentation, follow these tips.
 1. Don't overuse statistics.
 2. Explain what the statistic means.
 3. Simply numbers for your listeners.

8D. Use illustrative support, support that clarifies, expands on, or provides more information.

1. Examples provide a particular illustration of a broader concept.
 - A. A **brief example** is one or two sentences that provide an instance of a larger idea.
 - B. An **extended example** is a mini-narrative.
 - C. A **real example** is just that—real.

- D. A **hypothetical example** shows what could be. Always note that your example is hypothetical if you're using one.
- 2. Descriptions bring an idea to life or create an image through expanded details.
- 3. Explanations provide background or additional detailed information.

8E. Use **subjective support**, support that is based on thoughts, opinions, experiences, or feelings.

- 1. **Emotional proof** references human emotions.
- 2. Personal experience relates a circumstance from the speaker's or someone else's life.

8F. Use **testimony**, quoted words that can be objective, illustrative, or subjective.

- 1. There are many reasons for using testimony.
 - A. It shows how another credible person supports or agrees with your idea.
 - B. It offers listeners a glimpse into worlds they may not otherwise be able to access.
 - C. It shows the wide range of reactions and views people have on a given issue.
- 2. There are two types of testimony.
 - A. **Expert testimony** comes from people with authority on a topic or in a field.
 - B. **Lay testimony** comes from people who have first-hand knowledge or experience in a particular area.
- 3. Follow these general tips for using testimony.
 - A. Give listeners some context about the person whose testimony you use.
 - B. Ensure that the testimony is relevant to your point.
 - C. Know the source of the testimony—who he or she *is*.
 - D. Use the testimony in its context.
- 4. Communicate the testimony in one of two ways.
 - A. Quote the testimony exactly as the speaker said it.
 - B. **Paraphrase** the testimony when the idea is more important than the exact wording; the idea is too complex to quote verbatim; or the person's words are too specialized, inappropriate, or too long.

Key Terms

relevance A criterion for ensuring that supporting material has some sensible or logical connection to the idea being communicated.

narrative A story that a speaker tells to engage listeners and to support a point; the narrative may be one part of the speech or may comprise the entire speech.

narrative paradigm Walter Fisher's notion that proposes that storytelling is so central to what it means to be human, a story that rings true with listeners' experiences is often more effective than building up rational evidence or constructing a logical argument.

narrative coherence The quality of a story that allows it to hang together well and make sense structurally.

narrative fidelity The quality of a story that speaks to how true and human the story appears.

anecdotal evidence A kind of evidence that is only one case in point and does not necessarily support a larger body of evidence.

character A person in a narrative who creates action or to whom action happens.

action The part of a narrative that explains what is happening.

scene The part of a narrative that explains where and when the action is taking place.

setup The part of a narrative where the character(s) and scene are introduced and the action starts.

conflict The part of a narrative that introduces actions or complications leading to the climax.

climax The part of a narrative representing the peak of tension or the most exciting moment; it is followed by a resolution or conclusion.

resolution The part of a narrative, after the climax, where the conflict is resolved.

hypothetical narrative An invented story; it conceptualizes past or future events or outcomes.

urban legend: Stories that many or most people believe to be true, but are not.

objective support Forms of support that are, for the most part, agreed upon, measurable, observable, and consistent; includes facts, definitions, and statistics.

truthiness A devotion to information one wishes were true even if it's not.

statistics Numerical data that describe some sort of relationship.

illustrative support Forms of support that clarify, expand on, or provide more information for listeners; includes examples, descriptions, and explanations.

brief example One or two sentences that provide an instance of a larger idea.

extended example A well-developed and possibly lengthy illustration of a broad concept; it often has a plot and some characters.

hypothetical example An illustration that looks into an unknown past or future; it shows what could have been or could be.

subjective support Forms of support that are based on thoughts, opinions, experience, or feelings; includes emotional proof and personal experience.

emotional proof A form of support that references human emotions; it is not based on fact and is not necessarily logical.

testimony Words from other people that support an idea a speaker is trying to make.

expert testimony Direct words from people with authority on a topic or in a field.

lay testimony Words from people who have firsthand knowledge or experience but are not considered experts in their field.

paraphrasing Rewording another person's ideas in simpler terms.

Additional Lecture Ideas

1. Many people in politics, the media, and in organizations use facts to suit their own goals. Use this concept to help further clarify that facts can be subjective if taken out of context.
2. Students might have certain skills and experiences that would qualify them as “experts.” Their own testimony can be incorporated into a speech, if it is relevant and appropriate to their speech.

Classroom Discussion Topics

1. Have the students identify and discuss the differences between types of supporting materials and types of research (discussed in Chapter 7, “Incorporate Research”). How can you tell the difference? Can different types of research contain various types of supporting materials?
2. Refer to the box in the chapter about “truthiness.” Have students discuss ways in which truthiness is prevalent in our culture, identifying other specific examples.
3. Have students recall stories and narratives surrounding a significant event in their lives. You can either have them select one or you can pick one significant to the whole class. Discuss the various features of the stories that gave them so much impact.

Additional Readings and Websites

Readings

Cohen, Steven D. “The Art of Public Narrative: Teaching Students How to Construct Memorable Anecdotes.” *Communication Teacher*. 25 (2011):197-204.

Cohen provides ways to teach students about the anecdote-creation process, and methods to encourage them to craft memorable narratives.

Kazoleas, Dean C. “A Comparison of the Persuasive Effectiveness of Qualitative Versus Quantitative Evidence: A Test of Explanatory Hypotheses.” *Communication Quarterly*. 41 (1993): 40–50.

Kazoleas compares the effectiveness of qualitative and quantitative evidence in forming attitude change in an audience. He finds that both are equally effective but that qualitative evidence tends to produce longer lasting attitude changes.

Nakayama, Thomas. “Disciplining Evidence.” *Western Journal of Communication*. 59 (1995): 171–175.

Nakayama discusses the limitations of traditional forms of evidence in communication research, arguing that it often is limited to what applies to white men. He argues for a broadening of what we perceive as credible evidence in order to incorporate more types. This article can help students be more reflexive of their own research practices.

Websites

The National Storytelling Network connects people to and through storytelling.

(www.storynet.org)

Statistics Help is devoted to helping students navigate the world of statistics. It provides resources, tutorials, answers, etc. (statisticshelp.com)

Chapter 9—Organize Your Ideas

The Chapter's Main Ideas

Build Main Points That Support Your Thesis

Arrange Your Main Points

Learning Objectives

After studying this chapter, you should be able to:

1. Understand the relationship between your thesis and its main points.
2. Know the patterns for developing and arranging your main points.

Lecture Outline

9A. You'll need to build main points that support your thesis.

1. This is a good time to review the concept of the thesis—the one main idea to which everything else in the presentation connects.
2. You want to develop a true thesis (as opposed to a false one) wherein the main points that support it are predictable and not easily substituted.
3. A true thesis needs some sort of a word that generates the main supporting points. This word is called the **organizing term**.
 - A. The organizing term is a noun.
 - B. The organizing term is connected to the **pattern of organization** you use.

9B. Arrange your main points according to one of the patterns of organization.

1. The **topical pattern** divides the topic into subclasses or subtopics based on their similarity.
2. The **chronological pattern** arranges the main points according to time and shows how events or ideas occur over time, either forward or backward. The relationships between the main points are based on time or sequence.
3. The **causal pattern** focuses on either the causes or the effects of something.
4. The **comparison pattern** addresses a new idea by showing the similarities between two *seemingly unlike things*, one of which is typically already familiar to the listeners.
5. The **contrast pattern** addresses a new idea by showing the differences between two *seemingly similar things*, one of which is typically already familiar to the listeners.
6. The **spatial pattern** discusses the topic according to the way things fit together in a physical space of any size.
7. The **problem-solution pattern** defines a problem and offers a feasible solution for it.

- A. It's most often used in persuasive speaking.
 - B. A related pattern is the **problem-cause-solution pattern**.
8. **Monroe's motivated sequence**, used only in persuasive speaking, relies on five steps:
- A. Attention—wherein you gain your audience's attention.
 - B. Need—wherein you establish the existence of the need or the problem.
 - C. Satisfaction—wherein you present a solution to the need.
 - D. Visualization—wherein you intensify your listeners' desire to see the proposed solution work by having them visualize a future with or without it.
 - E. Action—wherein you provide ways for the audience to get involved in meeting the need or solving the problem.

Key Terms

organizing term The word in the thesis that tells the listeners how the speaker plans to develop the narrowed topic.

pattern of organization The arrangement of the main points in the speech body.

topical pattern A pattern of organization that divides the topic into subclasses or subtopics based on their similarity; also known as classification or division pattern.

chronological pattern A pattern of organization that follows a time arrangement and shows how events or ideas occur over time, either forward or backward.

causal pattern A pattern of organization that focuses on either the causes of something or its effects.

comparison pattern A pattern of organization that teaches something new by showing the similarities between two seemingly unlike things, one of which is already familiar to the listener.

contrast pattern A pattern of organization that teaches something new by showing the differences between two seemingly similar things, one of which is typically already familiar to the audience.

spatial pattern A pattern of organization that discusses the topic according to the way things fit together in a physical space of any size. The supporting points relate to one another according to a geographical pattern or a relative physical relationship, such as top to bottom, east to west, inside to outside.

problem-solution pattern A pattern of organization that defines a problem and offers a feasible solution for it.

problem-cause-solution pattern A pattern of organization in which the first point defines a problem, the second argues the causes for this problem, and the third proposes a solution that lessens or eliminates the cause.

Monroe's motivated sequence A format for persuasive speakers who want listeners to reconsider a predisposition, firm up a present commitment or move to action; the sequence relies on five steps—attention, need, satisfaction, visualization, and action.

Additional Lecture Ideas

1. Talk to students about the role of the organizing term. In some thesis statements, the organizing term is blatant. In others, it may be subtle or implied. Make sure they see how a good organizing term typically prevents a false thesis, with random main points, from occurring.
2. Nathan Heller, in his article “Listen and Learn,” (*The New Yorker*, July 9 & 16, 2012, p. 69-77) describes the arc of many TED Talks: “an opening of direct address, a narrative of personal stake, a research summary, a précis of potential applications, a revelation to drive it home, and an ending that says, Go forth and help humanity.” This provides an opportunity to talk to students about the potential of creating something else once you have learned the basics of arrangement.
3. Classical rhetorical theory mentions five canons, or steps, to creating effective rhetorical communication. They are invention, arrangement, style, memory, and delivery. For this chapter, as well as Chapter 10, “Outline Your Speech,” the canon of arrangement is the most important. Talk to students about the importance of building and communicating the speech arrangement.

Classroom Discussion Topics

1. With the class, pick a topic and have the students develop a thesis statement and main points. Try to adapt the topic for various organizational patterns.
2. Discuss the benefits and limitations of the various organizational patterns. Have students come up with a topic that could be used for each pattern. Are some patterns more or less useful?

