# BEGINNING PUBLIC SPEAKING

*Workbook and Study Guide*

Prepared by

**Harry D. Russell, Ph.D.**

**David N, Russell, MA, CCDP-D**

# CONTENTS

THE FUNDAMENTALS


| | |
|---|---|
| Ethics in Public Speaking | 7 |
| Audience Analysis | 9 |
| Survey | 11 |
| Occasion Analysis | 17 |
| Reticence – Apprehension – Anxiety | 19 |
| Personal Report of Apprehension | 23 |
| Introductions | 27 |
| Conclusions | 31 |
| Using Your Language | 33 |
| Practicing Your Speech | 39 |
| Ways to Prove Your Point | 43 |
| Supporting Materials | 45 |
| Transitions | 49 |
| Outlining Your Speech | 53 |
| Flow Charts | 57 |
| Making Your Key-Word Outline | 61 |
| Symbols for an Outline | 63 |
| Outline Worksheet | 65 |
| A Scrambled Outline | 64 |
| Unscrambled Outline: To Inform | 69 |
| Sequences of Organization | 73 |
| A Sequence that Motivates | 75 |
| Suggested Form for Motivated Sequence | 77 |
| Motivational Appeals | 79 |

Forms and Tests of Evidence 83
Visual Aids 89
Manuscript Speaking 93

APPENDIX

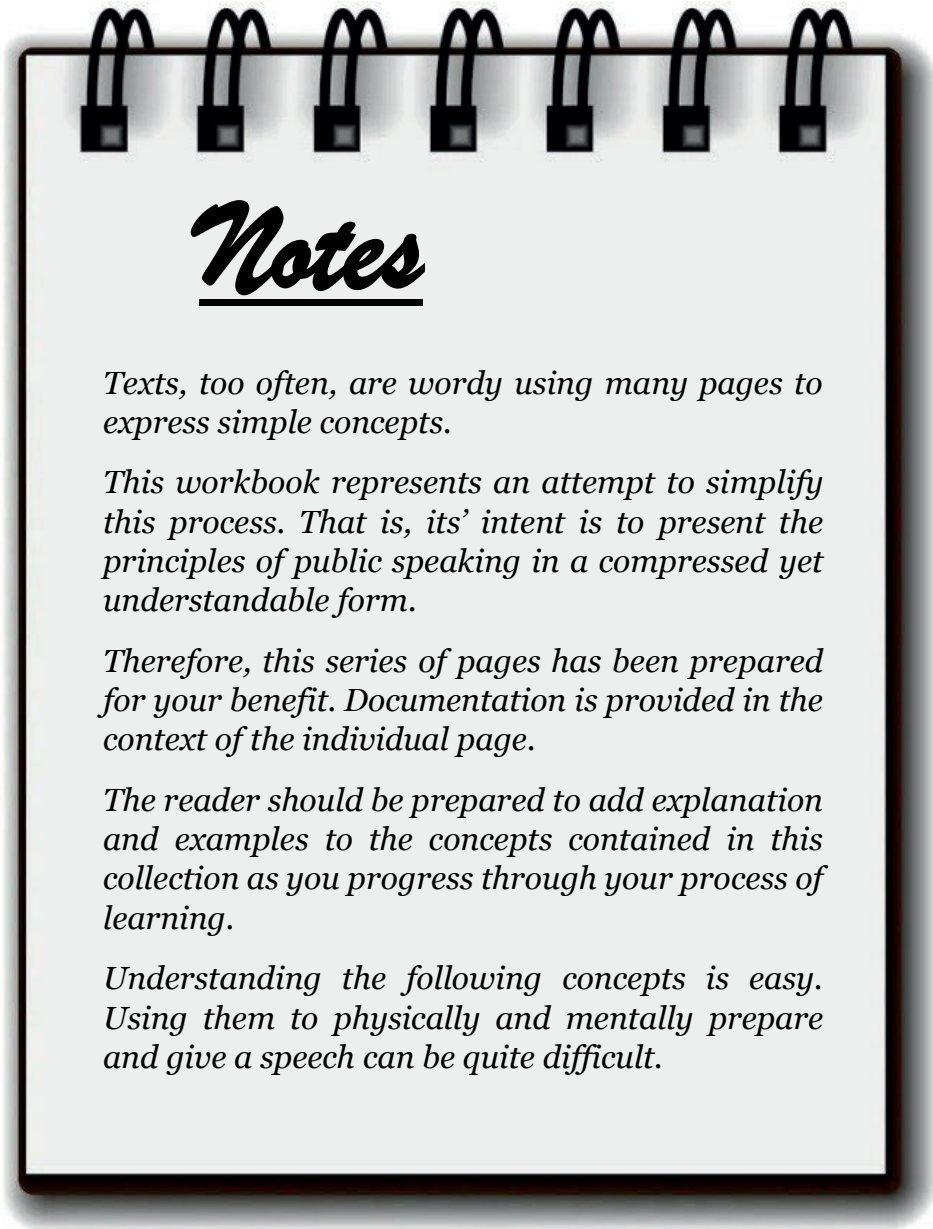
Great Speeches Online 97
Recent Great Speeches 99
Opposing Viewpoints 101
Outline Examples
Standard Outline 103
Persuasive Outline 107

BIBLIOGRAPHY

Bibliography 113

ABOUT the AUTHORS

Harry D. Russell, Ph.D. 115
David N. Russell, MA, CCDP-D 117



# Notes

*Texts, too often, are wordy using many pages to express simple concepts.*

*This workbook represents an attempt to simplify this process. That is, its' intent is to present the principles of public speaking in a compressed yet understandable form.*

*Therefore, this series of pages has been prepared for your benefit. Documentation is provided in the context of the individual page.*

*The reader should be prepared to add explanation and examples to the concepts contained in this collection as you progress through your process of learning.*

*Understanding the following concepts is easy. Using them to physically and mentally prepare and give a speech can be quite difficult.*

# ETHICS IN PUBLIC SPEAKING

Anyone who accepts the responsibility to address an audience also accepts certain obligations regarding that audience. Here is a series of ethical statements that relate to these obligations.

1. Present content your listeners need to know, not what you desire to tell them. Your personal interests are of minimal value; the audience's needs are paramount.

2. You, the speaker, must accept responsibility for what you say.
    a. If you ask the audience to take risks, assume responsibility for your words that motivate the audience. You can "walk away" from the speaking situation, but the audience must "live with" what you've said.
    b. If you are informing the audience, remember that you are the "teacher". As such, you bear responsibility for accuracy and clarity.
3. You must give fair expression to all sides of a controversial issue. Otherwise, the audience will likely assume you are biased with a private agenda.
4. You must have and demonstrate respect for the audience:
    a. Demonstrate adequate preparation. You should be the most knowledgeable about your topic of those present.

b. Demonstrate a positive speaker's attitude.
c. Demonstrate sensitivity to divergent audience views.
d. Demonstrate motives that are expressed clearly – no hidden agendas.
e. Avoid name-calling.

5. You must use knowledge responsibly:
    a. By properly assessing the bias of your sources
    b. By avoiding personal bias without proper explanation
    c. By avoiding oversimplification of complex issues
    d. By avoiding exaggeration or use of obscure language or ideas
    e. By reporting facts fairly, i.e., don't present opinions as facts; don't present only part of a study or quote when the rest of it is known to disprove your point. Present sufficient context for each concept.
    f. By documenting sources – to fail is to plagiarize, a serious and potentially legal issue.

# AUDIENCE ANALYSIS

Before you prepare your speech, you need to learn as much as you can about your audience.

Do this by four methods:

1. Observe directly when possible.
2. Systematically collect data through statistical abstracts and other reference works.
3. Interview people who know the audience or who have spoken to them before.
4. Common Sense Inference. For example, you might guess the politics of a group of businessmen.

Areas of audience analysis:

A. Analyze the **Demographic Characteristics** of your audience.
    a. Estimate the average **Age** of the audience.
    b. Estimate the **Sex** ratio (male/female) of the audience.
    c. Estimate the **Ethnic** balance in the audience.
    d. Estimate their **Socio-Economic** Level.
B. Assess what the audience's psychological characteristics (attitudes) are likely to be toward your topic.
C. Estimate any authority the audience has to act on any request you might make. Don't make requests they cannot or don't wish to act on.

D. Consider what the audience thinks of you the speaker. Find a way briefly to introduce yourself if you are unknown to your audience.
E. Anticipate what the audience expects from you.

    a. How much do they already know about your topic?
    b. Do they expect you to "perform" for them; that is, to simply "give a talk." Be prepared to explain in detail any complex concept.

F. What beliefs, salient to your speech, does your audience hold?

    a. What memberships do they hold in organizations?
    b. What are their religious beliefs?

# AUDIENCE ANALYSIS:

# **SURVEY**

**Instructions:** The following form should help you to analyze your audience.

**Part I: Demographic Information**

1. Age group
    a. Children (0-12)
    b. Teenagers (13-19)
    c. Young adults (20-39)
    d. Middle-aged adults (40-59)
    e. Older adults (60+)
2. Gender
    a. Male
    b. Female
3. Income
    a. Low income (less than $30,000 to $40,000 a year)
    b. Middle income ($40,000 to $150,000 or more)
    c. High income (above $150,000 annually)
4. Education
    a. High school or less; you may have some who can neither read nor write.
    b. Some college or vocational training
    c. Bachelor's degree
    d. Postgraduate education

5. Occupation
    a. Blue-collar worker
    b. White-collar worker
    c. Professional
    d. Entrepreneur
6. Marital Status
    a. Single
    b. Married
    c. Divorced
    d. Widowed
7. Ethnicity and Race
    a. African American
    b. Asian
    c. Caucasian
    d. Hispanic/Latino
    e. Native American
    f. Other
8. Geographic Location
    a. Urban
    b. Suburban
    c. Rural
9. Family Structure
    a. Nuclear families
    b. Extended families
    c. Single-parent families
    d. Childless couples

10. Religion
    a. Christianity
    b. Islam
    c. Hindu
    d. Buddha
    e. Hebrew
    f. Atheist/Agnostic
    g. Other
11. Social Class
    a. Lower class
    b. Middle class
    c. Upper class
12. Lifestyle
    a. Health-conscious
    b. Tech-savvy
    c. Eco-conscious
    d. Outdoor enthusiast
    e. Fashion-conscious

*Understanding these demographic and social levels helps you, the speaker, tailor your message to better resonate with specific target audiences. Additionally, this information is valuable for sociological research, public policy development, and other fields where understanding population dynamics is crucial.*

**Part II: How will the audience respond to these concepts?**

a. Strongly favor or Think it important
b. Mildly favor
c. Neutral
d. Mildly disfavor
e. Strongly disfavor or Think it unimportant

_____ 13. Police
_____ 14. Politics
_____ 15. Facts
_____ 16. Born-Again Christian
_____ 17. United States
_____ 18. Authorities of Experts
_____ 19. Religion
_____ 20. Evolution
_____ 21. Parents
_____ 22. Big Companies
_____ 23. Liberals
_____ 24. Technology
_____ 25. Clergy
_____ 26. Statistics
_____ 27. Wealthy People
_____ 28. Welfare
_____ 29. Gay Rights
_____ 30. Gun Control
_____ 31. Communism

_____ 32. Oil Companies
_____ 33. Middle East
_____ 34. Lawyers
_____ 35. Congress
_____ 36. The Economy
_____ 37. Marriage
_____ 38. Children
_____ 39. Casual Sex
_____ 40. Feminism
_____ 41. Minority Groups
_____ 42. Military
_____ 43. Equal Rights
_____ 44. Sports Teams
_____ 45. Abortion Rights
_____ 46. Public School Grading System
_____ 47. Professors
_____ 48. Equal Opportunity
_____ 49. Marijuana Use
_____ 50 Committed Relationship w/out Marriage

*Understanding your audience's attitudes towards these and other specific concepts is vital for effective communication; for building relationships and achieving your communication goals. It enables you to communicate in a way that is respectful, relevant, and likely to resonate with your audience.*

# ANALYZING THE OCCASION

As with the analysis of an audience, you should also know something about the occasion before you prepare and deliver a speech. There are five categories of facts you need to know before you prepare your speech.

