

The Elements of Public Speaking

“O Lord, open thou my lips; and my mouth shall shew forth thy praise.”

(Psalm 51:15)

Public Speaking Instruction

Based upon the Four Processes of Rhetoric

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THE ELEMENTS OF PUBLIC SPEAKING

ACKNOWLEDGEMENTS AND DISCLAIMER

This brief public speaking handbook is the result of a request made by Rev. Darrel D. Lee, Superintendent General of the Apostolic Faith Church with headquarters in Portland, Oregon. Since I am a college speech instructor, he asked me if I could recommend a good basic public speaking handbook for Christian workers.

When I tried to locate a brief public speaking handbook that I could recommend for Christian workers, I was not successful. There are numerous public speaking textbooks available, but many of them are several hundred pages long and cover far more ground than is necessary for a brief handbook. There are also brief public speaking handbooks available, but the ones I located were designed for specific non-religious contexts, such as the business or academic fields.

The handbook you are now holding in your hands is my attempt to present the essential elements of public speaking in a way that will benefit public speakers in general and Christian public speakers in particular. I first presented the bulk of this material to my church congregation in the Fall of 2009, and then to attendees at our special services in Tehachapi, California, on October 24, 2009.

I would like to thank the California pastors and preachers who gave me their feedback on these materials during the public speaking seminars held in Tehachapi, including Joe Bishop, Alan Lambert, Steve Mixer, and Tom Udo. Although they did not suggest any substantial changes to the seminar handouts, their positive feedback encouraged me to share this material with more people.

Many of the pages in this handbook have been developed over my twenty-year college teaching career, so I must give my thanks to all those college students who were brave and determined enough to learn the art of public speaking in my college speech courses. May some of the lessons they learned the hard way be easily learned by my Christian brothers and sisters!

Finally, I would like to take full responsibility for all the material in this handbook, including any inaccuracies or errors that you may find. If you discover any errors, let me know, and I will make corrections in any future versions.

May God bless your public speaking efforts as you labor for the Kingdom of God!

Rev. Mark Staller

THE ELEMENTS OF PUBLIC SPEAKING

QUESTIONS TO CONSIDER

- Which process of rhetoric (invention, arrangement, style, delivery) is your strongest area as a public speaker?
- Which process of rhetoric is your weakest area as a public speaker?
- What do you need to do in order to strengthen your weaker areas as a public speaker?

NOTES

THE ELEMENTS OF PUBLIC SPEAKING

AN INTRODUCTION TO PUBLIC SPEAKING

The basic elements of public speaking in the western world were formalized and systematized by the ancient Greeks about 2,500 years ago. The Greeks called public speaking the art of *rhetoric*. The Romans expanded and refined the art of rhetoric which they inherited from the Greeks: a Roman *orator* was the equivalent of a Greek *rhetor*, and the Roman art of *oratory* was equivalent to the Greek art of *rhetoric*. Rhetoric was the pinnacle of a classical Greek and Roman education because public speaking was an essential skill needed to succeed in Greek or Roman society. To succeed in politics, a Greek or Roman man had to be able to speak in front of hundreds or thousands of his fellow citizens. Similarly, a Greek or Roman man had to be able to speak in the law courts to hundreds or even thousands of citizen jurors.

Our modern western societies have been formed from the combination of four ancient societies: the Greeks, the Romans, the Hebrews, and the early Christians. The blending of these four ancient cultures can be easily seen in the life of Paul the Apostle: Paul was a Roman citizen who wrote his New Testament epistles in Greek using the concepts and Scriptures of the Hebrew Bible in order to clarify the doctrines and practices of the early Christian church.

Thus, the art of rhetoric which was primarily developed in the Graeco-Roman world has over the past two thousand years been blended with our Judeo-Christian religious heritage. For example, one of the greatest writers and speakers of the early church, Augustine, was a classically trained teacher of Rhetoric before he was converted to Christianity and became Bishop of Hippo.