Additional Readings and Websites

Readings

McDermott, Virginia P. “Using motivated sequence in persuasive speaking: the speech for charity.” *Communication Teacher*. 18 (2004): 13–14.

McDermott contends that students often use Monroe’s motivated sequence pattern with inappropriate topics. She provides an activity that helps use the pattern more effectively, as well as teach students how to persuade audiences that have varying agendas.

McKelvy, Wayne C. “Organizational Patterns of Winning Orations.” *North Dakota Journal of Speech & Theatre*. 5 (1992): 95–121.

This article examines the organizational patterns used for persuasive speeches that have won in college speech competition. The most used was problem-cause-solution.

Websites

Choose a TED Talk or a talk on AmericanRhetoric.com. Use the speech as a sample as you and the class deconstruct the pattern of organization. (www.ted.com or www.americanrhetoric.com)

Chapter 10—Outline Your Speech

The Chapter's Main Ideas

Understand the Role of the Preparation Outline

Create the Preparation Outline

Turn Your Preparation Outline into Speaking Notes

Learning Objectives

After studying this chapter, you should be able to:

1. Explain the reasons speakers create a preparation outline.
2. List the guidelines for creating a preparation outline.
3. Contrast your preparation outline with your speaking notes.

Lecture Outline

10A. Understand the role of the **preparation outline**, the document that presents your major thoughts—each written as a full sentence—in one place.

1. This outline shows the relationships among your ideas.
 - A. **Main points** are the larger ideas that support the thesis.
 - B. **Subpoints** are ideas that support a main point.
 - C. **Sub-subpoints** are ideas that support a subpoint.
2. This outline shows superior, subordinate, and parallel ideas.
 - A. A **superior idea** is an idea that has other ideas supporting it.
 - B. A **subordinate idea** supports other ideas and is less important than them.
 - C. A **parallel idea** is equal to other idea in importance.
3. This outline ensures adequate support for each idea.
4. This outline ensures a balance of ideas.

10B. Follow these tips when creating your preparation outline.

1. Be consistent in your numbering, lettering, symbols, and indentation.
2. Use complete sentences.
3. Label the speech parts.
4. Title the speech; try for something clear and catchy.
5. Attach a list of research sources used.

- A. **Works Cited** and **References** are comprised of a list, in alphabetical order by last name of author, editor, etc., of full citations to any work you have cited, referenced, or paraphrased in the speech.
- B. The **Bibliography** refers to an alphabetized list of *all* works you consulted, whether or not you used them in the speech.

10C. Now, turn your preparation outline into **speaking notes**; they'll consist of words, phrases, and symbols you need to remind you what you want to say during the presentation.

1. Create the notes to complement the method of delivery.
 - A. Notes for an extemporaneous, or conversational, delivery contain key words and phrases to trigger the ideas you've practiced communicating ahead of time.
 - B. Notes for an impromptu delivery can be jotted down quickly before speaking.
 - C. Notes for a manuscript delivery contain every planned word, visible on the page.
2. Here are some other tips for preparing notes for conversational delivery.
 - A. Make your notes user-friendly; they need not work for anyone else.
 1. Use only one side of the notecard or paper.
 2. Use legible print.
 3. Use large print.
 4. Keep the notes simple.
 5. Use visual organization clues such as indentations, shapes, and contrasting colors and sizes.
 6. Number the notes.
 7. Add personal notations and images if desired.
 - B. Prepare your notes early to become familiar with them.
 - C. Use the right material for your notes.
 1. Notecards are a very popular choice.
 2. Computer-generated notes are also very convenient.
 3. Slides, visible only to you, can also keep you on track.
 4. Notebook paper is only advisable when the audience won't be able to see it.
 5. Tablets, phones, and other handheld devices are becoming increasingly popular.
3. Determine whether (or not) to use your speaking notes for the presentation.
 - A. Many speakers reach the point where they no longer need notes.
 - B. If you choose to use them, follow these tips.
 1. Practice with your notes so they're familiar to you when you need them.
 2. Look at your audience, not your notes.
 3. Use your notes as discreetly as possible.

Key Terms

preparation outline Also known as the working outline, this document presents a speaker's thoughts in one place; it lets the speaker plan the order of the ideas while ensuring that those ideas relate to one another logically, are well balanced, and are adequately supported.

main points The major ideas within the speech that support the thesis; main points are related to one another, are organized according to a recognizable pattern, and comprise the body of the speech.

subpoints A point within the speech outline that supports a main point.

sub-subpoints Points within the speech outline that support a subpoint.

superior idea An idea within the speech that needs other ideas to support it; it is more important than a subordinate idea.

subordinate idea An idea within the speech that supports another idea; it is less important than a superior idea.

parallel idea An idea within the speech that is equal in importance to another idea; main points, for example, are parallel to each other.

Works Cited A list, in alphabetical order by last name of author, editor, and so on, of full citations to any work cited, referenced, or paraphrased in a speech. It's typically used when using MLA (Modern Languages Association) style.

References A list, in alphabetical order by last name of author, editor, and so on, of full citations to any work cited, referenced, or paraphrased in a speech. It's typically used when using APA (American Psychological Association) style.

Bibliography An alphabetized list of all works consulted, whether or not those words are used in the speech.

speaking notes The set of notes prepared from a preparation outline a few days in advance of the presentation; they consist of the words, phrases, and symbols the speaker needs to remember what to say while speaking.

Additional Lecture Ideas

1. Just as the thesis statement should be able to communicate to the listeners the *main* idea communicated by your speech, the preparation outline should indicate *every* idea you would ideally communicate. This is another helpful way to clarify the purpose and structure of the preparation outline.
2. As mentioned in the Additional Lecture Ideas for the previous chapter, Aristotle's notion of arrangement stresses proper organization of ideas as a key component of the public speaking process. Creating an effective outline is just as important to this process as deciding which organizational pattern to use.
3. Students often use PowerPoint in addition to their notes during presentations. Reiterate that although PowerPoint is an effective tool in public presentations, speakers have a tendency to rely on text-based slides *as* notes. This is distracting and should never be used. Chapter 12, "Select and Incorporate Visual Support," provides more information on the use of PowerPoint, and highlights the idea of using images as speaking cues.

Classroom Discussion Topics

1. Take a fully structured preparation outline and have the students discuss ways to create a speaking outline from it. Can they do the same thing in the reverse direction? How does that clarify the uses and importance of each type of outline?
2. Have students identify reasons why the preparation outline is not suitable to use while speaking. Discuss the reasons why.
3. After students recreate another speaker's preparation outline, debrief it with these questions. Is this a well-designed speech? Do the ideas relate to one another logically? Are they well balanced? Adequately supported? Does creating an outline help students better understand the speech? How can they use this in evaluating their own speeches?
4. Have students reflect on their own use of notes in past speeches, either in the classroom or elsewhere. Were their notes helpful during the presentation? How can their use of notes be improved for their next speeches?

Additional Readings and Websites

Readings

Giuliano, Peter C. and Frank J. Carillo. "Going Blank in the Boardroom." *Public Relations Quarterly*. 48 (2003): 35–36.

The authors provide further support for the importance of practice and familiarization of the overall message when presenting to audiences, including keeping your notes nearby as a reference, *not* as the main source of your ideas.

Wood, Nancy. "The Classical Canons in Basic Speech and English Classes." *Rhetoric Society Quarterly*. 9 (1979): 188–193.

This article explains that creating an effective outline for speeches is closely linked to the classical canon of arrangement and is the primary goal of public speaking students who seek help in a campus writing lab.

Websites

Colorado State University also provides tips on outlining a speech.
(<http://writing.colostate.edu/guides/speaking/infomod/pop2f.cfm>)

The Public Speaker: Quick and Dirty Tips for Improving Your Communication Skills is a commercial site that gives public speaking tips. Episode 33, released on September 23, 2010, is called "Read, Memorize, or Use Notes?"

(<http://publicspeaker.quickanddirtytips.com/Reading-Memorize-Notes-Extemporaneous.aspx>)

Chapter 11—Create Introductions, Conclusions, and Transitions

The Chapter's Main Ideas

Introduce Your Ideas

Conclude Your Ideas

Transition between Ideas

Learning Objectives

After studying this chapter, you should be able to:

1. Explain the role of the introduction and describe its components.
2. Explain the role of the conclusion and describe its components.
3. Define “transitions” and convey why you would use them.

Lecture Outline

11A. Introduce your ideas.

1. Understand the role of the introduction.
 - A. It creates a relationship with your audience.
 - B. It introduces your communication style.
 - C. It fulfills listener expectations.
 - D. It orients your audience for the upcoming message.
2. Follow these guidelines for developing your introduction.
 - A. Capture the audience's attention with **attention material**.
 1. Tell a story.
 2. Engage the audience.
 3. Make a reference to the audience, occasion, or moment in time.
 4. Ask a **literal** or a **rhetorical question**.
 5. Use images or sound.
 6. Use appropriate and relevant humor.
 7. Start with a quote.
 8. Surprise, shock, or startle them.
 9. Puzzle them or pique their curiosity.
 - B. Introduce the topic and thesis
 - C. Preview the main points.
 - D. Create **audience connection** between your audience and your ideas.

- E. Build initial speaker credibility.
 - 1. Communicate your interest in the topic.
 - 2. Describe your research into credible sources.
 - 3. Mention any other relevant personal information.
- F. Provide other orienting material if necessary.
- 3. Communicate the introduction.
 - A. Customize the order of the introductory components.
 - B. Refine the introductory components.
 - C. Signal the thesis.
 - D. Use a confident and warm delivery.
 - E. Avoid announcing your name and topic; just start.
 - F. Practice your full introduction in detail several times.

11B. Conclude your ideas.

- 1. Understand the role of the conclusion.
 - A. It provides a sense of closure.
 - B. It fulfills listener expectations.
 - C. It encourages future interaction with your ideas.
 - D. It ties up any loose ends.
- 2. Follow these guidelines as you develop your conclusion.
 - A. Use a key phrase that takes listeners from the body to the conclusion.
 - B. Reiterate the thesis.
 - C. Reinforce and review the main points.
 - D. Connect with the audience by providing a **take-away**.
 - E. Finish with strong closing material.
- 3. Communicate the conclusion.
 - A. Customize the order of the concluding components.
 - B. Refine the concluding components.
 - C. Maintain confidence.
 - D. Create a sense of rising action.
 - E. Avoid rushing the conclusion.
- 4. Know how to handle the question-and-answer session, better known as **Q&A**.
 - A. Follow these tips for managing typical questions.
 - 1. Explain the format ahead of time.
 - 2. Call on people in order.
 - 3. You may want to make a positive comment about the question.
 - 4. Repeat the question if other's may not have heard it.
 - 5. Listen attentively to the questioner—no interrupting.
 - 6. Acknowledge multi-part questions and answer each part separately.
 - 7. In answering, look at everyone, not just the questioner.
 - 8. Answer briefly, specifically, and clearly.
 - 9. Signal when the Q&A is nearing the end.
 - B. Know how to manage potential rough spots.
 - 1. Reword a long or complicated question to ensure understanding.
 - 2. Ask for a repeat if you don't understand the question.