1. The length of the meeting and the anticipated length of your speech. Is your speech the only reason the audience is present? Or is your presentation the last event on a lengthy list of events?
2. The time of day that you are to speak. Audiences, for example, often become sleepy soon after eating a hearty meal.
3. The size of the room and the audience. Twenty-five people in a room designed for three hundred is a small crowd. Twenty-five people in a room designed for thirty is a large crowd.
4. The facilities of the room including the availability of any equipment needed for your speech.
    a. Quality of lighting in the area. E.g., Where are the light switches?
    b. Temperature in the area.
    c. Know the kind of speaker's stand you'll have and how far you'll be from your audience.
    d. Will your standing area be raised above the audience?

e. Will there be a projector for your Power Point, Wi-Fi connection, microphone, dry erase board, dry erase markers, etc.?
f. Be there sufficiently ahead of time to have any equipment positioned, electric on, recordings cued up and ready for use with a simple flip of a switch.

5. Know the nature of the meeting. Is it a memorial service, dinner presentation, honorary address, or some other event?
    a. Will this be attending a regularly scheduled meeting for your audience?
    b. What other events are on the program?
    c. When is your speech scheduled relative to other events? Have there been a series of events covering many days or weeks leading up to your presentation?

# RETICENCE /APPREHENSION /ANXIETY

Everyone has experienced some level of anxiety (stage fright) at some point in their life. In fact, moderate levels of such fears is acceptable – even beneficial. Some anxiety arousal seems to facilitate production of familiar tasks, i.e., tasks requiring minimal cognitive activities and those involving habit. In other words, you can handle moderate amounts of stage fright so long as you don't have to do a lot of deep thinking.

SYMPTOMS

1. Trembling hands
2. Increased Perspiration
3. Shortage of Breath
4. Increased Heart Rate
5. Dry Mouth
6. Vocal Tremors
7. General Muscle Tension
8. Psychological Need to Withdraw
9. Increased Speaking Rate
10. Parched Dry Mouth

CAUSES

1. Fight/Flight/Freeze Syndrome:
    a. Blood rushes from the skin, your largest body organ, to the core of your body. While this defense mechanism is a natural one, it leaves your face pale, and your hands clammy.
    b. Your muscles tone up in preparation for the "battle". Unfortunately, the only thing your body has to fear is fear itself. There will be no battle, so the energy summed up in this natural process cannot be

expended unless you find a way to expend it under controlled conditions.

c. You will have increased heartbeat which, in turn, will increase the flow of the circulatory system to wash away fatigue – the fatigue suffered in the non-"battle".

2. The speaker believes he or she is being judged (usually as being a poorer speaker than is deserved).
    a. Judged by a well-known and experienced public speaker or employer.
    b. By the audience.
3. Personal Insecurity:
    a. Financial insecurity: you may feel you are the poorest person there.
    b. Social: you may feel you are the only one there who doesn't know what to do next.
    c. Chronic feeling of inferiority: a feeling you'll "be found out", "seen through", etc. (sometimes referred to as Imposter Syndrome)
4. Lack of knowledge, preparation, or experience.
    a. You may not know what the well-known and experienced individual, employer, or the audience expects of you.
    b. You may have conflicting information about what is appropriate.
    c. You may fear the likely response of the audience to your presence or presentation.

## DEVELOPING CONFIDENCE

1. Get as much experience as you can with as varied a set of audiences as you can.
2. Place the entire situation into perspective compared with other similar ones and other experiences that are more important to you.
3. Don't expect yourself to be perfect. Expect, rather, to be adequate. Provide your listener with fair information worthy of their hearing. That's enough.
4. Develop an honest desire to communicate with them. Remember, you are telling them what they need to know, not what you personally desire to talk about. They'll "read" your desire. The desire will be seen by the audience as being far more important than any nervousness you exhibit.
5. Study the theory and practice of what you are doing, i.e., speaking. Over time, become an observer of communication – good and bad.
6. PRACTICE, PRACTICE, PRACTICE!!!! Practice an individual speech as you observe yourself in a mirror, observing yourself moving and gesturing until your content becomes a part of you.

## TECHNIQUES FOR OVERCOMING ANXIETY

1. Take your time "setting up" to speak, whether a formal speech or small group participation.
2. Breathe deeply, quietly, several times shortly before you are to be called on to speak.

3. Tense and relax your muscles shortly before you speak.
4. Give yourself a public relations talk, “Staging Talk”, just before you speak.
5. Do something early in your presentation that elicits a favorable response.
6. Release the excess stored up energy by moving about. Remember, you’ve practiced this while observing yourself in a mirror. Do this as you speak but control it.
7. Practice getting lost. Practice paraphrasing your own ideas. Make imagined arguments against yourself, then, marshal your response.
8. **Don’t:** Talk about your nervousness to the audience.
9. **Don’t:** Push yourself through your presentation if you become confused and disoriented. Pause, regroup, and continue.
10. **Don’t:** Advertise your nervousness by holding up papers that “rattle”.
11. **Don’t:** Just give up. Attempt some brief summary so as to close early but under control. Most of such presentations were better than the speaker thought.

# PERSONAL REPORT OF COMMUNICATION APPREHENSION

(Based on research by author, James McCroskey)

**DIRECTIONS:** This instrument is composed of 24 statements concerning your feelings about communication with other people. Please indicate in the space provided the degree to which each statement applies to you by marking whether you (1) strongly agree, (2) agree, (3) are undecided, (4) disagree, or (5) strongly disagree with each statement. There are no right or wrong answers. Many of the statements are similar to other statements. Do not be concerned about this. Work quickly, just record your immediate impression.

---

_____ 1. I dislike participating in group discussions.

_____ 2. Generally, I am comfortable while participating in a group discussion.

_____ 3. I am tense and nervous while participating in group discussions.

_____ 4. I like to get involved in group discussions.

_____ 5. Engaging in a group discussion with new people makes me tense and nervous.

_____ 6. I am calm and relaxed while participating in group discussions.

_____ 7. Generally, I am nervous when I must participate in a meeting.

_____ 8. Usually, I am calm and relaxed while participating in a meeting.

_____ 9. I am very calm and relaxed when I am called upon to express an opinion at a meeting.

_____ 10. I am afraid to express myself at meetings.

_____ 11. Communicating at meetings usually makes me uncomfortable.

_____ 12. I am very relaxed when answering questions at a meeting.

_____ 13. Ordinarily, I am very tense and nervous in conversations.

_____ 14. I have no fear of speaking up in conversations.

_____ 15. While participating in a conversation with a new acquaintance, I feel very nervous.

_____ 16. While conversing with a new acquaintance, I feel very relaxed.

_____ 17. Ordinarily, I am very calm and relaxed in conversations.

_____ 18. I am afraid to speak up in conversations.

_____ 19. I have no fear of giving a speech.

_____ 20. Certain parts of my body feel very tense and rigid while giving a speech.

_____ 21. I feel relaxed while giving a speech.

_____ 22. My thoughts become confused and jumbled when I am giving a speech.

_____ 23. I face the prospect of giving a speech with confidence.

_____ 24. While giving a speech I get so nervous, I forget facts I really know.

**SCORING:**

Add responses to questions

2, 4, 6, 8, 9, 12, 14, 16, 17, 19, 21, 22 **Pos** = _____

1, 3, 5, 7, 10, 11, 13, 15, 18, 20, 23, 24 **Neg** = _____

**SCORE = 72 + Pos – Neg**

**72** + _____ – _____ = _____

[Pos] [Neg] [Score]

**COMMUNICATION APPREHENSION RANGE:**

Your score should range between 24 and 120. If your score is below 24 or above 120, you have made a mistake in calculating the score.

| | |
|---|---|
| 83 to 120 | HIGH level of communication apprehension |
| 55 to 83 | MODERATE level of communication apprehension |
| 24 to 55 | LOW level of communication apprehension |

# INTRODUCTIONS

## FUNCTIONS OF THE INTRODUCTION

Many people have been told always to begin a speech with a funny story. Most often, this suggestion is ill-advised. An effective introduction should serve one or more of four purposes.

1. **It should arrest the audience's attention.** Most people in an audience have their minds on different subjects from that of the speaker. Something must happen to arrest attention from these varied interests.
2. **It should direct audience attention toward the speaker's subject.** The job is only half done when each member of the audience has been made aware that a speech is about to be delivered. Attention must be focused on the speaker's topic or purpose – not on the speaker.
3. **It should arouse interest in the speaker's subject.** A good introduction will cause the audience to think favorably about the speaker's subject.
4. **It should enhance speaker credibility.** Because it should make the audience feel favorably toward the speaker.

## COMMONLY USED INTRODUCTION TECHNIQUES

Use the four functions of introductions given above as guidelines to help you determine whether the following techniques are good, average, or poor choices.

**Quotation:** A well-chosen quotation on the speaker's subject could easily meet all four functional requirements of the introduction.

A. Choose a quote that closely relates to your subject.
B. Keep it brief – no more than 6-8 printed lines.
C. Explain it (after you've read it to the audience).

**Rhetorical Question:** This is a simple question you ask your audience. It is usually brief (taking only a few seconds). There are certain requirements assumed in using this technique.