You need this basic knowledge of the history of Rhetoric in order to understand why so many basic public speaking principles are expressed in a vocabulary which relies upon Greek and Roman terms. If you are a Christian public speaker, you also want to be aware of the historical development of Rhetoric so that you will be willing to modify or adapt these Greek and Roman basic public speaking principles for public speaking in a Christian context.

As you learn the basic principles of public speaking developed and formalized by the ancient Greeks and Romans, please feel free to modify these principles as you see fit for your own teaching, preaching, testifying, and public speaking. Although the vast majority of these public speaking principles are applicable to Christian rhetorical practice, we need God's guidance in order to most effectively apply these principles to our own oral presentations.

The basic elements of public speaking described in this handbook have been arranged according to four of the standard processes of classical Rhetoric. You will learn how to give an effective oral presentation by considering 1) *invention* (developing the ideas for your oral presentation), 2) *arrangement* (organizing the ideas for your oral presentation), 3) *style* (choosing the precise words to express your ideas, and 4) *delivery* (delivering your speech to an audience).

THE ELEMENTS OF PUBLIC SPEAKING

OVERVIEW

Five Processes of Rhetoric

Invention	Arrangement	Style	Memory	Delivery
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INVENTION

Developing the ideas for an oral presentation

Three Major Types of Speeches

Inform	Persuade	Entertain
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Three Rhetorical Appeals

Logos	Pathos	Ethos
Appeal to the audience's reasoning capacity	Appeal to or through the emotions	Appeal through the speaker's projected character

Four Types of Verbal Support

Stories	Statistics	Testimonies	Analogies
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Three Parts of the Rhetorical Triangle

Author	Text	Audience
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Four Types of Audience

Friendly	Neutral	Skeptical	Hostile
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THE ELEMENTS OF PUBLIC SPEAKING

ARRANGEMENT

Organizing Ideas for an Oral Presentation.

Three Parts of a Speech		
Introduction	Body	Conclusion

Five Tasks of Introduction	Four Tasks of Conclusion
Gain Attention	Restate Thesis
State a Thesis	Review Main Ideas
Motivate Audience to Listen	Ask for a Response
Establish Speaker Credibility	Provide Closure
Preview Main Ideas	

Thirty Ways to Structure a Speech Body		
Chronological	Best Foot Forward	Contrast
Past/Present/Future	Best for Last	Ideal vs. Real
Process	Sandwich Method	Myth vs. Fact
Extended Narrative	Inductive	Then vs. Now
Spacial	Deductive	Pro/Con
Geographical	Cause	Problem/Solution
Topical	Effect	Question/Answer
Level of Complexity	Division	Ethos/Logos/Pathos
Level of Acceptance	Classification	Process of Elimination
Level of Importance	Compare	Monroe's Motivated Sequence*

* Attention, Need, Satisfaction, Visualization, Action

THE ELEMENTS OF PUBLIC SPEAKING

STYLE

CHOOSING THE PRECISE WORDS TO EXPRESS YOUR IDEAS

Three Levels of Style		
Low	Medium	High

Twenty Figures of Speech	
Accumulation:	two or more clauses saying essentially the same thing
Antithesis:	clauses set in opposition to each other
Analogy:	extended comparison of two things
Anaphora:	repetition of a word or phrase at the beginning of successive clauses
Apostrophe:	addressing an audience that is not present
Catalogue:	a list of things that belong to some general category
Correction:	modifying what has just been said with a more fitting expression
Euphemism:	substituting a cultured or less offensive term for a harsh one
Exemplum:	citation of a direct quotation
Gradation:	form of repetition in which the repeated clause gets stronger
Hyperbole:	intentional exaggeration to make or reinforce a point
Irony:	stating one thing while meaning the exact opposite
Litotes:	intentional understatement
Metaphor:	an implied comparison between two things without “like” or “as”
Metonymy:	substituting a word with another word associated with it
Personification:	treating a non-personal thing as if it were a person
Praeteritio:	saying something by pretending to refuse to say it
Prolepsis:	anticipating and responding to opposing arguments
Simile:	explicit comparison using the words “like” or “as”
Synechdoche:	making the part stand for the whole or the whole for the part