3. Take a few moments before answering if you can't think of what to say right away.
4. Let someone else answer a question you don't know how to answer.
5. Keep to the high road if you feel attacked.

11C. Transition between ideas.

1. Understand the role of **transitions** – they help listeners follow the structure of your ideas.
2. Know how to develop the four types of transition.
 - A. A **linking transition** is a phrase that takes your listeners from one part of your speech structure to the next.
 - B. An **internal preview** provides your audience an advance look into the next idea you're about to discuss.
 - C. An **internal summary** helps listeners make sense of an idea they've just heard.
 - D. A **signpost** is a word or brief phrase alerting your listeners where you are in the speech, or indicating the relationship of one idea to the next.
3. Transitions may need to be planned and practiced in the beginning, but are easy to use during the presentation once you're in the habit of helping listeners follow the arrangement and relationship of your ideas.

Key Terms

attention material The opening words of a speech used to capture the attention of the audience and draw them into the topic; it must be appropriate and relevant to the audience, topic and occasion.

literal question A concrete question that requests an actual answer.

rhetorical question A question that inspires thought without requiring an answer.

audience connection The technique of openly relating the content of a speech to the needs and wants of the listeners; it engages audience members and convinces them that the speech is worth their listening time.

take-away An idea, instruction, or suggestion for further action, typically given in the conclusion of a speech.

Q&A "Question-and-answer" session, wherein audience members query the speaker or make comments on the speaker's content at the end of the speech.

transitions Overt verbal clues that help listeners follow the progression and relationship of ideas within the speech.

linking transition A type of transition that takes listeners from one part of the structure to the next, such as from the introduction to the body or from one idea to the next; sometimes known as a bridge.

internal preview A type of transition that forecasts the next idea in the body of the speech.

internal summary A type of transition that points to the importance of an idea just discussed.

signpost A word or brief phrase that indicates to listeners where the speaker is in the speech, or indicates the relationship of one idea to the next; a signpost comes in the form of a number, a common transition word, a short phrase, or a question.

Additional Lecture Ideas

1. One helpful way to search for attention material is to look through your research. Have students reexamine their research materials and note any information that drew them in. This same material would likely draw the audience in as well.
2. Walter Fisher's theory of the narrative paradigm offers the idea that narratives are often the primary method we use to make sense of our experiences and stresses the persuasive nature of narratives in communication. This idea can be helpful for discussing the usefulness of stories to both draw in the audience and hold the listeners' attention throughout a speech, especially when using longer stories. See Chapter 8 for more on the narrative paradigm.
3. Rhetorical scholars Cindy Griffin and Sonja Foss proposed the idea of "invitational rhetoric" as a way to facilitate discussions of important issues in a different manner than traditional persuasive approaches. The ultimate goal is to promote dialogue rather than opposing viewpoints. Invitational rhetoric is discussed further in Chapter 16, but for this chapter, it is especially helpful to consider this concept when discussing the importance of the Q&A.
4. Transitions are often used in written language, though they are generally not referred to as transitions. Magazine and newspaper articles, reports, and academic essays are often divided up into sections to signal a shift to a new idea within a work. This helps students understand the parallels between written and spoken forms of public communication and the importance of transitions to readers and listeners.

Classroom Discussion Topics

1. Have students recall a previous speech they have given in the class or in another setting. Have them identify and discuss ways they communicated their introductions. Was there anything that stood out? Did they communicate it effectively? Was it rushed? Did the audience clearly pick up on the thesis and preview of the main ideas?
2. Give the students a hypothetical speech assignment where they are to prepare a speech on how to give an effective speech. Have them discuss ways they will establish their credibility. How will they indicate their knowledge of the subject? This is only one example; other topics can be used to have students discuss specific strategies for establishing credibility. Try to come up with some others. This discussion can be done either as a class or in small groups.
3. Have students practice writing introductions and conclusions together. As a class, discuss the benefits and any potential drawbacks to developing them this way.

4. Have students consider potential questions audiences might have about their speeches. How will this affect their research and development of the speech?
5. With the class, discuss how transitions can make a speech more listenable. How do students plan on using them in their next speech to keep listeners focused and attentive?

Additional Readings and Websites

Readings

Fisher, Walter R. "Narration as a Human Communication Paradigm: The Case of Public Moral Argument." *Communication Monographs*. 51 (1984): 1–22.

Fisher provides further justification for the use of narratives as effective modes of communication, arguing that they contain argument structures that are more accessible to the general public. This is helpful in discussing the use of narratives and stories to appeal to an audience and gain its attention.

Meyer, John. "Humor as a Double Edged Sword: Four Functions of Humor in Communication." *Communication Theory*. 10 (2000): 310–357.

Meyer explains that humor has the ability to unite or divide audiences depending on a speaker's specific use. The ability of humor to identify a speaker with an audience is also discussed. This article is also helpful in discussing humor in other parts of speeches as well.

Websites

The website Amusing Facts.com is a great place to look for interesting facts to use when capturing the audience's attention or closing the speech. (<http://www.amusingfacts.com>)

Revisit Martin Luther King's "I Have a Dream Speech." This time pay attention to how he signals the end of his speech. What elements from this chapter can you identify? Find it on AmericanRhetoric.com. (<http://americanrhetoric.com/speeches/mlkihadream.htm>)

Chapter 12—Select and Incorporate Visual Support

The Chapter's Main Ideas

Understand the Role of Visual Support

Understand the Role of Presentation Software

Know the Types of Presentational Support

Know How to Use Your Visual Support

Learning Objectives

After studying this chapter, you should be able to:

1. Explain why speakers use visual support in their presentations.
2. List the best practices for using presentation software in your speech.
3. Describe the types of presentational support.
4. List the guidelines for using visual support during your presentation.

Lecture Outline

12A. Understand the role of **visual support**, material like images, animations, charts, and models to enhance your ideas.

1. Concentrate especially on **visual literacy**, defined as effectively understanding and conveying your ideas through visual means.
2. Visual support helps you communicate your message.
 - A. It increases understanding, influences opinion, and creates memories.
 - B. It stimulates audience interaction.
 - C. It helps make abstract concepts concrete.
3. Visual support benefits you as a speaker.
 - A. It helps you make your point.
 - B. It helps you convey emotion.
 - C. It provides a shortcut to explaining.
 - D. It increases your credibility when you use it well.
 - E. It keeps you engaged; doing things other than ‘just talking.’
 - F. Slides, especially, keep you on message by having a planned route to follow.

12B. Understand the role of presentation software, also known as **slideware.**

1. Know when to use presentation software.
 - A. Use it when it's right for your message.
 1. When you're communicating relationships of size.
 2. When you're communicating relationships of time.
 3. When you're communicating relationships of space.
 4. When you're communicating unique or unfamiliar objects or features.
 5. When you're communicating things difficult to describe.
 6. When you're communicating complex objects.
 7. When you need to enlarge small things for better understanding.
 - B. Use it when visually communicating an idea to your audience is your goal.
 - C. Use it when it's right for your speaking context.
 - D. Use it when it's right for you; it's a supporting tool only.
2. There are many advantages of presentation software.
 - A. It unifies a lot of material.
 - B. It looks professional.
 - C. It's easy to learn.
 - D. It's easy to operate.
3. There are also disadvantages to presentation software.
 - A. The built-in outline templates can conceal complex ideas.
 - B. It can dumb down your speech.
 - C. All eyes on the screen can disconnect you from your listeners.
 - D. It can fail.
4. Follow these design principles for making a great slideshow.
 - A. Simplicity—communicate one idea only on each slide.
 - B. Visual Impact—use big, colorful, and clear images, prominently placed on the slide.
 - C. Relationship of Ideas—show this through visual means such as placement, colors, sizes, and grouping.
 - D. Color and Contrast—use these to attract attention, separate ideas, and even evoke emotion.
 - E. Credibility—double check for spelling and grammar, avoid gimmicks, and make slides as professional as possible.
5. Consider the option of **storyboarding**, a thinking process that involves a sequencing of images to tell a story. It creates a visual narrative for your audience.
6. Follow guidelines for using technology in your presentation.
 - A. Know how to work the software, device, etc.
 - B. Make sure you have all the right equipment and accessories.
 - C. Check for compatibility.
 - D. Ensure the right plugs and electricity.
 - E. Set any cues before starting.
 - F. Have a backup plan in case the technology fails.

12C. Know the types of presentational support.

1. Photos and **photo illustrations** show your audience what something looks like or could look like.
2. Video and animation start with the power of a photo and add sound and action.
3. Use charts and graphs.
 - A. A **chart** is a diagram that groups detailed information in one place.
 - B. A **graph**, or **data-driven graph**, communicates numerical relationships.
 - C. A **flow chart** shows the sequence of operations in a process.
 - D. An **organizational chart** shows how authority and supervision are distributed within a company or organization.
 - E. A **timeline** shows key events arranged chronologically.
 - F. A **pie graph** shows how 100% of something is broken down into smaller segments.
 - G. A **bar graph** uses bars of varying lengths to illustrate comparisons of two or more values.
 - H. A **line graph** uses single or multiple lines to show trends over time.
4. A map shows spatial relationships.
5. Multimedia combines the power of images, animations, data, and sound all in one place.
6. Use people (yourself or others) to attract attention and encourage interaction.
7. Animals also attract a lot of attention.
8. Objects and **models** can help with demonstrations and understanding.

12D. Know how to use your visual support.

1. Follow these guidelines when presenting your visual.
 - A. Introduce it.
 - B. Know what you want to say about it when showing it.
 - C. Point to the spot of reference you want your audience's attention drawn to.
 - D. Allow time for the audience to absorb the material.
 - E. Speak to the audience, not to the visual.
 - F. Cite the content of the visual.
2. Avoid creating distractions with your visuals.
 - A. Show the visual only as needed.
 - B. Beware of putting things in audience hands.
 - C. Consider legality, safety and propriety.

Key Terms

visual support: Material like images, animations, charts, and models that enhance speaking ideas.

visual literacy: Effectively understanding and conveying ideas through visual means.

slideware Presentation software, such as PowerPoint, Prezi, or Keynote.

storyboarding A visual thinking process that involves sequencing a series of images to tell a story.

photo illustration A created image from one or more photographs.

gratuitous image An unnecessary image, especially one that is too graphic, violent, or sexual.

chart A visual display that tracks or groups detailed information in summary form using words, numbers, and figures.

graph or data-driven graph A diagram that communicates numerical relationships; typically a data graph calculated by a software program.

flow chart A type of chart that shows the sequence of operations in a process.

organizational chart A type of chart that shows how authority and supervision are distributed within a company or an organization.

timeline A kind of chart that shows key events arranged chronologically.

pie graph A graph that shows how 100 percent of something is broken down into smaller segments; the segments of the pie always add back up to one-hundred percent.

bar graph A type of graph that uses vertical or horizontal lines on an x- and y-axis.

line graph A type of graph that uses single or multiple lines to show trends over time.

model A three-dimensional piece of visual support that shows a scaled-down version of an object too large or too dangerous to bring to the speaking event.