- Use this technique cautiously, someone in your audience may answer your question for you and in a way you may not wish.
- Be sure you answer your own question sometimes during your speech.
- Make the question significant enough not to beg your audience's intelligence.

**Personal Greeting:** These are opening remarks about yourself. It may make you appear immodest. The technique may be quite appropriate in circumstances where the audience views you as an outstanding individual. A personal reference or story related to your subject for the event may be more appropriate.

**Reference to Occasion or Audience:** This technique works well when the occasion is truly significant and/or the audience is unique in some way. Usually, these circumstances will occur when

you are giving a Speech for a Special Occasion such as a homecoming, a holiday, etc.

**Startling Statement:** A statement which by its language, structure, or content is powerful will truly arrest attention. There are certain cautions you should follow in using this technique.

1. Some statements may so startle the audience that they cannot listen to your speech.
2. Statements that startle one audience may not even phase another audience.
3. A startling statement may also intimidate, anger, or embarrass some of the audience.

**Example:** Hypothetical or Real, this technique works quite well. Again, certain cautions apply.

a. Examples should be brief, i.e., only enough details are given to make the point.
b. The focus of the example should be on the speaker's subject.

**Novelty:** You may use such devices as an empty soup can to symbolize Mulligan Stew made by many during the Great Depression. Such novel introductions seem to attract attention. These examples seem to have novel appeal to audiences.

- Speaker movement (dancers, singers, etc.)
- A brief demonstration
- An object – used as a symbol of something.

**Humorous Anecdote:** Finally, the most common technique. Though over-used, it works. Use it when appropriate. Certain considerations should guide your choice.

1. The humor should not be raucous. Rather, it should be reserved. Heavy laughter will cause the audience to continue thinking about the anecdote when your focus is elsewhere.
2. Don't let the humor create a mind-set expecting to hear a stand-up comic when your speech topic is serious.

Whatever the technique you select for your introduction, it should begin to establish rapport with your audience. One author said it was like a speaker "shaking hands with an audience." Your attitude should be appropriate to the purpose of the speech.

# CONCLUSIONS

The skilled speaker should not just quit and sit down at the end of a speech. Bring the performance to a respectable end. The conclusion should accomplish these ends:

a. It should reinforce the purpose of the speech, i.e., to entertain, to inform, to persuade, stimulate, to actuate.
b. It should bring the speech to a psychological end, i.e., give the audience a sense of closure.
c. A good rule to follow is, together, the introduction and conclusion might consume about one-tenth of your speaking time.

**SUMMARY:** This technique works well with long and detailed content. The audience needs to hear the major ideas "one last time," if they are to remember them. Many experts feel you should summarize by **stating your most important idea last (The Law of Recency).**

**REFERENCE TO THE INTRODUCTION:** It always makes a neat package of the speech for the speaker to refer back to the content of the introduction. This is especially true if the introduction was effective in attracting attention and focusing it on the subject or purpose.

**PERSONAL REFERENCE:** This technique is effective when the speaker is highly regarded by the audience. If the speaker does not enjoy this status, the effort is likely wasted or even counterproductive.

**PLEA FOR ACTION:** Use a plea for action when there is some specific action implied in your speech.

Be specific, e.g., if you ask your audience to write their congressman on some issue, then:

a. Have sample letters preprinted for them to sign.
b. Have stamped envelope pre-addressed ready for them to use.

# LANGUAGE USE

Language helps us think – by providing us with categories for processing information. There is a connection between the language we use and our patterns of thought.

*So,* e.g., should a speaker refer to *freedom fighters* or not*?* If the speaker calls them *rebels,* an audience may respond one way. If the speaker uses the term, *"guerrillas",* the audience may respond another way. *Change the label, and you change the likely response.*

Language is the tool of the speaker's craft – you cannot saw a board with a hammer. Neither can you turn a screw with a saw. Neither can you give a speech using the wrong words. Words are your tools. You must practice developing a verbal facility (verbal tools) for properly saying your ideas.

**Meanings and Words**

a. There are two types of meaning:
    1) Denotative: Usually the dictionary meaning, precise, literal, objective. This form is mostly descriptive.
    2) Connotative: Usually situational (contextual), figurative, subjective. This form gives words intensity. These words are used to make implications or to suggest.
b. There are three dimensions of meaning:
    1) Evaluation: This simply is our decision on what degree of goodness, evil, propriety, worthiness, etc., is being alluded to by the speaker's words.

2) Potency: This dimension deals with the strength of impact the word has on our nervous system. For example, the term *Mother* has greater potency than *woman* for most people. Further, potency changes for us as our life experiences change. *Death* has greater potency for someone whose dearest friend has just died than it does for someone who has never lost a friend in this manner.
3) Activity: This last dimension refers to the variety of words we can use to say the same (or nearly the same) thing. An Arab has many more words for *camel* than we do. An Eskimo has many more words for *snow* than we do. The words, *camel* and *snow* have greater activity (because of location, culture, etc.) for them than for others. In effect, these cultures provide very specific mental categories for their people to process very specific interpretations into. Their environment and culture require it.

   So, your audience members will differ in their activity dimension.

To determine what issues you may face regarding meaning, do an audience analysis prior to your speech preparation.

**Use Language Accurately**

1. Be sure of each word's meaning. Don't use words you don't understand. Look it up if you don't understand it.

   Mark Twain is reported to have said, *"The difference between the right word and almost the right word is the difference between lightning and lightning bug."*

2. Know what you **really** want to say. Choose words that are precise, exact, accurate.
   a. What reaction do you want from your audience?
   b. What feeling do you want them to experience?
   c. What words can you use to best evoke these responses?
3. Expand your ability. Rather than using impressive multisyllabic words, practice the correct use of words, the "twist of the phrase" for emphasis – "different ways of saying it."

**Use Language Clearly**

You can be accurate without being clear. E.g., *It would appear from available empirical evidence that a person or persons have been catapulted inadvertently into the surrounding liquid environment.* Translation: **Man Overboard!**

Another example: *He has traveled northward on a small tributary without having taken along the proper means of self-extrication.* Translation: **He's up the creek without a paddle!**

What is clear to you may not be clear at all to your audience. Worse still, listeners cannot get an instant replay of what they've just heard. They need to "get it" the first time. Readers can re-read a sentence or paragraph as many times as needed to understand the idea. They can even "read between the lines" to get at the implications of the writer. Listeners can do this only with great difficulty.

1. Use familiar words. Avoid big, obscure words.

   (From an unknown source: *The supreme deity maintains custodial supervision over quadrupeds exhibiting ovine characteristics. Consequently, unfulfilled requirements are contraindicated.* Translation: **The Lord is my shepherd; I shall not want.**

2. Keep technical words to a minimum. Use them when you need them – but only when you need them. Of the 271 words in the Gettysburg Address, 251 of them have 1-2 syllables.
3. Use concrete words rather than abstract ones. Concrete words refer to things that are tangible. Abstract words refer to ideas and concepts. Abstract words can make the speech ambiguous.
   - E.g., *If you throw litter into the street, you make a problem for the clean-up crew.*

   Versus:

   - *Whenever any one of you tosses junk from your vehicle, like a cigarette butt, or an empty drink cup,*

*onto Main Street, someone's got to come get it – at an hourly rate!*

4. Avoid Clutter. This is the use of unnecessary (or even distracting) words. A politician might say, *"We did this so as to preserve to our leader the option of deniability."* Translation: **We don't want the leader to take the blame.**

**Use Imagery to Make Your Language Vivid**

1. Simile: (see Support Material) This image makes an explicit comparison between unlike things that seem to have something in common. It does this by using the words, "like", "as" or their equivalent. **Similes do not prove; they explain!**
2. Metaphor: (see Support Material) This image makes an implicit comparison between unlike things that seem to have something in common. It does this by claiming that the one thing **is** the other thing. **Metaphors do not prove; they explain!**
3. Rhythm: This image is achieved by your choice and arrangement of words. There are four ways to do this.
    a. Parallelism (see Outlining): Arranging words into a series of nouns, verbs, adjectives, pronouns, etc. E.g., anywhere, everywhere, nowhere.
    b. Repetition: Repeating the same word or phrase to begin a series of sentences or clauses. E.g., "We left our boots; we left our socks; we left our cars…"

c. Alliteration: Repeating the initial consonant sounds of nearby words. E.g., “We will win with worth…”
d. Antithesis: Juxtaposing contrasting or opposing ideas. E.g., *Figures never lie, but liars do figure.*

# PRACTICE YOUR SPEECH!

Each public speaker has his or her own "method' for practicing a public speech. While not all ideas work for everybody, there are some ideas that have universal appeal. In fact, much of your learning will occur during your practicing periods. Be patient and expect to stumble frequently during first attempts to rehearse a speech. Remember also that a major goal is to say something significant to your audience and say it as well as you can.

1. Practice the body of your speech as soon as you sense what the major ideas are going to be. Group any supporting ideas and evidence under each major idea and then start to practice. Don't worry about an introduction or conclusion. These will be added later.
2. Practice each major idea and its supporting ideas and evidence in separate sessions of 5 minutes or so each.
3. If your major ideas are similar, maybe the supporting ideas and evidence from one will work best with another major idea. Rehearse it that way and see how it works.
4. If, say, you have three major ideas, practice once using each major idea first, second, or third to see if one order seems better than another. Then, decide on one specific order and stay with it.
5. An idea: practice one of the major ideas by giving its' supporting ideas and materials **before** you tell what major idea they support. This is an inductive techniques.

6. Stand up! And move some (not a lot; not particularly fast). Get the feeling of being on your feet and thinking and talking while you are there.
7. Practice out loud! **Don't just think through what you are going to say!** You need to hear the sound of your own voice. The feedback can frighten you if the first time you hear it is when you begin your speech before the live audience.
8. Practice examples, illustrations, analogies, explanations, etc., separate from the rest of the speech to get the wording down. Don't try to say it the same way each time you practice. The more times and the more differently you practice each element, the greater will be your facility for saying all of your ideas.
9. Expect your early practices to be awkward – words and phrases may be hard to think of – memory lapses. Just keep working at it, and soon the emerging fluency will be evident.
10. Practice a little bit at a time – at first – (like five minutes or so each time). Then, as you have the sequence decided and the wording is more comfortable, add on your introduction and conclusion. Practice the entire speech in serial order a few times before actually going to the live audience.
11. Practice losing your place. Stop the practice, close your eyes, and place your finger somewhere on your notes. Open your eyes and begin your speech at that point, relating whatever your finger is pointing toward to any of the speech that should have preceded (or should follow) it. Stop quickly and

do it again. A few of these attempts will help you in case you lose your place while you're addressing a live audience.

12. Practice gestures and platform movement by simply being as ambulatory during your practice periods as you normally are in conversations. Use the same or similar gestures and movements. Modify them to be appropriate for a public audience.
13. Practice as much of your speech as possible in front of a mirror – with a pencil in your hand. Stop frequently and pencil in new ideas, move ideas around, add explanations. Watch your facial expressions, gestures, and movements.

# WAYS TO PROVE YOUR POINT

Aristotle, in his *Rhetoric,* identified three modes of proof available to speakers. All three of these modes will be present in any speech you deliver. The mix of their importance will change as a function of the speaker's behavior and the audience's response. Each mode has its own special strengths. The important point is that you should plan to include them all in your presentation – in whatever combination or intensity you feel is proper.

LOGOS

Logos assumes that your audience is rational; that, if given facts, figures and shown their proper use, the audience will reach a reasonable conclusion. Your logical presentation might take this from:

1. *Make a statement that you intend to prove.*
2. *Present evidence in support of your statement.*
3. *Draw a conclusion by tying your evidence to your statement.*

Mostly, you will find that Facts and FIGURES are the forms of supporting materials that are most logically oriented.

PATHOS

Pathos appeals to an audience's motives and their emotions. It is premised on the assumption that people are motivated to DO things (including change their beliefs) as when they are emotional, i.e., angry, guilt-ridden, fearful, or excited. Most

often the following forms of supporting materials help build emotional appeal:

1. *Illustrations*
2. *Examples*

ETHOS

Ethos is premised on the audience's perception of the speaker's character, competence, reliability, and attractiveness. Note that the speaker must earn this mode. The speaker may believe himself/herself to be honorable and trustworthy. But if the audience doesn't concur, that speaker will have a problem developing ethical appeal. The following forms of supporting material contribute to speaker ethos:

1. *Quotations*
2. *Testimony*

MYTHOS

Mythos is a new term used by Ernest G. Bormann, "Fantasy and Rhetorical Vision: The Rhetorical Criticism of Social Reality," *Quarterly Journal of Speech 58* (1972): 396-407. Others have used this concept to describe the speaker's appeal based on references to social traditions, legends, and other values important to the audience. Mythos was used extensively by Jesus in His sermon on the Mount as He repeatedly said, *Ye have heard of old that… but I say unto you.* The one common form of support material that develops mythos is:

1. *Narrative*

# SUPPORTING MATERIALS

You should clarify and verify each of your main ideas with supporting material. While each form of support material should meet the tests of evidence (see Tests of Evidence), they should be incorporated fluently into the speech. Remember that supporting material are not major ideas. It is the support, the "fleshing out", the clarification of main ideas.

The supporting materials you choose, in addition to meeting the tests of evidence, should conform to these criteria:

1. Relevance to your topic or purpose.
2. Validity, i.e., to validate your idea.
3. Interest-generating value for your audience.

TO EXPLAIN YOUR POINT

I. Analogy: An analogy is a comparison between the known and the unknown. Compare your idea to something the audience knows. You might compare a football game to a war:
    a. Make two or three points of comparison showing in what ways the football game is like a war.
    b. Clarify the points of dissimilarity. The audience will if you do not.

    Note: Use analogy carefully. All analogies become humorous or ridiculous if extended beyond the speaker's intention.

II. Examples:
    a. Use a fanciful example to explain: *The elephant said to the pig, "I wish you'd lose some weight."*
    b. Use a more sophisticated example to help the audience transfer your idea to the realistic events they encounter. Examples should leave out unnecessary details.
    c. Illustrations: are extended examples. They are examples with all of the details left in. Illustrations can take up much of your speaking time.

III. Use Organizers:
    a. Group and label your material.
    b. Preview material about to be presented.
    c. Summarize material just presented. The more complex the material, the more important it is for you to summarize.
    d. Use Acronyms (acrostics) to explain.
    e. Use slogans and catchwords to help them understand and remember.

IV. Define unfamiliar terms.
    a. Define by dictionary.
    b. Define by etymology or historical use.
    c. Operational definition
    d. Define by negation, by telling what "it" isn't.
    e. Define by example.
    f. Define by authority.

TO PROVE YOUR POINT

1. Use Statistics. See Tests of Evidence for the rules useful in choosing good statistics.
2. Use Testimony (Quotations) either to clarify or to prove your point.
3. Use Artifacts. These are fingerprints, documents, etc.

# TRANSITIONS

Transitions are verbal bridges between ideas. The smallest transition is the grammatical form, *coordinating conjunction;* it ties together two independent clauses. Anytime you are finished with one idea and wish to go to another idea, say so.

Typical transitions are printed here so you can see how they are used.

TIME TRANSITIONS:

*Until,*

*since,*

*as previously stated,*

*as in the past,*

*so for the future,*

*meanwhile,*

*next week,*

*three years ago.*

CONTRAST/COMPARISON TRANSITIONS

*But,*

*however,*

*conversely,*

*still yet,*

*of equal importance,*

*in spite of,*

*on the contrary,*

*unfortunately,*

*likewise*

CAUSE/EFFECT TRANSITIONS:

*therefore,*

*consequently,*

*as a result of,*

*because of,*

*accordingly,*

*since,*

*due to,*

*thus*

NUMERICAL ORDER TRANSITIONS:

*first,*

*second,*

*third,*

*in the first place,*

*initially,*

*eventually,*

*to begin with*

SPATIAL TRANSITIONS:

*above,*

*nearby,*

*in front of,*

*behind,*

*alongside,*

*to the east,*

*westward*

EXPLANATION TRANSITIONS:

*for example,*

*in the case in point,*

*more simply,*

*to illustrate*

IMPORTANCE TRANSITIONS:

*keep in mind,*

*take note of this,*

*remember,*

*above all*

INTERNAL PREVIEWS AND SUMMARIES TRANSITIONS:

One of the best transitions, not discussed in most texts, is the internal preview and summary:

- **Preview Example**
    - *Once you have completed the first step in auto repair, you should proceed to steps two and three which are: disconnect the battery and drain the radiator.*
- **Internal Summary**
    - *So, we've discussed the problems in our department and the poor quality of communication. Now, let's discuss…*

# OUTLINING YOUR SPEECH

1. There are five values outlining have in disciplining the structuring process:
    a. It gives you a way to check on main points.
        - It ensures that your main points are on the topic of your main theme.
        - It ensures that your main points "fit together."
    b. It gives you a way to check up on your supporting material.
        - It shows whether your main points have any supporting material.
        - It shows whether the supporting material is sufficient or sufficiently varied.
    c. It shows you where you might need transitions.
    d. It shows you whether your introduction and conclusion are appropriate to the body of the speech.
2. The most common outline follows these conventions:
    a. It starts with a title.
    b. It should list the topic, specific purpose, thesis statement.
    c. It should be divided into three parts:
        - Introduction
        - Body
        - Conclusion
    d. Its' content should be coordinated and subdivided.

- Coordination: all statements at a common level should have content that is equal in value. All statements at a common level should have about the same amount of support.

  Some speakers may bias their speech by providing considerably more (or debatable) support material to one idea than to another idea.

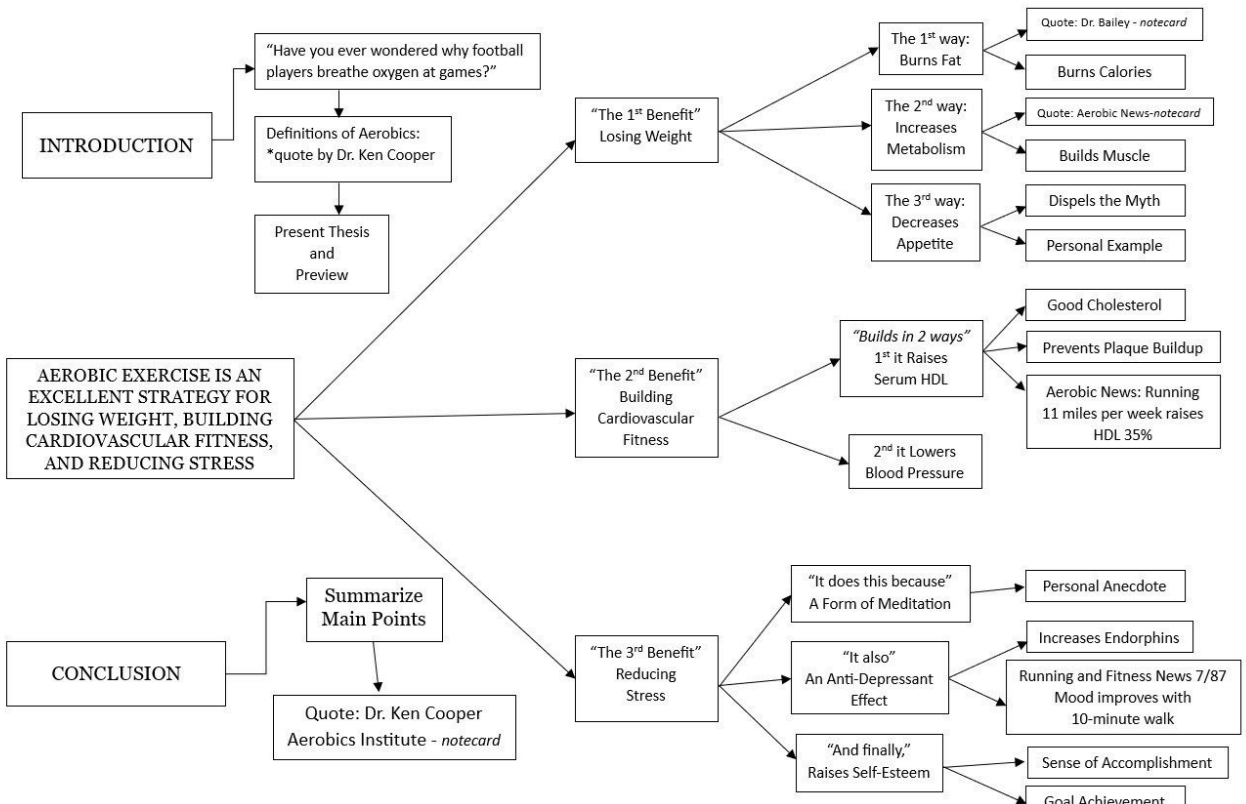
- Subordination: content descends in value and general application from main points to subpoints and sub-subpoints. Each sub-division of material is more specific than the division above it.

e. Word main points and subpoints simply with direct sentences. Use parallel language if possible.
f. Supporting material should be placed at the subpoint and sub-subpoint level.
    - Be sure each main point has some support material.
    - The more important, complex, or controversial the point, the more support material should be needed.
    - In delivery, always give your supporting material and then explain it.
g. Include a bibliography of sources.