Additional Lecture Ideas

1. Many in the world of business depend on visual communication for their very livelihood. Visit the official websites of visual imagery consultants Garr Reynolds and Nancy Duarte, for example, to see what they have to say. What does the business world have to teach us in academia about using visuals with impact?

2. Students should save any digital support materials in more than one place, such as in emails, on jump drives, and so on, so that they can be sure to have access to it during their presentation. Often students have only one copy of their support materials saved, and when it doesn't work, they are caught off guard. This idea can also be useful in helping to further clarify that visuals should support not drive their presentations, especially if something like PowerPoint fails. Remind them they must go on even if their visuals do not work.

3. Students should be mindful of their own nonverbal messages when using visuals. Remind students that even when they are showing a video clip or using PowerPoint, audiences are still paying attention to and interpreting speaker movements and posture.

Classroom Discussion Topics

1. Various studies suggest that video games and TV are linked to shorter attention spans. Additionally, the fast paced images in these mediums may lead to expectations about visuals seen in other mediums, like public speaking. Raise this topic with students and get their responses.
2. Have students discuss the various types of visual aids they have seen during past speeches or presentations. What made them effective or ineffective? Were they memorable? Are some types of visual aids better than others?
3. With the class, discuss the benefits and drawbacks of using Internet content (such as web pages and video clips) in their presentations. What would be the advantages of incorporating this type of supporting material? The risks?
4. There are plenty of reasons for and against using PowerPoint in presentations. Refer back to the discussion of PowerPoint from this chapter. With the students, discuss each of the benefits and drawback in more detail. Do you agree with them? Can you identify other potential strengths and weaknesses?

Additional Readings and Websites

Readings

Ayres, Joe. "Using Visual Aids to Reduce Speech Anxiety." *Communication Research Reports*. 8 (1991): 73–79.

This article is pretty self-explanatory. The author concludes that incorporating visual aids into presentations provide an effective way for students to reduce their speech anxiety.

Cyphert, Dale. "Presentation Technology in the Age of Electronic Eloquence: From Visual Aid to Visual Rhetoric." *Communication Education*. 56 (2007): 168–192.

Cyphert explains that teachers typically position technology simply as a means for showing visual aids. She recommends that instructors more fully integrate technology, especially visually technology, to better prepare students to participate in a public sphere increasingly dominated by electronic media. This reading is cited in the textbook but can be used on its own when discussing PowerPoint.

Websites

Microsoft, the maker of PowerPoint, provides helpful tips for using PowerPoint in presentations. Their tips are geared more toward business presentations, but many of them are also useful for the public speaking class.

(<http://www.microsoft.com/canada/smallbiz/themes/marketing/article5.msp>)

Chapter 13—Practice Your Presentation

The Chapter's Main Ideas

Achieve Speaking Success through Practice

Use These Tips for Effective Practice

Practice for Your Chosen Delivery Method

Learning Objectives

After studying this chapter, you should be able to:

1. Explain why practice is a critical responsibility for speakers.
2. List the tips for effective practice.
3. Identify the four methods of delivery, and explain how practice factors into each of them.

Lecture Outline

13A. Achieve speaking success through practice.

1. *Practice* refers to getting experience that you can draw on during your presentation.
2. *Rehearse* better applies to choreographed performance.
3. Practice can also create **muscle memory**, a kind of procedural memory that gets stored in your brain through repetition.
4. Practice enhances your **ownership**, or an intimacy between you and your ideas.
5. Practice builds confidence and increases your positive speaker's energy.
6. Practice prepares you for your **time limit**.
 - A. There are reasons for time restraints.
 1. There are **speaking logistics**, or the details of the event that need to be adhered to.
 2. Audiences have an expectation of how long you'll be speaking; you'll want to meet, not go longer than, those expectations.
 - B. Speakers tend to experience time in a different way; practice is essential to help you get a feel for how much you can say in your allotted time.
 - C. If you're running long during practice, prioritize your ideas, cut areas of repetition, or provide a general sense of your idea rather than shared all the details.
 - D. If you're running short during practice, find more research sources, add definitions and descriptions, or give a quick demonstration.

13B. Follow these tips for effective practice.

1. Start early and practice good **time management**.
2. Practice aloud, not silently to yourself.
3. Practice *everything* you plan to say.
4. Practice the presentations in parts to make it more manageable.
5. Practice in front of a trusted listener or two.
6. Evaluate your progress during and after each practice session.
7. Give practice your undivided attention.
8. Find the right amount of practice.
 - A. Pitfalls of too little practice include increased stress, a lower grade, and a failure in speech purpose.
 - B. Pitfalls of too much practice lead to a speech that is over-rehearsed. This style of speaking distances the speaker from the audience and leads to a less listenable speech.

13C. Practice for your chosen delivery method.

1. Follow these guidelines for **extemporaneous** speaking.
 - A. Use **triggers**, prepared key words and phrases, only on your notes.
 - B. Advantages of this method include time to research, organize, and practice your ideas. The notes also provide a measure of security.
2. Follow these guidelines for **impromptu** speaking, or speaking with little to no preparation.
 - A. Make your impromptu point in organized fashion by focusing on a central idea.
 - B. Jot down notes.
 - C. Time your impromptu comments appropriately in the larger context.
 - D. Be brief.
3. Follow these guidelines for **manuscript** speaking, or reading from a prepared text.
 - A. School yourself in using a **teleprompter** if one will be present.
 - B. Beware the pitfalls of this method.
 1. The patterns are hard on a listener's ear.
 2. Eye contact is compromised.
 3. Many struggle with oral reading.
 4. The audience perceives a lack of ownership of your ideas.
 5. You lack the ability to adapt to the audience or occasion.
 - C. This method is appropriate in a few specialized contexts.
 1. Times when it's essential to communicate a precise message.
 2. In highly emotional occasions.
 3. When exact timing is essential.
 4. The text will be published or analyzed.
 - D. If using this method, allow yourself plenty of time to create the manuscript, write in conversational patterns, and practice with it many times.
4. Follow these guidelines for **memorized** speaking, or reciting from recall.
 - A. While you may want to memorize an opening line, a short quote, or a brief acceptance speech, avoid memorization as a delivery method. A **mnemonic device** may be helpful here and there, however.

- B. Disadvantages are many.
1. Many are the same as the manuscript method.
 2. Also, communication is compromised as these events risk becoming exercises in recitation.
 3. It's easy to lose your train of thought.
 4. Steady eye contact is difficult.

Key Terms

muscle memory A kind of procedural memory that gets stored in the brain through repetition; it illustrates that practice binds the material to the body, helping the speaker remember what to say and do while presenting.

ownership An intimacy between the speaker and his or her ideas; it is displayed through familiarity with the content and confidence in delivery.

time limit The allotted window of time a speaker has to present.

speaking logistics The details of the speaking event, including the date, time, and schedule of events and speakers.

time management Making effective use of time when faced with conflicting priorities or limited time in which to act.

extemporaneous method A method of delivery wherein the speaker talks conversationally from prepared key words and phrases in his or her speaking notes.

triggers The key words and phrases on speaking notes that prompt the speaker; used in extemporaneous and impromptu speaking.

impromptu method A method of delivery wherein the speaker presents with little or no preparation; also known as improvising, ad-libbing, or speaking off the cuff.

manuscript method A method of delivery wherein the speaker reads from a fully prepared text.

teleprompter A device displaying a prepared text on a screen at the speaker's eye level, giving listeners the impression of eye contact; speakers read their speech from a teleprompter.

memorized method A method of delivery wherein the speaker commits a prepared manuscript to memory and then recites it.

mnemonic device A memory trick or aid that need only make sense to an individual; it can help a speaker memorize key words for an outline.

Additional Lecture Ideas

1. Practice is a value. People get involved in a variety of activities and endeavors; however, for a variety of reasons, they practice them to varying degrees. Stress this philosophical approach with your students to help them see that practice habits in one area of their lives, such as public speaking, can transfer to other life endeavors, and vice versa.

2. One of the best ways to practice is to sleep on it. Practicing right before bed and right after waking up are some of the best ways to cement ideas in your head. Additionally, the more nights you have to sleep on your ideas, the more you are able to clearly remember them.

3. The ancient Greek philosopher Plato was skeptical of the written word, preferring actual verbal interaction because of its ability to change and adapt to the reactions of listeners. Written words, he argued, said the same thing no matter what you asked of them.¹ This idea can be incorporated into discussions of preferences for the extemporaneous method of delivery.

4. With manuscript delivery, it is also worth introducing the concept of writing for the eye versus writing for the ear. Skilled speechwriters know how to write for the ear instead of the eye, which is what can make manuscript delivery so compelling, and so difficult to pull off.

Classroom Discussion Topics

1. Have students write down all the distractions and other obligations keeping them from practicing their speeches. Discuss ways to find time in their busy schedules. Prioritizing their activities and classes, including public speaking, is a good start to the discussion.

2. Have students identify three to five people they would feel comfortable practicing in front of. Have them discuss the potential strengths and weaknesses of each person in offering constructive feedback.

3. Have students reflect on a time they watched a person deliver a speech directly from a manuscript. Discuss how that delivery choice affected the listenability of the speech and the listener engagement.

4. What parts of your presentations would benefit the most from memorization? Are there any that would benefit the least or not at all?

Additional Readings and Websites

Readings

Mitchell, Roberta King and C. Leigh Nelson. "Don't Drink and Speak: The Relationships among Alcohol Use, Practice, Motivation, Anxiety, and Speech Performance." *Communication Research Reports*. 24 (2007): 139–148.

This article provides further support for practice and against consumption of alcohol as a way to decrease anxiety and improve speaking performance. This study can potentially

¹ Plato. *Gorgias*. In Patricia Bizell and Bruce Herzberg, eds., *The Rhetorical Tradition: Readings from Classical Times to the Present*. 2nd ed. New York: Bedford/St. Martin's, 1991: 87–138.

be used in a humorous way to further explain the significance and benefits of adequate practice in public speaking.

Miller, Jackson B. "Practicing the Ancient Art of Memoria in the Modern Classroom." *Communication Teacher*. 19 (2005): 48–52.

This article provides an activity to help benefit student's memorization skills. It can be used when discussing ways to memorize short sections of a speech.

Pearson, Judy C., Jeffrey T. Child, and David H. Kahl. "Preparation Meeting Opportunity: How Do College Students Prepare for Public Speeches?" *Communication Quarterly*. 54 (2006): 351–366.

These authors found that the amount of preparation time is positively correlated to the grade the speaker receives for the speech. This study lends further support to the necessity of practicing speeches, especially in a public speaking class.