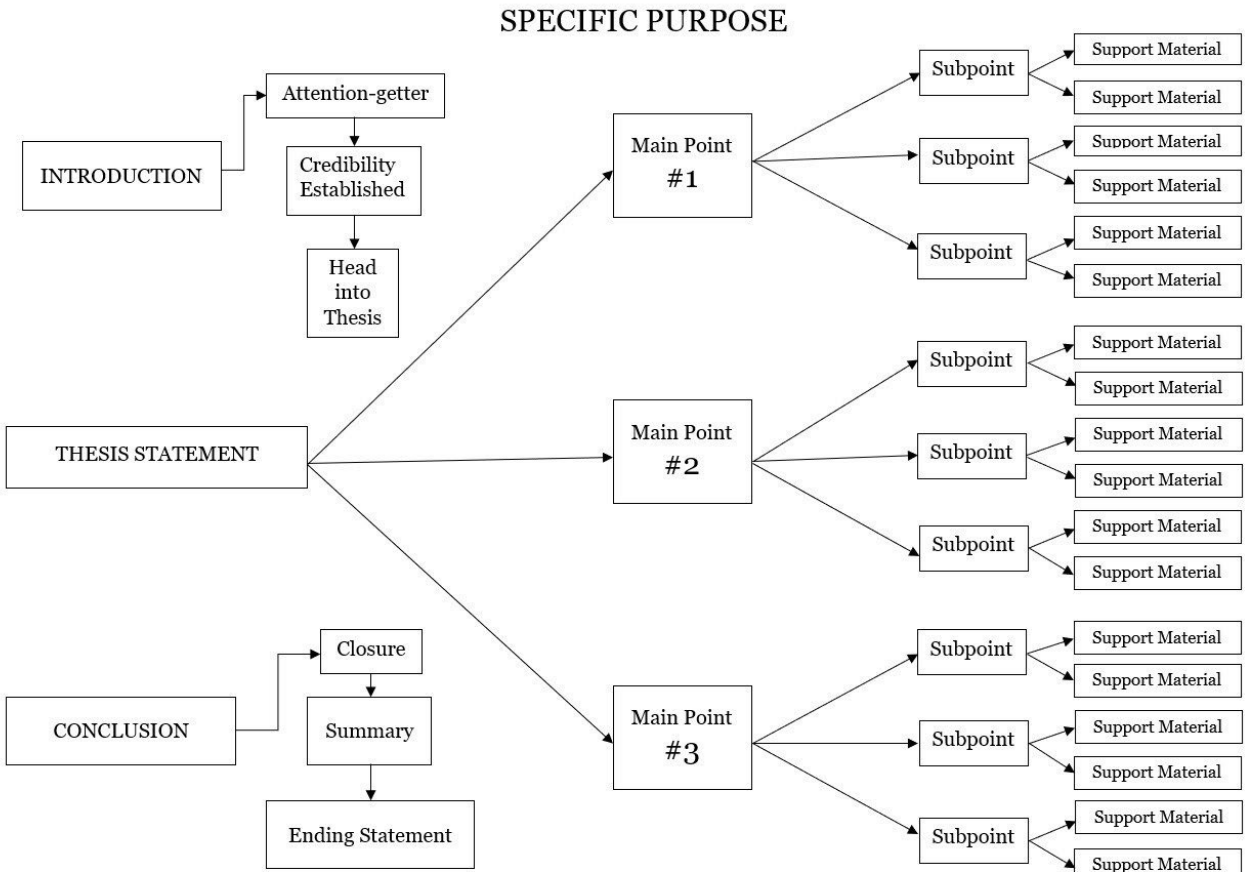
3. You may speak from a Key-Word Outline on note cards if you wish.
    a. Use a single sheet of paper or 3-4 index cards for the Key-Word Outline.
    b. Write out any quotations on a separate sheet if you wish. Include appropriate reminders in the outline.

## INFORMATIVE SPEECH: Benefits of Aerobic Exercise

(Article by Diane Wuthnow in *Public Speaking Competence: Theory and Practice, pp. 15-17*)




*Abstracted from materials associated with instruction at Kansas University.


SPECIFIC PURPOSE
INTRODUCTION
Attention-getter
Credibility Established
Head into Thesis
THESIS STATEMENT
Main Point #1
Main Point #2
Main Point #3
Subpoint
Subpoint
Subpoint
Subpoint
Subpoint
Subpoint
Subpoint
Subpoint
Subpoint
Support Material
CONCLUSION
Closure
Summary
Ending Statement

# MAKING A KEY-WORD OUTLINE

(It is risky for beginners to use a Key-Word Outline)

1. Start with a sentence-per-entry outline!
2. Underline or highlight the key words or phrases in your larger sentence-per-entry outline.
3. Following the format of your working outline, copy the key words and phrases you've highlighted, onto a single sheet of paper or a few note cards. Usually, it works well to place each major idea (and its supporting detail) on a separate card (if you use cards).
4. Make a separate note card for your introduction. Also, make a separate card for your conclusion.
5. Use some method (usually some private code) to indicate your sources on the note cards.
6. Keep the entries short. Reserve complete sentences for quotations. Place quotations each on individual cards.
7. Don't put any information in the outline or on note cards that you can easily remember. It only ads clutter.
8. **Number your note cards sequentially.** You may drop them and lose the proper order.
9. Use large, **bold** printing or typing so you can read the notes easily.

# SYMBOLS FOR AN OUTLINE

(This section is ONLY an indication of an outline's skeleton. Each entry should be a single complete sentence – not a topic or an indication as to what you will do at that point.)

I. Introduction
    a. Transition statement
    b. Transition statement (if necessary)

II. Thesis statement (usually a single sentence)
    a. First Main Point (no supporting material here)
        i. Sub-point or supporting material for First Main Point
            1. Sub-subpoint or explanation of supporting material.
            2. Sub-subpoint or further explanation of supporting material.
        ii. Sub-point or supporting material for First Main Point.
            1. Sub-subpoint or explanation of supporting material.
            2. Sub-subpoint or further explanation of supporting material.
    b. Second Main Point (no supporting material here)
        i. Sub-point or supporting material for Second Main Point.
            1. Sub-subpoint or explanation of supporting material.

2. Sub-subpoint or further explanation of supporting material.

ii. Sub-point or supporting material for Second Main Point.

1. Sub-subpoint or explanation of supporting material.
2. Sub-subpoint or further explanation of supporting material.

III. Conclusion: (No new main ideas here)

a. Should be rather brief.

# OUTLINE WORKSHEET

Topic_____

**Specific Purpose:**

The Specific Purpose of this speech is (choose one)

To Entertain; To Inform; To Refute: To Persuade; Special

Special Occasion

INTRODUCTION

Attention-Getting Material:

A. (Explanation of the attention-getting material.)
B. (Preview of the content to come.)

BODY

Thematic Statement: *e*.g., *I want to prove to you that milk will spoil in ---days*.

First Main Point About The Topic:_____

1st Supporting Material_____

Explanation of 1st Support Mtl._____

_____

Explanation of Support Mtl. _____

_____

2nd Supporting Material_____

Explanation of 1st Support Mtl._____

_____

Explanation of Supp Mtl. _____

_____

Second Main Point About the Topic:_____

1st Support Material_____

Explanation of 1st Support Mtl._____

_____

Explanation of Support Mtl. _____

_____

2nd Support Material_____

Explanation of 1st Support Mtl._____

_____

Explanation of Support Mtl. _____

_____

CONCLUSION

Concluding Materials:_____

_____

_____

# A SCRAMBLED OUTLINE:

# To Inform

*Specific Purpose:* To define the term, criminal, by defining the term, crime.

1. Felt that crime is a social aberration.
2. That by improving and educating the mind, men can become guiltless.
3. Throughout the centuries, men have tried to define crime in secular ways.
4. Gnostics  felt that the human soul is good but that the flesh is bad.
5. Karl Marx and Rousseau.
6. Man developed faster physically and mentally than morally and ethically.
7. To define the term, crime, let us explore the meaning of crime by legal terms.
8. To fully understand the term, criminal, a definition of crime must be understood.
9. Some important people felt they could avoid crime by improving the mind.
10. In other words, societies; deviance from moral rightness is crime.
11. This theory exists with the understanding that man is simply an evolved animal.
12. So, if the body is denied, the mind and will be enhanced in goodness to become guiltless.

13. Crime is the animalistic qualities present in man.
14. The Evolutionary – Lag Theory fails to adequately define crime or the criminal.
15. Agnostics tried to define crime and the criminal.
16. Felt that crime is ignorance.
17. So, make a society that is morally right, and crime will be alleviated.
18. Felt that crime is related to man's sensuous nature.
19. Sensuous is defined as: "Easily affected through the senses; enjoying the pleasures of sensation."
20. A legal definition is adequate.
21. Every voluntary breach of the law is a crime.
22. Crime is voluntary outward acts which fail to conform to given standards.
23. Crime is a subjective state contrary to existing values.
24. One definition of crime is: "A voluntary transgression of a law of man by a mentally responsible agent.
25. Some think crime is coming short of the locally accepted social norms.
26. This includes the principles of conduct.
27. So, we know this about the criminal.
28. The criminal is a person who commits crime.
29. A criminal is one who voluntarily does anything contrary to what local law has said someone should not do.
30. A criminal is one who does anything contrary to the published law of the people.

# UNSCRAMBLED OUTLINE:

# To Inform

***Specific Purpose:*** To define the term, criminal, by defining the term, crime.

I. ***Introduction:***
   a. To define the term, let us explore the meaning of crime by secular terms.

II. ***Thematic Statement:*** To fully understand the term, criminal, a definition of crime must be understood.
   a. Throughout the centuries men have tried to define crime in secular ways.
      i. Some important people have felt they could avoid crime by improving the mind.
         1. Felt that crime is ignorance.
         2. That through improving and educating the mind, men may become guiltless.
      ii. Gnostics tried to define crime and the criminal.
         1. Felt that crime is related to man's sensuous nature.
         2. Sensuous is defined as: "Easily affected through the senses; enjoying the pleasures of sensation."
         3. Gnostics felt the soul is good but that the flesh is bad.

4. So, if the body is denied, the mind will be enhanced in goodness to become guiltless.

iii. Karl Marx and Rousseau tried to deal with the issue of crime.
   1. Felt that crime is a social aberration.
   2. In other words, societies' deviance from moral rightness is crime.
   3. So, make a society that is morally right and crime will be alleviated.

iv. Evolutionary – Lag Theory
   1. This theory exists with the understanding that man is simply an evolved animal.
   2. Crime is the animalistic quality still present in man.
   3. Man developed faster physically and mentally than morally and ethically.

b. Legal definition of crime.
   i. One man defined crime as: "Nothing is crime, strictly speaking but a voluntary transgression of a published law of man."
   ii. Every voluntary breach of published law is crime.
   iii. One man defined crime as: "A voluntary transgression of a law of man by a morally responsible agent.

1. Crime is a voluntary outward act which fails to conform to published legal standards.
2. Crime is a subjective state contrary to the laws of man.

iv. Crime is also defined “Crime… is only anything contrary to what man has said man should not do.”

III. Conclusion: We can say these things about the criminal:

a. A criminal is one who commits crime.
b. A criminal voluntarily does something contrary to what man has said man should do.
c. A criminal is one who does something contrary to the published laws of the community.

# SEQUENCES OF ORGANIZATION

Ideas have greater effect and are remembered longer when you present them in a sequence. We respond to organization. Since sequences give a sense of priority among your ideas, the audience is released from the mental struggle to provide a sense of order. In fact, you should not only make your sequence of organization clear, you should also do it fairly frequently throughout your presentation; remind them where you are in the sequence.

In many cases, your choice of sequence is made for you because the content itself is chronological, space-related, etc. So, look at the content itself for a "natural" sequence.

CHRONOLOGICAL SEQUENCE

Sometimes, this is called an **Historical Sequence.** A speech on the Development of Classical Music would be a natural for this sequence. The time sequence could be one of seconds, minutes, hours, or even millennia.

SPACE SEQUENCE

Think geography! Topics including such nations as England, France, Germany, Soviet Republics, and China are in space sequence moving from West to East.

Epidermis, Dermis, Sub-dermis would be topics in space organization – moving from the outside of the skin to the inside layer of skin.

PROBLEM-SOLUTION SEQUENCE

If your speech deals with this phenomenon, you can organize your speech so that you match each problem in a unit with its own solution(s) and discuss them unit-by-unit. You can, if you wish, place all of the problems into one unit, all of the solutions into another unit, and proceed to discuss all of the problems first followed by your discussion of the solutions.

CAUSE(S)-EFFECT(S) SEQUENCE

Treat this sequence the same way you would problems-solutions. Divide them into pairs of one cause-with-one-effect and discuss them unit by unit. Or you can discuss all of the causes and then all of the effects.

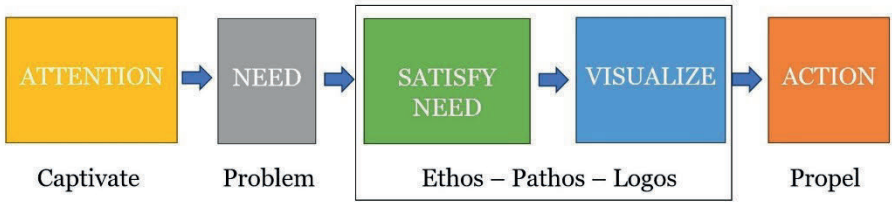
TOPICAL SEQUENCE

This could have been called the *Special Categories Sequence*. Sometimes the content doesn't fall naturally into a sequence. In this instance, you should generate your own scheme of topics (think categories or facets of an issue) which adequately identify what you wish to discuss. You will not likely re-use any one topical sequence because the nature of succeeding speeches probably will not require it. Here are common facets people have combined in some order to make up a complete speech:

- The *politics* of an issue.
- The *economics* of an issue.
- The *philosophy* of an issue.
- The *spirit* of an issue.
- The *strength* of an issue.

# A SEQUENCE THAT MOTIVATES:

*(A more complex form of organization than the standard outline.)*




## Definitions:

1. **Direct Their ATTENTION To Your Purpose:** Your first task is to gain your audience's attention in such a way as to direct it favorably toward the central point of the speech. Anything which does not serve this goal, even though it might be captivating, should be avoided.
2. **Demonstrate their NEED to know what you are about to tell them:** The problem being dealt with in the speech must be highlighted. It must be stated clearly, illustrated, and then explored to show its extent and its ramifications. It must also be made relevant to the audience by showing how they are directly affected by it. This raises the level of need for the speech.
3. **SATISFY their NEED To know what You wish to tell them:** In the third step you present the material that will satisfy the audience's need to know. The nature of this material will depend upon the type of speech and upon the type of need that was pointed out in the second step. If the speech is an informative speech, you will supply the information the

audience needs. If the speech is a speech to persuade, or to actuate, you will attempt to;

   **a.** State and explain the attitude, the belief, or action you wish to arouse in the audience. [Ethos]
   **b.** Demonstrate how this attitude, belief, or action will satisfy the need that was pointed out in the previous step. [Pathos]
   **c.** Present examples of how this response worked effectively in the past to satisfy similar needs which had surfaced. [Logos]

4. **VISUALIZE The Effect:** In a speech to persuade or to actuate, having raised a problem and proposed a solution, you will now want to move your audience to accept the proposal and act upon it. The function of the fourth step is to intensify the audience's desire to respond by vividly portraying the future benefits of adopting your proposal. You can do this by showing both the positive effects of an appropriate response and the negative effects of failing to respond.
5. **Take Some ACTION:** In this final step, which is generally reserved for a speech to actuate, you attempt to summarize and then point out in one final, brief graphic way the action the audience should take.

**(See CONCLUSIONS: Plea for Action)**

# A SUGGESTED FORM FOR THIS MOTIVATED SEQUENCE

I. (Mtls for Getting their ATTENTION)

A.

B.

II. (Mtls for Establishing a NEED to Know): Thesis statement should go here.)

A.

1.

2.

B.

1.

2.

C.

1.

2.

III. (Mtls for SATISFYING their Need to Know): You may wish to satisfy as many needs as you named in II above.)

A.

1.

a.

b.

2.

a.

b.

B.

1.

a.

b.

2.

a.

b.

C.

1.

a.

b.

2.

a.

b.

IV. (Mtls for VISUALIZING Results)

A.

1

2.

B.

1.

2.

V. (Mtls for the ACTION they should take?)

A.

B.

# MOTIVATIONAL APPEALS

There is nothing wrong with using honest emotion in a speech. Nor is there anything wrong with relating your evidence, supporting material, or verbal comments to the emotions of the audience. In fact, a judicious amount of emotion will motivate an otherwise lethargic listener.

RELATE YOUR IDEAS TO LISTENERS' NEEDS

1. They need LOVE.
2. They need RESPECT.
3. They need INCLUSION.

   e.g., They want to be "one of the gang" – a sense of belonging.

4. They need a sense of STRUCTURE.
5. They need a sense of SAFETY – SECURITY.
6. They need a sense of SELF-ESTEEM.
7. They need to sense that they are GIVERS, i.e., that they are returning something to their society.

RELATE YOUR IDEAS TO THE VALUES OF THEIR CULTURE

| | | |
|---|---|---|
| 1. Achievement | 2. Change | 3. Comfort |
| 4. Generosity | 5. Patriotism | 6. Ethics |
| 7. Goodwill | 8. Conformity | 9. Reason |

*These values are typical of American culture. You may know of others. *What will your information do for THEM!*

**AVOID** THESE EXCESSIVE EMOTIONAL APPEALS!

1. **Name Calling:** Name calling involves more than the language of cursing. It includes such terms as "sexist", "bigot", "unprofessional", and others.

2. **Just Plain Folks:** This involves the use of words that make your audience think you are just like them when, indeed, you are not. One senator, prominent in a "hearing", kept saying of himself, "Now, y'all know I'm just a poah kuntry lawyah". He was not only wealthy, but also held high national office.

3. **Glittering Generality:** This involves the use of words and phrases that tempt an audience to agree with you on the basis of having heard a glittering choice of words relating to lofty ideals (e.g., motherhood, patriotism, faith, the goodness of mankind, etc.) and not to the hard issues at hand.

4. **Testimonials:** People who use this technique will tie their argument to someone popular in the media. i.e., *Believe **me** because _____ says it is worthwhile.*

5. **Card Stacking:** This process involves the exclusion of contrary evidence so that you only present the evidence that supports your cause. For example, to say that "Wives should obey their husbands", but ignore the fact that the law views

wives as being equal to their husbands, is to "stack the cards".

6. **Bandwagon:** This technique argues that everybody is doing it, so you had might as well do it too. The point is that "it" could be wrong even if everyone **is** doing it. Keep basing your argument on the actual merits of the case as supported by evidence.

7. **Transfer:** People who use this technique do so by inappropriately identifying two unassociated terms.

   For example, the author once listened to a broadcast in which the speaker said, *you should not vote for _____ because he is an actor. Remember, it was an actor who shot Lincoln.*
   That, is "transfer."

# FORMS AND TESTS OF EVIDENCE

Evidence, for the public speaker, is used in any speech in which an argument is to be advanced. Sources for evidence can include government documents, newspaper quotations, pamphlet quotations, magazine references, broadcast references, research literature, interviews, surveys, or such reference works as encyclopedias and journals.

But not all evidence is created equal. That is, one should not place equal confidence in all evidence. Some authors may be unscrupulous and misstate the information. Other authors or sources may slant the value of their information to make themselves look good.

Therefore, the wise public speaker should apply "tests" to evidence to be confident that it is worthy of use in a speech.

TEST THE SOURCES OF EVIDENCE

1. **Can you find the person or group responsible for the information?** Sources that are not clearly (or easily) identified may have a reason for remaining obscure. Be certain of your source.
2. **Is your source free from bias?** One might not expect a labor union or corporation, for example, to release information that is damaging to its own cause. Therefore, one might expect some bias in the information received from such a group. Would you expect bias in the publications of

the *Chicago Tribune, New York Times Newspaper, or Journal of the American Medical Association?*

3. **Is your data recent?** The older your data are, the less valuable they are, because newer information may be available. Is the book you are using in its 4th edition with little new data?
4. **Is your source honest?** Many sources slant their details thinking they are being honest. Others openly change facts to suit their purposes. Corroborating (and unrelated) sources adds credibility to your first source.
5. **Is your source reliable?** Check out the reputation of your source. Reliable sources soon develop a reputation for truth and fairness.
6. **Do other sources corroborate your source?** This is a check against each of the other tests. Rely on this test especially when it is difficult to determine bias, honesty, etc.

TESTING KINDS EVIDENCE

**Statistics**

1. **Are the statistics recent?** Some topics such as crime rates, etc. cause statistics to change rapidly.
2. **Are there sufficient numbers to prove your case?** Ideally, your statistics should cover the entire population involved in the issue.
3. **Are your statistics representative of your issue?** Statistics covering only a portion of a population will be suspect if you use them in reference to the entire population.