Williamson, Sally. "Creating Presentations that Get Results." *Public Relations Quarterly*. 51 (Winter 2006/2007): 31–32.

The need to practice is described as one of the most important, and often most overlooked, factors to effective business presentations.

Witt, Paul R. and Ralph R. Behnke. "Anticipatory Speech Anxiety as a Function of Public Speaking Assignment Type." *Communication Education*. 55 (2006): 167-177.

The authors examine the impact that impromptu, extemporaneous, and manuscript delivery styles have on speech anxiety, and provide information that can be used in discussing differences between the delivery methods.

Websites

The University of Hawaii provides a website of public speaking tips, including "Do's" and "Don'ts" of practice. This can be a helpful resource for students.
(http://www.hawaii.edu/mauispeech/html/practicing_speeches.html)

Organizations like Toastmasters and numerous speaking professionals provide lists of practice tips. A quick search will bring them up.

Watch President Bill Clinton's 1994 State of the Union Address. Clinton demonstrated significant ownership of the material, speaking long after his teleprompter crashed.
(<http://www.c-span.org/executive/stateoftheunion.asp>)

Chapter 14—Communicating With Your Language, Body, and Voice

The Chapter's Main Ideas

Use the Power of Your Words

Support Your Message with Your Body

Support Your Message with Your Voice

Learning Objectives

After studying this chapter, you should be able to:

1. Describe how the language of your speech can affect your message and your relationship with listeners.
2. Categorize the ways your body “speaks” during your public speech.
3. Describe the ways your voice—*how* you say what you say—supports or diminishes your message during your speech.

Lecture Outline

14A. Use the power of your words.

1. Be inclusive. **Inclusive language** acts as a bridge to the audience, increasing your chances of making a connection. **Noninclusive language** pushes the audience away and makes them feel inferior.
 - A. Be aware of the tendency to use ‘isms.’
 1. **Sexist language** tells a listener that a speaker organizes the world according to sex or gender, most often in reference to ability or behavior.
 2. **Racist language** tells a listener that a speaker organizes the world according to race, most often in reference to ability, preferences, or behavior.
 3. **Heterosexist language** tells a listener that the speaker is acting on the premise that all people are heterosexual.
 4. **Homophobic language** uses homosexuality as a target of humor or disapproval; it reflects poorly on the speaker.
 5. Also keep in mind the tendency to make noninclusive comments about religion, age, occupation, or weight.
 - B. **Slang** can work with the right group, but can also exclude with others.
 - C. **Jargon**, language of a technical nature, does the same.

- D. Obscenities should generally be avoided, but may work in very particular circumstances to rile up a group and unite them in a common goal.
- E. “Big” or cultural words can increase your credibility, but they should be defined when necessary.
- 2. Be credible with your language.
 - A. Attend to appropriate grammar conventions.
 - B. Use correct **pronunciation**.
- 3. Be personable with your language; let your personality shine.
 - A. A **dialect** is a version of a language made up of variations in syntax, pronunciation, grammar rules, pacing, rhythm, and word choice.
 - B. Always use a dialect that’s comfortable and genuine for you and appropriate for the context.

14B. Support your message with your body.

- 1. **Nonverbal communication** is communication without words. Up to 93% of your message may be delivered nonverbally, so you want to be conscious of the choices you’re making.
- 2. Eye contact holds tremendous communicative power.
- 3. Facial expressions create a rich palette for communication.
- 4. Your posture should be natural and reflect your confidence.
- 5. Use gestures to help communicate.
 - A. **Illustrators** accompany speech but have no meaning in themselves.
 - B. **Emblems** have precise meaning and are immediately understood within the culture.
- 6. **Proxemics** is the concept of interpersonal distance. In public speaking, how far or close you stand in relation to your audience can be determined by the room, accentuated by elevation, or affected by your movement.

14C. Support your message with your voice.

- 1. **Paralanguage** refers to the nonverbal qualities of the voice.
- 2. Your **emotional tone** carries messages. Be emotionally generous.
- 3. Speak at an appropriate **volume** so all listeners can comfortably hear.
- 4. Aim for a smooth speech flow.
 - A. Beware the tendency for **verbal junk** like *uh*, *like*, and *y’know*. Aim to eliminate or decrease them.
 - B. Embrace the silent pause. It can create drama and give listeners a chance to catch up.
- 5. Work at having clear **articulation**.
- 6. Also pay attention to pitch and inflection.
 - A. Aim for a medium **pitch**.
 - B. Let your natural **inflection** communicate. A **mono-pitch** or **monotone**, or **uptalk** are some inflection issues that are hard on listeners’ ears.
- 7. Use a comfortable **pace** when speaking.

Key Terms

inclusive language Words and phrases that act as a bridge to an audience, thereby increasing the speaker's chances of making a connection; this kind of language tells an audience that all listeners are welcomed and respected.

noninclusive language Words or phrases that rely on negative stereotypes, derogatory remarks, or offensive terms; it is language that makes others feel inferior.

sexist language Words and phrases that tell a listener that a speaker organizes the world according to sex or gender, most often in reference to occupation, ability, or behavior.

racist language Words and phrases that tell a listener that a speaker organizes the world according to race, most often in reference to ability, occupation, behavior, and preferences.

heterosexist language Words that tell a listener that the speaker is acting on the premise that all people are heterosexual.

homophobic language Words that use homosexuality as a target of humor or disapproval.

slang Words used and immediately understood within a specific group, be it a small collection of friends, a city, a region, a co-culture, or a country.

jargon Language of a technical nature, specific to a profession or hobby, that might have little meaning outside of that group.

pronunciation The way a speaker forms the sound of a word—where the stress is and how many syllables there are.

dialect A regional speech pattern used by a subgroup within a given population of speakers of the same language; represents a consistent pattern of pronunciation and syntax, word choice, pacing, rhythm, and expressions associated with such a subgroup.

nonverbal communication A type of communication expressed without words.

illustrators Movements of the hands, head, and other body parts that accompany speech, but have no meaning in and of themselves (as opposed to emblems).

emblems Movements or positions of the hands, head, and other body parts that have precise meaning and are immediately understood by others in the communicator's culture or co-culture.

immediacy A measure of the closeness or intimacy, displayed through nonverbal behaviors, between a speaker and the listeners.

proxemics A category of nonverbal communication defined by interpersonal distance; how close or how far a speaker stands from the audience.

paralanguage The communicative qualities of the human voice; they include pace, pitch, volume, and emotional tone.

emotional tone The quality of a speaker's voice that communicates his or her feelings.

volume How loud or how soft a speaker's voice is.

verbal junk Sounds such as *uh*, *like*, *um*.

articulation The clarity with which a speaker produces individual speech sounds.

pitch The high or low tone of a speaker's voice, as on a musical scale.

inflection The manipulation of vocal pitch to communicate a specific meaning.

monopitch or monotone A speaking voice with little variety in tone or inflection.

uptalk A pattern of producing statements with an upward inflection, as if asking a question.

pace The speed at which a speaker produces language.

Additional Lecture Ideas

1. Significant events often affect language choices and “-isms” in our culture. For example, after the attack on Pearl Harbor by Japanese forces, language that stereotyped Japanese-Americans increased. Similar language in reference to Muslims and Arab-Americans has resulted after the attacks of September 11, 2001. These language choices can become part of our vocabulary, with their effects not always apparent to larger audiences.
2. The study of elocution—or the art of formal speaking with attention to style, pronunciation, grammar, and body movement—played a major role in public speaking and oratory courses in the eighteenth and nineteenth centuries. Though not as significant or widespread an area of study today, elocution continues to be studied and has had influences on the way we communicate with our bodies, especially during public presentations. Finding old textbooks or demonstrations on the Internet might provide for some interesting class discussions and reactions.
3. Tongue twisters and vocally warming up your voice are a great way to prepare for a speech. They help improve your articulation, help with projection, and can even increase your energy and enthusiasm before you speak.
4. Speaking from the diaphragm (the muscles controlling your breath) can help sustain proper volume, pitch, and inflection without running out of breath and fatiguing your voice. Professional and experienced speakers use this strategy to help sustain their voices.
5. Many colleges and universities offer classes that teach effective voice and diction. If your school has such a class, encourage students to take it or consult with a professor who teaches it.

Classroom Discussion Topics

1. Have students identify and discuss other instances of language employing “-isms” in our culture. A good place to start is to look at “-isms” related to physical ability and political affiliation.
2. Have students reflect and discuss the impact obscenities and other noninclusive language has on civility. Use interactions found in the mainstream media as a starting point.

3. With the class, identify and discuss other nonverbal behaviors that can impact a speaker's message. Are there any other physical characteristics or behaviors that might affect your message? your credibility? your listenability?
4. Have the students share and discuss the various dialects they have. How many different dialects are there in the class? How will that affect language choices and audience analysis in the students' speeches?

Additional Readings and Websites

Readings

Harper, Vernon B. "Walking the Walk: Understanding Nonverbal Communication Through Walking." *Communication Teacher*. 20 (2006): 61–64.

This article provides a classroom activity to help students better understand the role of nonverbal communication in various communication contexts, including public speaking.

Nakayama, Thomas and Robert L. Krizek. "Whiteness: A Strategic Rhetoric." *Quarterly Journal of Speech*. 81 (1995): 291–309.

This provocative article provides several reasons for the difficulty of communicating what it means to be "white." The authors point out that "whiteness" is often defined in relation to what it is not. Use this article to help remind students about issues of inclusive language and respecting other racial, ethnic, and cultural groups.

Newman, Matthew L., Groom, Carla J., Handelman, Lori D., and Pennebaker, James W. "Gender Differences in Language Use: An Analysis of 14,000 Text Samples." *Discourse Processes*. 45 (2008): 211–236.

In this metastudy, the authors examined gender differences in language use. While women used more words related to psychological and social processes, men referred more to object properties and impersonal topics. The authors conclude that although these effects were largely consistent across different contexts, the pattern of variation suggests that gender differences are larger on tasks that place fewer constraints on language use.

Websites

In his 2005 TED Talk, "What our language habits reveal," linguist Steven Pinker looks at language and how it expresses what goes on in our minds—and how the words we choose communicate much more than we realize.

(http://www.ted.com/talks/lang/en/steven_pinker_on_language_and_thought.html)

The Center for Nonverbal Studies is a private, nonprofit research center focused on the study and understanding of the role of nonverbal communication in human interactions. (<http://center-for-nonverbal-studies.org/>)

Chapter 15—Speak to Inform

The Chapter's Main Ideas

Understand the Role of Informative Speaking

Recognize Larger Purposes for Informative Speeches

Recognize Types of Informative Topics

Act on Ways People Learn

Learning Objectives

After studying this chapter, you should be able to

1. Define informative speaking, and contrast it with persuasive speaking.
2. Describe the larger purposes for speaking informatively.
3. Distinguish between the types of informative topics.
4. List the common strategies you can use to help people learn.

Lecture Outline

15A. Understand the role of **informative speaking**.

1. It's a common practice at work, in school, and in communities, and is relatively recent in relation to **oratory**, an ancient art that focused on speaking for persuasive purposes.
2. It differs from persuasive speaking in *intention*, in that your goal is to give audiences information they need or may want to know. It's to describe the world the way it is, to broaden the intellectual horizons of the listeners
3. The metaphors of informative speaker as teacher or reporter are helpful.

15B. There are several larger purposes for informative speeches.

1. A **speech of definition** gives a fuller understanding of a term, typically one that refers to an object or a concept.
2. A **demonstration speech** walks an audience through a step-by-step process, modeling the steps while they're discussed.

3. A **speech to instruct** is a close relative to the demonstration speech; but you typically just talk about the procedure or task (without demonstrative it).
4. A **speech of explanation** begins with something that is or was, and provides reasons or causes for its existence or looks at potential consequences of its existence.
5. A **speech of description** provides a collection of details, vivid words, and/or pictures that allow listeners to “see” something in a new way.
6. A **speech to report** collects information and puts it in easily understood packages to allow others to better understand a situation.

15C. Recognize types of informative topics.

1. An **object speech** teaches the audience about something visible, audible, or tangible.
2. A speech about a person teaches listeners about people from the past or present who have created our society for better or worse.
3. A **process speech** describes a series of actions or events that result in a specific outcome or end product.
4. An **event speech** enlightens an audience about anything that has happened, is happening, or will happen.
5. A **concept speech** looks at the intangibles of life—theories, ideas, impressions, attitudes, beliefs, and values that we cannot see but nonetheless perceive, suppose, or imagine.

15D. Act on ways that people learn.

1. Make the information relevant to them.
2. Remember that less can be more. The goal is to state, support, and reinforce one main idea; it’s not to cram as much as possible into a data dump.
3. Organize your ideas for maximum engagement and focus.
4. Ensure understanding by defining, explaining, etc.; don’t assume.
5. Use visuals that help show what you’re talking about.
6. Use repetition, especially in regards to your key points.

Key Terms

informative speaking Speaking to enhance the knowledge of others.

oratory A manner of speaking studied and practiced by Greek and Roman scholars; it focused on speaking with competence, style, and grace for persuasive purposes. Today, it refers to longer, more formal styled speeches of all kinds.

speech of definition An informative speech that gives a fuller understanding of a term, typically one that refers to an object or a concept.

demonstration speech An informative speech that contains a step-by-step process intended to teach the audience how to use or do something, or how something works or is done.

speech to instruct An informative speech that teaches the audience about a procedure or task, providing tips, pointers, and directions on how listeners can achieve better results in the future.

speech of explanation An informative speech that begins with something that is or was—an event, an object, a theory, a process, a situation, a fact—and provides reasons or causes for its existence or looks at potential consequences of its existence.

speech of description An informative speech wherein the speaker provides a collection of details, uses vivid words, and shows pictures that allow the audience to “see” something in a new way.

speech to report An informative speech wherein the speaker collects information from various sources and combines it in an easily understood package to allow listeners to better understand situations.

object speech A speech that teaches the listeners about something visible, audible, or tangible.

process speech A speech that describes a series of actions or events that result in a specific outcome or end product.

event speech A speech describing an occasion or event that has happened, is happening, or will happen.

concept speech A speech that looks at the intangibles of life—theories, ideas, impressions, attitudes, beliefs, and values that people cannot see or touch but nonetheless perceive, suppose, or imagine.

Additional Lecture Ideas

1. Learning theories suggest that learning is either rote (memorized) or meaningful. Meaningful learning requires conscious effort to link new knowledge to existing cognitive structures. This is a good opportunity to reinforce the need for listener-centered speaking. Without it, listeners are less engaged and less willing to make the conscious effort to engage with the speaker’s new material.
2. Television programs and documentaries often create presentations that are both informative and entertaining, resulting in a phenomenon known as “infotainment”. This idea of “informative” entertainment is useful in helping students come up with ways to make their presentations more relevant and engaging.
3. Agenda-setting theory posits that the media does not tell us what to think but instead what to think about. The theory explains that information provided by mainstream media affects our perceptions of the world, further blurring the lines between informative and persuasive forms of communication. This idea can be used to help further clarify the lines between information and persuasion.

Classroom Discussion Topics

1. Reintroduce the concept of truthiness (first introduced in Chapter 8, “Support Your Ideas”). Are there any areas of study where students feel the “facts” or information provided are subjective?
2. Some words and concepts are widely used yet not well understood. Bring in a list of topics and have students discuss ways to define and explain these concepts so that audiences can better understand them. Some possible topics are: freedom, democracy, environmentalism, and terrorism. Is it possible to speak informatively about these topics? If so, what are some examples of potential thesis statements?
3. Generate a list of speech topics. Discuss how many different types of informative speeches can be created from each topic. Some possible topics for discussion are: basketball, cars, religion, healthcare, Los Angeles.

Additional Readings and Websites

Readings

Miller, Virgil R. “A Cultural Twist to the Informative Speech.” *Communication Teacher*. 18 (2004): 17–19.

Miller provides an activity to help aid students in grasping informative speaking concepts, while also addressing cultural diversity and helping students select topics beyond the ones typically chosen for the informative assignment.

Thompson, Karen J., Switky, Bob, and Gilinsky, Armand. “Impromptu Presentations: Boosting Student Learning and Engagement Through Spontaneous Collaboration.” *Journal of Education for Business*. 87 (2012): 14-21.

This article describes impromptu teaching presentations as a way to produce full engagement and rapid information processing by students. The traditional idea of learning by teaching serves as the foundational principle behind this approach.

Websites

A number of website are available to help students come up with informative speeches. They can search for informative speech topics, outlines, examples, and videos.

Chapter 16—Speak to Persuade

Brief Outline

Understand Persuasive Speaking

Recognize Types of Persuasive Speeches

Use Effective Persuasive Strategies

Learning Objectives

After studying this chapter, you should be able to:

1. Explain the role of persuasion in public speaking.
2. Distinguish between the types of persuasive speeches.
3. Identify the strategies you can use to effectively persuade others.

Lecture Outline

16A. Understand persuasive speaking. **Persuasion** is the act of deliberately attempting to influence the thinking or actions of others.

1. A persuasive speech focuses on issues that people differ about and aims to achieve one of two goals.
 - A. To shape listeners' thinking (to create it, change it, or reinforce it).
 - B. To shape listeners' behaving options so that they respond in a desired way.
2. Influencing others is challenging and complex, but it can be done.
3. Consider carefully, and choose a topic that's right for your listeners and the occasion.
4. Keep these persuasive principles in mind when receiving persuasive messages from others.

16B. There are several types of claims argued in a persuasive speech.

1. Some speakers argue and **assertion of fact**, wherein they argue whether something is true or not true, happened or did not happen, or exists or does not exist.
2. An **assertion of value** argues whether something is right or wrong, whether something is good or bad, how much something is worth, or how fair or important or useful something is.
3. An **assertion of policy** argues a program of action—how things should or should not happen, proceed, or get done for an individual or a group or at a societal level.

16C. There are a number of effective persuasive strategies you can use as a speaker.

- 1.** Know your audience—you're likely to face several types.
 - A.** When addressing an open or receptive audience, do things such as emphasize what you have in common, be clear and open about your persuasive goal, and encourage your audience to act immediately by providing helpful resources.
 - B.** When addressing an indifferent or uninformed audience, do things such as fully explain your idea, highlight your credibility, and strongly reinforce your persuasive goal in the conclusion.
 - C.** When addressing a closed or unreceptive audience, do things such as limit your persuasive goal, use sources your listener will respect, and show your respect for opposing goals.
- 2.** Be realistic about your persuasive goal; oftentimes, influencing a "smaller step" in thought or behavior is better.
- 3.** Have a clear structure for your arguments, also bearing in mind the principles of **primacy** and **recency**.
- 4.** Make sure that listeners understand your position before you attempt to persuade.
- 5.** There are several classical appeals to use.
 - A.** Use the power of your **ethos**, or your character.
 - B.** Use **pathos**, or appeals to the audience's emotions.
- 6.** There are several contemporary appeals to use.
 - A. Electronic eloquence** (Kathleen Hall Jamieson) notes that modern persuaders often successfully appeal to audiences through a combination of storytelling, their personality, and the use of images.
 - B.** The **hierarchy of needs** (Abraham Maslow) tells us that an upward move toward higher needs is what motivates people to alter their beliefs and actions.
 - C. Expectancy-outcome values** (Icek Ajzen and Martin Fishbein) notes that identifying and stressing the value of an action's (or inaction's) outcome can move people toward that action (or inaction).
 - D.** When using **public memory theory**, you tap into the "memory" built through TV, music, radio and film, to reflect on our collective past for persuasive effect.
 - E. Expectancy violations** (Judee Burgoon) notes that speakers can attract attention when their words or actions catch listeners by surprise.
 - F. Invitational rhetoric** (Sonya Foss and Cindy Griffin) finds a speaker engaging in dialogue with the audience to clarify positions, explore ideas, and express beliefs and values.
- 7.** Use the power of **frames**, or loaded language, to capitalize on images or other kinds of knowledge that listeners already possess.

Key Terms

persuasion The act of deliberately attempting to influence the thinking or actions of others.

assertion of fact The claim in a persuasive speech that argues whether something is true or not true, whether something happened or did not happen, or whether something exists or does not exist.

assertion of policy The claim in a persuasive speech that argues programs of action—how things should or should not happen, proceed, or get done for an individual or a group or at a societal level.

assertion of value The claim in a persuasive speech that argues whether something is right or wrong, whether something is good or bad, how much something is worth, how fair something is, or how important or useful something is.

primacy The principle that audiences are more likely to remember the points the speaker makes first.

recency The principle that audiences are more likely to remember the points the speaker makes last.

ethos A perceived quality based on a speaker's character, it directly influences the listeners' willingness to receive and accept a speaker's ideas. It's one of three classical persuasive strategies identified by Greek philosopher Aristotle.

coercion Getting others to do things in a way that relies on threats, harsh displays of power, or the use of force.

pathos An appeal to an audience's emotions; one of three classical persuasive strategies identified by Greek philosopher Aristotle.

electronic eloquence A contemporary persuasive theory that suggests that in the electronic age (TV) successful speakers typically use narrative, self-disclosure, and visuals.

hierarchy of needs A theory by Abraham Maslow that says that people are motivated by a range of needs; speakers can apply this theory for persuasive effect.

expectancy-outcome values theory A contemporary persuasive theory that says that people consciously evaluate the potential costs and benefits—the value—of taking or not taking a particular action.

public memory theory A contemporary persuasive theory that points to the power of TV, music, radio, film, and memorials to persuade people about the past and the way they remember it.

expectancy-violation theory A contemporary persuasive theory that notes that people can attract attention when their words or actions catch others by surprise (or violate their expectations).

invitational rhetoric A type of speaking that is not purely informative or persuasive but, instead, finds a speaker engaging in dialogue with the audience to clarify positions, explore ideas, and express beliefs and values.

frames Mental constructs that shape the way people see the world.