4. **Can you find significant exceptions to the statistics?** Watch out for "averages". Averages do not account for the instances that are exceptions to the rule. If you use averages, tell your audience that it is an average and indicate that there may be exceptions that are not reflected in your numbers.
5. **Are the categories properly defined?** Assume a speaker tells you a certain company employs 100 people. Does this include full-time employees? Full and half-time employees? Full, half, and occasional employees?
6. **Do the statistics measure what they claim to measure?** Does the fact that a company laid off 25% of its employees indicate that the company is about to go out of business? Rather, could it mean that the company is "down-sizing" its payroll to become more efficient?
7. **Were the statistics gathered at the proper time (or over the proper space of time)?** Some statistics are situational or seasonal-sensitive. E.g., More flowers are sold near certain holidays than at other times.
8. **Were the statistics gathered accurately?** Some elections are suspect because ballots were lost, stolen, or tampered with in some way. The reporting some election results have at times been suspect.

### Specific Instances

These are illustrations, examples, or individual instances that add credence to an argument. Their use is inductive, that is, reasoning from the specific to the general (conclusions).

1. **Have enough instances been cited?** No specific rule exists as to how many is required for proof. Use as many as your time permits and that does not overstate your case.
2. **Can you find exceptions to your chosen instances?** To give only instances in support of your position, when you know of credible opposing ones, is to slant your presentation.
3. **Were your instances fairly chosen?** Choose instances that typify the entire group under discussion.
4. **Are your instances recent?** As with statistics, the more recent your data the more credible they are.
5. **Are your instances true?** Be as certain as you can that the instance actually did occur. Be sure to tell your audience if your instance is hypothetical.

**Comparison and Contrast**

This form of evidence is likely the least valuable proof you can use. Similar to the analogy, it mostly explains. The communicator's problem is finding two entities so sufficiently comparable that what is true of one is also true of the other. In arguing from comparison and contrast, one is also arguing from analogy (remember, analogies only explain).

1. **Do the entities being compared actually have similarities?** Comparing football to war, though possible, offers some problems. Death and destruction is not common in football. Neither are atrocities.

2. **Do you know of important differences that would negate the comparison?**
3. **Are the points of comparison significant ones?**

### Authorities

One of the best ways to increase speaker credibility is to refer to a significant authority. Arguing from authorities ties the speaker's reputation to that of the authority.

1. **Be sure the authority is known to the audience.** Using a famous authority who is unknown to the audience is a waste of the speaker's time and effort.
2. **Is the authority a recognized expert in the field?** It is not wise, for example, to use a famous comedian as an authority on political science.
3. **Has the authority had an opportunity to observe?** A person may be an expert in the field under discussion but not had an opportunity to observe the current version of the issue.
4. **Is the authority biased?** Some of the most eminent authorities can be quite biased on their own subjects.
5. **Is the authority acceptable to your audience?** Credibility is given to authorities by the audience. Someone may be quite acceptable to one audience and totally unacceptable to another.
6. **Has the authority been quoted accurately?** Paraphrasing or quoting out of context. If it is a paraphrase, say so.

**Causal Arguments**

1. **Can a significant causal relationship be established?** One event occurring before another does not indicate that the first one caused the second one.
2. **Is the indicated cause adequate to produce the effect argued?** A student's oversleeping two days before a test is not likely sufficient to cause one to fail the test.
3. **Is the effect due to one cause or to many causes?**
4. **Is there contrary evidence that the indicated cause could not have produced the effect?**

# VISUAL AIDS

Whoever said a picture is worth a thousand words was probably right. A fair paraphrase might be that a visual aid is worth a thousand words to the public speaker. At times, they can help you make your point quite clearly.

Yet, used in the wrong place or in the wrong speech, they can do more harm than good. Over-reliance on visual aids can distract from time best devoted to explanation, or essential analysis. Here are some helpful ideas that can help you construct and make the most effective use of a visual aid.

1. **Your visual aid should be appropriate for the point you want to illustrate.**
    a. *Pictures, sketches, slides, photographs, films, videos*. Make them large enough so that your entire audience can see them.
    b. *Physical objects or their reproductions*. These objects should not be so large that they cannot be handled effectively nor are they so small that they cannot be demonstrated effectively.
    c. *Pictorial symbols, e.g., graphs charts, diagrams, lists of significant words and phrases.*
2. **Your visual aid should be clear and manageable.**
    a. Make them large enough to be seen by all of your audience. **Do not pass them around the audience!** It distracts from your speech. By the time the last person gets to see it, you will likely be finished

with your speech and the last person will have forgotten what your reason was for passing the aid around.

b. Make them simple and clear. Avoid the clutter of unnecessary content. A good rule is to include only enough detail to make your point and let the audience distinguish one part from another.

**3. Use your visual aids only when you need them.**

a. Practice with your visual aid. Don't just display it. Make specific reference to its content so that you neither fumble for words nor nervously move the visual aid as you use it.

b. Keep eye contact with your audience. Know your visual aid so well that you can continue looking at your audience while explaining the content. You want to talk to your audience, not to the visual aid.

c. Avoid awkward pauses. Continue your discussion fluently as you transition from the speaker's stand to your visual aid.

You may wish to have some demonstrations prepared beforehand so you can avoid using valuable time combining ingredients or fumbling with parts, electric cords, finding the correct button on the machine, etc.

d. Use it when you need it and then put it away. Keep your material out of sight until you are ready for it. Then, present it to your audience smoothly and

fluently. When you are finished, put it out of sight so it does not become a distraction.

- Any handouts should be distributed after the speech. Doing this keeps audience attention on you and not on the handout.
- Visual aids should be organized prior to delivery so you can avoid fumbling for the "correct order".
- Be certain projectors, projection screens, easels, etc. are in place and functional before the speaking event begins. For example, when you turn on a projector, it should already be in focus.

  You may wish to take with you a supply of tape, pins, an extension cord, etc. just in case something goes wrong. If it can go wrong,

**It Will!**

# MANUSCRIPT SPEAKING

Manuscript speaking is not for beginners!

Use this technique ONLY after you have considerable experience with outline speaking.

The pitfalls of beginners using manuscripts is usually because:

- They don't want to struggle with the stresses of research, structure, practice, etc.

- Speaking without having practiced their delivery often results in becoming lost in the content; not understanding their content; misplacing pages of the manuscript; using words from outside sources they cannot pronounce properly (or understand); focusing more on the manuscript than on the audience.

- They focus on "getting through" the speech and not on communicating with the needs of the people.

- They are unprepared for questions from the audience following their speech.

- Their content is too formal, prepared like a letter absent of structure, evidence, or proper use of Ethos, Pathos, Logos.

- Often, the manuscript consists of entire paragraphs taken from publications, connected without transitions, summaries, or clear understanding of the speaker.

- Further, such use of “borrowed” content is a form of plagiarism. Such practices have resulted in legal cases costing the speaker considerable sums of money.

**Don’t do it if you are a beginner!**

# *APPENDIX*

- **Great Speeches**
- **Recent Great Speeches**
- **Opposing Viewpoints**
- **Outline Examples**
  - **Standard**
  - **Persuasive**

# GREAT SPEECHES ONLINE

**Speeches covering Portraits of Power** – Icons, Dreams, and Decisions in History:

- John F. Kennedy - Inaugural Address
- Martin Luther King, JR. - "I have a dream"
- Gen. Douglas Macarthur - Farewell Address
- Adolph Hitler - Closing Speech (1934)
- Franklin D. Roosevelt - 1942 State of the Union

**Speeches of Pivotal Perspectives** – Leadership, Crisis, and Declarations in the Global Arena:

- Winston Churchill - Two Wartime Speeches
- Adlai Stevenson - U.N. Missile Crisis
- Barbara Jordan - "Constitution" speech
- Richard Nixon - "Checkers" speech
- Gola Meir - U.N. General Assembly

**Speeches that Shaped the Political Tapestry** – Visions, Resignation, Acceptance, and Global Challenges:

- Jesse Jackson - The Rainbow Coalition
- Richard M. Nixon - Resignation
- Geraldine Ferro - VP Acceptance
- Dwight D. Eisenhower - Atoms for Peace
- Jeanne Kirkpatrick - KAL 007 Disaster

**Speeches focusing on Chronicles of Conviction** – Political Milestones and Inspirational Dialogues:

- Mario Cuomo - 1984 Democratic Keynote
- Ronald Reagan - 1980 Presidential Acceptance
- Barbara Jordan - 1976 Democratic Keynote
- Hubert H. Humphrey - VP Acceptance
- John F. Kennedy - Huston Ministers

**Speeches displaying Epochs of Empathy** – Milestones in Presidential Addresses and National Reflections:

- Franklin D. Roosevelt - 1st Inaugural and Declaration of War
- Franklin D. Roosevelt - Declaration of War
- Lyndon B. Johnson - 1965 Voting Rights Act
- Ronald Regan - Tribute to the Challenger Astronauts
- Robert Kennedy - Eulogy for Martin Luther King Jr.

# RECENT GREAT SPEECHES

- Steve Jobs' Commencement Address at Stanford, 2005
- J.K. Rowling's Commencement address at Harvard, 2008
- Bill Gates' Commencement Address, Harvard, 2007
- Mark Zukerberg's Commencement Address, Harvard, 2017
- Denzel Washington's Commencement Address, Univ. of Pennsylvania, 2011
- Mary Schmich (columnist) hypothetical commencement speech, "Advice, like youth, probably just wasted on the young", commonly known by the title "Wear Sunscreen", Chicago Tribune – June 1997
- US Navy Admiral William McRaven Commencement Address, University of Texas at Austin, 2014

# OPPOSING VIEWPOINTS

| TITLE | LIBRARY OF CONGRESS CALL NUMBER |
|---|---|
| Biomedical Ethics: Opposing Viewpoints | R742/.B492/1987 |
| Censorship: Opposing Viewpoints | Z657/.C42/1990 |
| Chemical Dependency: Opposing Viewpoints | HV4998/.C44/1985 |
| Constructing a Life Philosophy: Opposing Viewpoints | BD431/.B392/1985 |
| Criminal Justice: Opposing Viewpoints | KF9223/.A75/C754/1987 |
| Death and Dying: Opposing Viewpoints | BF789/.D4/D345/1987 |
| Death Penalty: Opposing Viewpoints | HV8699/.U5/D4/1986 |
| Drug Abuse: Opposing Viewpoints | HV5825/.D7735/1988 |
| Eastern Europe: Opposing Viewpoints | DJK51/.E27/1990 |
| Elderly (The): Opposing Viewpoints | HO1061/.E375/1990 |
| Euthanasia: Opposing Viewpoints | R726/.E7924/1989 |
| Global Resources: Opposing Viewpoints | HD75.6/G56/1991 |
| Homeless (The): Opposing Viewpoints | HV4505/.H655/1990 |
| Latin American and U.S. Foreign Policy: Opposing Viewpoints | F1418/.L3555/1988 |
| Male/Female Roles: Opposing Viewpoints | HQ1075.5/.U6/L47/1985 |
| Male/Female Roles: Opposing Viewpoints | HQ1075.5/.M34/1988 |
| Mass Media: Opposing Viewpoints | P92/.U5/M277/1988 |
| Middle East: Opposing Viewpoints | DS63.1/M5425/1988 |
| Poverty: Opposing Viewpoints | HC110/.P6/p63/1988 |
| Religion in America: Opposing Viewpoints | BL2525/.R465/1989 |
| Sexual Values: Opposing Viewpoints | HQ34/.L46/1985 |
| Social Justice: Opposing Viewpoints | JC599/.U5/S5945/1990 |
| Soviet Union: Opposing Viewpoints | DK289/.S687/1988 |
| Teenage Sexuality: Opposing Viewpoints | HQ27/.T425/1988 |

# Standard Outline

I. **(Introduction) Quote: Aaron Schwartz: *Reality is painful – it is so much easier to keep doing what you know you are good at than to pick something so painful there's some point at which it's obvious you're failing – but it's impossible to get better without confronting it.***

II. **(Body) Socrates, the master teacher, would stand on street corners and ask questions of anyone passing by.**

*Socrates was accused of not even knowing the meaning of justice – because he kept asking questions about it of his students.

*One person who kept coming back to debate him was Plato.

A. Plato: born 427 B.C, died in 347 BC at age 80.

1. Wanted to enter politics but was disgusted with both political parties and their involvement in the Peloponnesian Wars (Sparta and Athens).

2. Chose to open an Academy of philosophy and rhetoric (that lasted 1000 years).

3. His best student was a kid named Aristotle.

4. Plato spent the rest of his life teaching philosophy and rhetoric, thinking that politicians should at least try to seek and understand truth.

B. The Allegory of the Cave, a search for truth, was written in one of Plato's books, *The Republic*.

    1. It is based on Plato's *Theory of Forms*.

    2. The Theory of Forms argues that the things we see or talk about are only "representations" (shadows) of their pure form.

    3. e.g., A child wears a t-shirt with the phrase, *Happiness is having a puppy*.

    4. But a puppy is an animal. So, happiness, in its' pure form, must exist somewhere.

    5. When some church folk baptize someone, they say *. . .buried with Christ. . .raised with Christ to eternal life*. They are not actually burying that person. It's a symbolic act "representing" the pure form of union with Christ.

C. People live as if in a cave, ignorant of truth.

    1. They are chained together with chains of ignorance.

    2. A fire (representing truth) is behind them (which they cannot see because their backs are to the fire).

    3. Between the fire (truth) and the people is a raised area with a small wall.

    4. Marionette players (those who control culture's information) on the raised area display puppets (which the people do not see).

D. The people see only shadows on the cave's wall in front of them.

1. Shadows, caused by the fire and light filtering in from outside the cave pass the puppets and the people themselves.

2. But the images formed by the shadows on the walls are of the puppets, the puppeteers, and the people themselves -- the only "reality" the people have.

    a. They interpret the shadows. Write books about them.

    b. They debate them in the marketplace of ideas (politics, church, business, etc). They hold conferences.

    c. They hear echoes of the puppeteers and believe these conversations to be reality – and "fit" them to their shadows.

3. Then, one person turns around and discovers the fire (truth) behind him.

    a. His eyes burn severely when he **"sees the light."**

    b. His chains of ignorance fall off, and he's free to get up and move about the cave.

    c. He immediately tries to covert his fellow man to truth, but they refuse.

d. These others believe they already have truth. They don't need him.

E. People in every culture struggle to maintain their elusive reality.

1. Throughout history, some were burned at the stake, having discovered truth.

2. Others have been fired from their jobs because they had "seen the light."

**III. (Conclusion) Aaron Schwartz:** *Reality is painful – it is so much easier to keep doing what you know you are good at or else to pick something so painful there's a point at which it's obvious you're failing – but it's impossible to get better without confronting it.*

# Persuasive Outline

**I. (Attention) Quote: Aaron Schwartz: *Reality is painful – it is so much easier to keep doing what you know you are good at than to pick something so painful there's some point at which it's obvious you're failing – but it's impossible to get better without confronting it.***

**II. (Need) Socrates, the master teacher, would stand on street corners and ask questions of anyone passing by.**

*Socrates was accused of not even knowing the meaning of justice – because he kept asking questions about it of his students.

*One person who kept coming back to debate him was Plato.

A. Plato: born 427 B.C, died in 347 BC at age 80

1. Wanted to enter politics but was disgusted with both political parties and their involvement in the Peloponnesian Wars (Sparta and Athens).
2. Chose to open an Academy of philosophy and rhetoric (that lasted 1000 years).
3. His best student was a kid named Aristotle.
4. Plato spent the rest of his life teaching philosophy and rhetoric, thinking that politicians should at least try to seek and understand truth.

*B.* The Allegory of the Cave was written in one of Plato's books, *The Republic.*

III. **(Satisfaction of Need) The Allegory of the Cave, a search for truth, is based on Plato's philosophical theory: *The Theory of forms*.**

A. The Theory of Forms argues that the things we see or talk about are only "representations" (shadows) of their pure form.

1. e.g., A child wears a t-shirt with the phrase, *Happiness is having a puppy.*

2. But the puppy is an animal. Happiness, in its' pure form, must exist somewhere.

3. When some church folk baptize someone, they say *. . .buried with Christ. . .raised with Christ to eternal life.* They are not actually burying that person. It's a symbolic act "representing" the pure form of union with Christ.

B. People live as in a cave, ignorant of truth.

1. They are chained together with chains of ignorance.

2. A fire (representing truth) is behind them (which they cannot see because their backs are to the fire).

3. Between the fire (truth) and the people is a raised area with a small wall.

4. Marionette players (those who control culture's information) on the raised area display puppets (which the people do not see).

C. The people see only shadows on the cave's wall in front of them.

1. Shadows, caused by the fire and light filtering in from outside the cave pass the puppets and the people themselves.

2. But the images formed by the shadows on the walls are of the puppets, the puppeteers, and the people themselves -- the only "reality" the people have.

    a. They interpret the shadows. Write books about them.

    b. They debate them in the marketplace of ideas (politics, church, business, etc). They hold conferences.

    c. They hear echoes of the puppeteers and believe these conversations to be reality – and "fit" them to their shadows.

3. Then, one turns around and discovers the fire (truth) behind him.

    a. His eyes burn severely when he **"sees the light."**

    b. His chains of ignorance fall off, and he's free to get up and move about the cave.

c. He immediately tries to covert his fellow man, but they refuse.

d. Others believe they already have truth. They don't need him.

IV. **(Visualization) People struggle to maintain their illusive reality.**

A. Throughout history, some were burned at the stake.

B. Many have been fired from their jobs because they had "seen the light."

V. **(Action) Aaron Schwartz:** *Reality is painful – it is so much easier to keep doing what you know you are good at or else to pick something so painful there's a point at which it's obvious you're failing – but it's impossible to get better without confronting it.*

# *BIBLIOGRAPHY*

# BIBLIOGRAPHY

Hummert, Mary Lee, et. Al. *Public Speaking Competence: Theory and Practice.* New York: McGraw-Hill, Inc., 1991.

Osborn, Michael; Osborn, Suzanne, *Public Speaking: Second Edition.* Dallas: Houghton Mifflin Company, 1991.

Osborn, Michael; Osborn, Suzanne, *Public Speaking: Second Edition (Instructor's Resource Manual with Test Items).* Dallas: Houghton Mifflin Company, 1991.

Sprague, Jo; Stewart, Douglas. *The Speaker's Handbook.* Chicago: Harcourt Brace Jovanovich, Publishers, 1984.

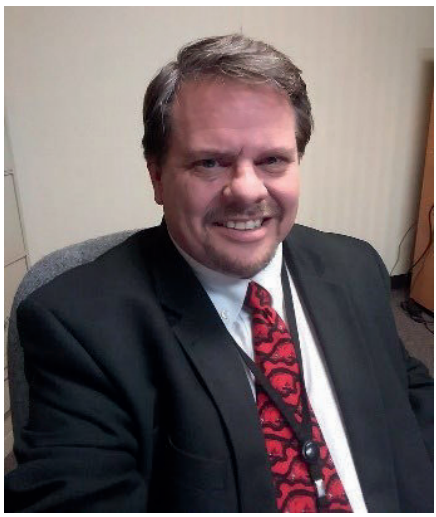
Dewey, J. (1933). *How We Think*, Heath

Monroe, A. H. (1943). *Monroe's Principles of Speech (military edition)*. Chicago: Scott, Foresman

Ehninger, D. Monroe, A.H. and Gronbeck, B.E.(1978.) *Principles and Types of Speech Communication*, 8th. Ed

# About the Authors

The author, Harry D. Russell, Ph.D., born in 1933, became a committed Christian at age eleven and grew to adulthood in his pastor-father's home. Married to a minister's daughter they became parents of three children, two daughters and a son. His wife passed away following a marriage of over sixty-seven years. Struggling financially in young adulthood, and desiring an education Harry worked as a carpenter's helper, saving his income to invest it in the skill of barbering. Using that skill to earn a living, he then enrolled in Ohio University where he earned a bachelor's degree in English with emphasis in grammar, literature and composition, all the written side of communication. Continuing on at Ohio University, he earned a master's degree oriented toward verbal and media communication. After serving on faculties successively at Marshall University in W.Va. and Trevecca College (now university), in Tennessee, he returned to his alma mater where he completed his PhD in the theory and philosophy of communication. After teaching at Ohio University for several years he joined the faculty of MidAmerica Nazarene College (now university) in Kansas, eventually retiring in 1996. He is an instrument-rated pilot having accumulated over 1300 hrs. flight time.



David N. Russell was born and raised in Ohio, attending High School in Kansas City, followed by 10 years in the military (US Army). Education includes AA Degrees in Occupational Therapy and HVAC, BA Degree in Psychology, MA Degree in Counseling, MS Degree in Occupational Therapy, and a candidate for Psy.D. in Clinical Psychology. He graduated in 1990 from the Colombia Missouri Fire Academy working as a Firefighter/Paramedic, and in 1993 graduated from the 65th Police Academy in Joplin, Mo. working as a police officer then a deputy sheriff. David is an Internationally Certified Co-Occurring Disorders Professional - Diplomate, specializes in addiction recovery and mental health counseling. His post-graduate education was originally in Neuropsychology, after having worked 23 years in Occupational Therapy, focusing on treatment of traumatic brain injuries. Later, changed his career to Forensic Psychology, where he worked as a Drug Court Advisor to the 14th Judicial District in Arkansas, and eventually became a Substance Abuse Program Leader for the Arkansas Department of Corrections, Area-2.