Additional Lecture Ideas

1. Look to historical leaders, such as Hitler, Pol Pot, Stalin, and Castro, and to contemporary leaders, such as Kim Jong Un or Hugo Chavez, as you explore the continuum between persuasion and coercion. This can help students understand what constitutes both, the gray zones between them, and the importance of culture and context when getting others to think or act.
2. Policies often result from the way people evaluate facts and values. In academic debate competitions, debates about assertions of policy are often the most popular because students can incorporate assertions of both fact and value into their arguments as a way to test them. This can be helpful in discussing the overlap among the three types of assertions.
3. Framing is a key strategy in many controversial political issues. Supporters and opponents on both sides of issues, such as abortion, capital punishment, affirmative action, and gay rights each frame the issue differently. Providing a few examples helps students better understand.

Classroom Discussion Topics

1. Pick a topic, and with the class, discuss ways the same topic can be presented as assertions of fact, value, *or* policy. This can also work as an assignment in small groups. Some possible topics for discussion are: health care, sex education, and climate change.
2. Examine the list of contemporary persuasive appeals. Ask students to think of a recent personal experience when they were persuaded to alter their thinking or action. Can the students identify what persuasive appeal the persuader used successfully? Have the students extrapolate and come up with a similar instance that would work on a public communication level.
3. Have students pick an issue that is framed more than one way. Discuss how these frames influence the use of various persuasive strategies in each issue. Some possible issues are: national security, immigration, and welfare.

Additional Readings and Websites

Readings

Foss, Sonja K. and Cindy L. Griffin. "Beyond Persuasion: A Proposal for an Invitation Rhetoric." *Communication Monographs*. 62 (1995): 2–18.

Some of the concepts outlined by Foss and Griffin can help students recognize persuasive shades of gray and understand the importance of making sure the audience understands the speaker's argument first.

Seiter, John S. and Robert H. Gass. “Teaching Students How to Analyze and Adapt to Audiences.” *Communication Teacher*. 21 (2007): 45–48.

This article provides an activity to help students practice adapting their persuasive strategies to fit the audience.

Websites

A number of website are available to help students come up with persuasive speeches. They can search for persuasive speech topics, outlines, examples, and videos.

Chapter 17—Develop Your Arguments

The Chapter's Main Ideas

Use Reasoning

Arrange Your Reasoning According to a Pattern

Beware of Reasoning Fallacies

Learning Objectives

After studying this chapter, you should be able to:

1. Describe reasoning and explain its three components.
2. Identify the four patterns for arranging your reasoning.
3. List some reasoning fallacies.

Lecture Outline

17A. Many speakers rely on Aristotle's third persuasive strategy of **logos**. They accomplish this through **reasoning**, supporting a claim using sufficient, true (or probable), and relevant evidence, which is logically arranged and linked to the claim by a warrant (the Toulmin model).

1. The **claim** is your statement about a fact, value, or policy. It's the conclusion you want your audience to draw and accept.
2. **Evidence** is the material used to support or back up the claim.
 - A. Evidence should be sufficient.
 - B. Evidence should be true or probable.
 - C. Evidence should be relevant.
3. Use a **warrant** to link the evidence and the claim. A warrant acts like a perceptual filter; it's the "because," or the "why" that link the evidence to the claim.
 - A. An **authoritative warrant** relies on the credibility, acceptability, or authority of the source to link the evidence to the claim.
 - B. A **substantive warrant** uses the reliability and sometimes the quantity of the evidence to support the claim.
 - C. A **motivational warrant** connects the evidence to the claim by appealing to audience members' values, needs, desires, emotions, and aspirations.

17B. Arrange your reasoning according to a pattern.

1. In **inductive reasoning**, you provide several specific instances in order to lead listeners to accept a general conclusion.
2. In **deductive reasoning**, you start with a generally accepted larger principle that is then used as a rationale to persuade listeners to accept a claim about a specific instance.
 - A. In pure form, deductive reasoning is called a **syllogism**.
 1. A syllogism has a **major premise**—a statement containing an absolute relationship between two terms
 2. It also has a **minor premise**—a specific instance about one of the terms in the major premise.
 3. By combining the major and minor premises, you come to a conclusion.
 - B. In public communication, you rarely argue absolutes. Instead you rely on an **enthymeme**, in which you claim a probable or likely relationship between the premises instead.
3. In **causal reasoning**, you connect two events according to a cause-and-effect relationship.
 - A. **Reasoning forward** moves from cause to effect.
 - B. **Reasoning backward** goes from effect to cause.
4. In **analogical reasoning**, you consider the similarities between two things and then presume an unknown quality about one of them must be true because a known quality in the other.

17C. Beware of reasoning **fallacies**, defined as occurrences of unsound reasoning.

1. The **appeal to fear fallacy** presents a claim intended to produce fear, thereby gaining support for a different and perhaps unrelated claim.
2. The **slippery slope fallacy** occurs when you argue an inevitable connection from one event to another, bypassing links that may or may not exist.
3. An **ad hominem fallacy** occurs when you attack the character of the person making an opposing argument rather than address the argument.
4. The **either/or fallacy** occurs when you present an argument that forces listeners to choose between two options when, in reality, more than two exist.
5. The **red herring fallacy** occurs when you raise an irrelevant topic in order to divert attention from an issue you're having trouble arguing or defending.
6. The **bandwagon fallacy** says that a claim or an argument should be supported or rejected based solely on peer pressure.

Key Terms

logos An appeal to the logical mind; one of three classical persuasive strategies identified by Greek philosopher Aristotle.

reasoning The process of supporting a claim using sufficient, true (or probable), and relevant evidence, which is logically arranged and linked to the claim by a warrant.

claim The statement about a fact, value, or policy—the conclusion a speaker wants his or her audience to draw and accept.

evidence Material that supports or backs up a claim.

warrant The link between the evidence and the claim, used while reasoning.

authoritative warrant A warrant that relies on the credibility, acceptability, or authority of the source to link the evidence to the claim.

substantive warrant A warrant that uses the reliability and sometimes the quantity of the evidence to support the claim.

motivational warrant A warrant that connects the evidence to the claim by appealing to audience members' values, needs, desires, emotions, and aspirations.

inductive reasoning A form of reasoning that starts with a specific instance and moves to a general principle.

absolute claim An assertion that asks people to accept that something is permanent, complete or in no way conditional.

deductive reasoning A form of reasoning that starts with a general principle and moves toward a specific instance.

syllogism A form of deductive reasoning that claims absolute relationships between the major premise and the minor premise.

major premise A general principle containing an absolute relationship between two terms; part of a deductive argument.

minor premise A specific instance about one of the terms in the major premise; part of a deductive argument.

enthymeme A form of deductive reasoning that claims probable or likely relationships between the major premise and the minor premise; a kind of syllogism.

causal reasoning A form of reasoning that attempts to connect two events according to a cause-and-effect relationship. One event is known, doable, or generally assumed while the other event is unknown but assumed.

reasoning forward Arguing from cause to effect during causal reasoning.

reasoning backward Arguing from effect to cause during causal reasoning.

analogical reasoning A form of reasoning that considers the similarities between two things and then presumes an unknown quality about one of them must be true because of a known quality in the other.

fallacy An occurrence of unsound reasoning.

appeal to fear fallacy An occurrence of unsound reasoning that presents a claim in a way to produce fear, thereby gaining support for a different and perhaps unrelated claim.

slippery slope fallacy An occurrence of unsound reasoning that argues an inevitable connection from one event to another, bypassing possible or probable links that may or may not exist.

***ad hominem* fallacy** An occurrence of unsound reasoning wherein one person launches an irrelevant personal attack on the character of a person with an opposing point of view rather than addressing the competing argument itself.

either/or fallacy An occurrence of unsound reasoning that forces listeners to choose between two options when, in reality, more than two exist.

red herring fallacy An occurrence of unsound reasoning that raises an irrelevant topic in order to divert attention from the original issue.

bandwagon fallacy An occurrence of unsound reasoning that relies on peer pressure as the basis for supporting or rejecting a claim.

Additional Lecture Ideas

1. Analogical reasoning is often the most common, but can also be the most difficult because of the presence of counter analogies. Counter analogies can be used to disprove relationships made by other analogies. Counter analogies can also be useful in discrediting links made by other evidence to make a new claim. This helps students appreciate some of the difficulties of persuading others.

2. Aristotle again provides insight into the use of evidence in reasoning with his conception of artistic and inartistic proofs. Artistic proofs are that which the speaker creates, otherwise known as ethos, pathos, and logos. Inartistic proofs are things that already exist as supporting materials such as facts, statistics, and reports. Understanding the distinctions between artistic and inartistic proofs can help students better develop their arguments and reasoning skills.

Classroom Discussion Topics

1. Have the students break into groups and practice using the various patterns of reasoning. Have them either brainstorm arguments or find ones in their own speeches that could benefit from stronger reasoning. Which pattern of reasoning did they find the most helpful? The least helpful? Are there situations where one pattern of reasoning works better than others?

2. Have the students identify fallacies other than ones previously discussed in the textbook. Although they might not know the name of the fallacy, encourage them to explain other types of unsound reasoning in their own words. Getting them to consider possible controversial topics such as immigration, the war on terror, environmentalism, gay marriage, crime, and education can get students thinking about how people frame arguments, thereby letting them come up with examples of fallacies more easily.

3. Ask students to share examples of being the recipient of another's use of a fallacy (interpersonal situations are fine). Ask them to explain the interaction, how and when they realized the other was using a fallacy, and what the consequences of the interaction were. This helps let students see the prevalence of fallacies and makes them more attuned as a listener.

Additional Readings and Websites

Readings

Prakken, Henry. "Argumentation Without Arguments." *Argumentation*. 25 (2011): 171-184.

This paper presents some formal models of argumentation that do not presuppose arguments as inferential structures, or structures with a conclusion supported by one or more grounds. The presented models instead are more aligned with argument as a kind of dialogue between two or more agents.

Smith, Valerie J. "Aristotle's Classical Enthymeme and the Visual Argumentation of the Twenty-First Century." *Argumentation and Advocacy*. 43 (2007): 114-123.

The author applies Aristotle's notion of the enthymeme to arguments based on visuals. The enthymeme is found to be a major component in theories of visual argumentation. This article provides a solid justification for the incorporation of visuals into persuasive speeches.

Walton, Douglas. *Fundamentals of Critical Argumentation*. New York: Cambridge University Press, 2005.

This book provides more fundamental principles of analyzing and interrogating arguments, and is geared toward beginning students of argumentation.

Websites

California State University Communication Professor Dr. Robert Gass provides a description of the Toulmin model on his website. It's a helpful resource for explaining and using the Toulmin model in lectures and class discussions. (<http://commfaculty.fullerton.edu/rgass/toulmin2.htm>)

AmericanRhetoric.com provides selected sections of Aristotle's *Rhetoric* regarding the role of persuasion and reasoning in oratory. Rhetorical syllogisms, credibility, ethos, pathos, and logos are all discussed. (<http://americanrhetoric.com/aristotleonrhetoric.htm>)

Gary Curtis teaches philosophy and logic at Indiana University-Purdue University at Indianapolis. Go to his well-maintained and fun-to-read website, Fallacy Files, for more information and examples of fallacies. (<http://www.fallacyfiles.org/index.html>)

Chapter 18—Speak on Special Occasions and in Groups

The Chapter's Main Ideas

Speaking on Special Occasions

Use General Strategies for Special-Occasion Speaking

Common Types of Special-Occasion Speeches

Value Your Job in Groups

Productive Group Interaction

Present Effectively in Groups

Learning Objectives

After studying this chapter, you should be able to:

1. Explain some of the reasons we speak to mark a special occasion.
2. Describe some general strategies to use when speaking on a special occasion.
3. Identify the types of special-occasion speeches.
4. Describe some characteristics of effective group participants and leaders.
5. Identify the five steps used in small-group problem solving.
6. Explain how a group effectively plans, organizes, and gives a presentation.

Lecture Outline

18A. We speak on special occasions for many reasons.

1. They're part of the human experience; we gather to celebrate life's milestones.
2. It can be argued that the words spoken at such occasions are that which make it special.
3. These speeches are listener-centered transactions; we speak for the sake of the audience.

18B. Follow these general strategies for special-occasion speaking.

1. Prepare by educating yourself about the event, being accurate with your information, gathering supporting materials, and practicing.
2. Craft a thesis and organize your ideas.
3. Be brief.
4. Make emotional connections; be emotionally generous.
5. Take the opportunity to use figures of speech such as **alliteration**, **repetition**, **simile**, **metaphor**, and **onomatopoeia**.
6. Use an elevated, planned, and dignified style of language.

18C. There are several types of special-occasion speeches.

1. A **toast** is a brief speech of honor.
2. A **speech of introduction** prepares an audience for an upcoming speaker or event and motivates them to pay full attention.
3. A **speech of tribute** pays honor or respect to another person but is more elaborate than a toast.
4. A **speech of commemoration** honors and recognizes an event, a place, or an idea.
5. You give a **speech of acceptance** when you receive an honor or an award.
6. A **speech to inspire** encourages, moves, or excites listeners in some way.

18D. Value your job when speaking in groups.

1. A **small group** is a small number of individuals who work together toward an identified goal while influencing each other during the process (known as **interdependence**).
2. Types of groups include an **activity group**, a **personal growth group**, an **educational group**, and a **problem-solving group** (which often takes the shape of a **committee**).
3. Because of the concept of **distributed leadership**, it behooves all group members to know about group participation and leadership. Here we look at participation.
 - A. Feel a sense of responsibility for the group's success.
 1. Be a **participant-observer** and stay focused.
 2. Recognize that many enjoy working in groups.
 3. Also, some do not (**groupthink**).
 - B. Act on that sense of responsibility by doing things such as being dependable, speaking collectively, managing conflict, being a good listener, recognizing the potential for **groupthink**, and staying positive.
 - C. Identify and fulfill needed **task roles** and **relationship-oriented** roles, and avoid **self-serving** roles.
4. Effective group leadership is also needed.
 - A. Sources of leadership power include **legitimate**, **referent**, and **expert power**.
 - B. Types of leaders include **designated** and **emergent** leaders.
5. Leadership responsibilities include creating an **agenda**, communicating actively and clearly, being trustworthy, and sharing credit for the group's outcomes.

18E. Ensure productive group interaction by following the **reflective-thinking process**.

1. The first step is to identify and define the problem.

2. Secondly, analyze the problem.
3. Next, establish **criteria** for solving the problem.
4. Fourth, generate potential solutions.
5. Finally, choose the best solution(s). Decide ahead of time how you'll vote for them, whether majority rules, or **consensus**.

18F. Present effectively as a group.

1. Plan the presentation.
 - A. Identify exactly what your group needs to present.
 - B. Analyze the audience and occasion.
 - C. Identify the type of presentation. Will it be a group oral report, a symposium, or a panel discussion?
 - D. Delegate duties to ensure all tasks are covered.
2. Organize the presentation.
 - A. Gather all supporting materials.
 - B. Organize the main topics to cover.
 - C. Plan to engage the audience.
 - D. Ensure the group's credibility.
3. Give the presentation.
 - A. Practice with everyone.
 - B. Monitor your language and nonverbal displays so as to present professionally.
 - C. Have a plan as to who will answer any questions.

Key Terms

alliteration A figure of speech that repeats an initial sound in a string of words.

repetition A figure of speech that uses a recurring word or phrase.

simile A figure of speech that compares two things by using the word *like* or *as*.

metaphor A figure of speech that compares two things by stating or suggesting that one thing represents (rather than is like) another.

onomatopoeia A figure of speech that enriches imagery by using words that sound like what they describe.

toast A special-occasion speech that briefly honors a person or an event.

speech of introduction A special-occasion speech that prepares an audience for an upcoming speaker or event.

speech of tribute A special-occasion speech that pays honor or respect to another person.

speech of commemoration A special-occasion speech that recognizes an event, a place, or an idea.

speech of acceptance A special-occasion speech given by someone receiving an award or honor.

speech to inspire A special-occasion speech that encourages, moves or rouses listeners to create positive change.

small group A small number of individuals who work together toward an identified goal while influencing each other during the process.

interdependence The idea that group members influence each other during the small group process.

activity group A type of group in which members share an interest or a hobby.

personal growth group A type of group in which members provide support to each other as each seeks understanding, new skills, comfort, or strength during a challenging time.

educational group A type of group in which people volunteer or are assigned to work with others to better understand a subject or complete an assignment.

problem-solving group A type of group in which people address some sort of issue or challenge.

committee A group of people brought together to perform work for a larger group or organization.

distributed leadership A type of leadership that is shared by all members of the group, each potentially contributing a skill or service to further the objectives of the group.

collectivistic culture A type of culture in which members tend to put the good of the group ahead of individual concerns.

individualistic culture A type of culture in which members tend to value the individual over the group.

participant-observer A group member who actively contributes to the group's purpose while reflecting on the group dynamics (and adapting when necessary).

group hate Negative feelings toward group participation.

groupthink A kind of thinking in which the desire for unanimity discourages group members from taking a realistic look at a group task or problem; groupthink may cause group members to suppress confrontation, disagreement, and full analysis of the situation.

task role A type of group role that helps the group achieve its mission.

relationship-oriented role A type of group role that helps group members work well together.

self-serving role A type of group role that serves the individual at the expense of the group.

legitimate power A type of power enjoyed when a person holds a particular position or office.

referent power A type of power that comes from possessing qualities that others find attractive.

expert power A type of power earned by one's knowledge and abilities.

designated leader A group leader who is elected or appointed to the leadership position.

emergent leader A type of leader who starts out as a group participant but ultimately surfaces as a leader.

agenda A list of things to be accomplished during a group meeting.

reflective-thinking process A well-defined five-step process for making a meaningful group decision.

criteria Measurements used by group members to evaluate potential solutions or decisions.

consensus A kind of voting in which every group member agrees on the final decision.

Additional Lecture Ideas

1. Special-occasion speeches, especially commemorative speeches, are also sometimes referred to as *epideictic* speeches, one of the three primary types of speeches outlined by Aristotle.¹ See additional readings for more discussion of the role of epideictic speeches in today's society.
2. Abraham Lincoln's Gettysburg Address is not only one of the most familiar speeches in United States history (with many students having to memorize it for history classes), but it is also often regarded as the standard by which other speeches are judged in this country. See additional readings for more information on what makes this speech so powerful and influential.
3. Several studies have suggested that age plays a difference in group decision making. In one study (see the Readings section for the citation) young people felt "significant pressure from emotional and social aspects in their decision," while older people were more likely to see the complexity of a decision and were able to rely on "varied and sophisticated ways to contrast the elements that affect a decision." Use this information to talk about the dynamics of an age-diverse group and explore the benefits and drawbacks of having younger and older people work together.

Classroom Discussion Topics

1. Ask students to share examples of speaking on special occasions. Many of them have done this and are happy to participate. Ask them what worked, what didn't work, and what they would do differently if they could go back and repeat the speech. Also, survey the students to see who's attending an upcoming special occasion. Ask for example of what the occasion is, whether or not they plan to speak and why, and what they plan to say. This shows the prevalence of special occasions in most people's lives and how they can participate, no matter their degree of public speaking experience.
2. Comedian Conan O'Brien is known for giving humorous commencement addresses at various graduation ceremonies. Find an example of one on the Web (consider his 2011 address to Dartmouth grads) and discuss his use of humor to relate to the audience and draw them into his overall serious message.
3. Groups can make decisions in several ways. Some alternatives not discussed in the text include decision by authority (one person has the final say), decision by ranking (each member

¹Aristotle. *On Rhetoric* (G.A. Kennedy, Trans). New York: Oxford University Press, 1991.

ranks the solutions, rankings are tallied and totaled, the choice with the top score ‘wins’), and decision by negative minority (the least popular idea gets tossed, repeat process until one solution is left). Present these ideas and ask under which contexts each type may be desirable.

Additional Readings and Websites

Readings

Black, Edwin. “Gettysburg and Silence.” *The Quarterly Journal of Speech*. 80 (1994): 21–36.

The author examines the elements of one of the most famous speeches to find out what made it so successful and memorable. This can be used in discussions of the importance of context in the special-occasion speech.

Deifell, David C. “The Keynote Address and its Occasion.” *Communication Teacher*. 21 (2007): 1–5.

This article introduces ways to incorporate elements of rhetorical theory, most notably the classical conception of epideictic speeches and the rhetorical situation, into discussions of special-occasion speaking. This article can be a useful tool for expanding students’ understanding of the power of the special-occasion speech.

Sanz de Acedo Lizarraga, Maria L., Sanz de Acedo Baquedano, Maria T., and Cardelle-Elewar, Maria. “Factors that affect decision making: gender and age differences.” *International Journal of Psychology and Psychological Therapy*. 7 (2007): 381-391.

This study suggests that gender and age are statistically significant factors in relation to decision processes in small groups.

Websites

Poet Nikki Giovanni gave a rousing and inspirational speech to commemorate and honor those killed and affected by the April 16, 2007 shooting at Virginia Tech. Note her specific language choices and method of delivery. Find it at AmericanRhetoric.com.

(<http://americanrhetoric.com/speeches/nikkigiovannivatechmemorial.htm>)

American General David Petraeus gave his military farewell retirement address on August 31, 2011. As you watch it, note how Petraeus keeps the focus of his remarks on others rather than on himself. This is a good reminder that special-occasion speeches, like informative and persuasive speeches, should be listener-centered and not self-centered.

(<http://www.americanrhetoric.com/speeches/davidpetraeusretirementspeech.htm>)