THE ELEMENTS OF PUBLIC SPEAKING

DELIVERY

Delivering the speech to a live audience

Four Methods of Delivery			
Impromptu	Manuscript	Memorized	Extemporaneous

Eight Verbal Elements	Eight Non-Verbal Elements
Pitch (high/low)	Use of Space
Rate (fast/slow)	Use of Time
Volume (soft/loud)	Posture
Enunciation (clearness)	Body Movement
Pronunciation (correctness)	Hand Gestures
Accent/Dialect	Facial Expression
Voice Quality	Eye Contact
Verbal Clutter	Personal Appearance (clothing, grooming)

An Introduction to Invention

Public Speaking Instruction Based upon the Four Processes of Rhetoric

THE ELEMENTS OF PUBLIC SPEAKING

AN INTRODUCTION TO “INVENTION”

Where do the ideas for a speech come from? There are two main sources: 1) your own mind, or 2) the minds of others. Either you must invent or create the ideas for your oral presentation on your own, or you must seek out and incorporate the ideas of others into your speech.

If you do use the ideas of others, make sure you give them credit for these ideas. It is unethical to use either the words or ideas of others without giving them credit. The unacknowledged use of another person's words or ideas is called **plagiarism**, and a substantiated charge of plagiarism can ruin a person's speaking or writing career. Note that even if you paraphrase a person (put their ideas in your own words); you still need to give them credit for their ideas.

The general rule of thumb for verbally citing a source in a speech is to give your audience enough information so that they could go out and locate this source on their own if they so desired. In addition to telling *who* said something, tell your audience *where* they said it. (For a book, give the author and title of the book. For a magazine or newspaper article, give the title of the magazine and the specific date or issue of the magazine or newspaper. For an internet source, give the name of the person or organization publishing the web page, and the date you accessed the web page.)

Before generating ideas for your oral presentation, you need to decide what type of speech you want to give: a speech to inform, a speech to persuade, or a speech to entertain. If you decide to give a speech to persuade, you will need to decide what types of persuasive appeals you will use: appeals to reason (the logos appeal), appeals to emotion (the pathos appeal), or appeals through your projected character (the ethos appeal).

A very important element in the invention process is your consideration of your **audience**. Your target audience and what you are trying to accomplish with your target audience should dictate the content of your speech. There are many different ways to verbally support the ideas in your speech, so you need to be sensitive to the needs of your audience in order to pick the right kinds of verbal support.

If you are speaking to a “friendly” audience that basically agrees with your position but is somewhat apathetic, then you will develop stories and analogies and other types of pathos appeals to inspire and motivate them. If you are speaking to a “skeptical” audience that disagrees with your position, then you will rely on statistics and expert testimony and other types of logos appeals to try to change their minds. You need to tailor your verbal support for the specific audience of your oral presentation.

As you develop your oral presentation and generate ideas for your speech, keep the three parts of the “rhetorical triangle” in mind: every speech is an interaction between an author or speaker and his or her target audience:

(1) speaker (author) ← → (2) speech (text) ← → (3) audience

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THREE MAJOR TYPES OF SPEECHES

Modern rhetoricians recognize three major types of speeches: 1) speeches to **inform**, 2) speeches to **persuade**, and 3) speeches to **entertain**. These three speech types are distinguished by their function or purpose rather than by their content: the primary purpose of an informative speech is to give information or aid in understanding; the primary purpose of a persuasive speech is to change minds or inspire action; the primary purpose of a speech to entertain is to amuse.

These three major speech types can be compared to the four standard “text types” and their corresponding functions:

Text Type	Function
Description	To Inform
Exposition	To Inform
Argumentation	To Persuade
Narration	To Entertain

All of these text types can be found in a standard newspaper. Examples of “descriptive” text in a newspaper are want ads and sports statistics. An example of “expository” texts are the front page news stories. Examples of “argumentative” texts are the letters to the editor and the editorial columns. An example of “narrative” texts in the newspaper are the comic strips.

However, it is important to note that almost all text types have an underlying persuasive function. People are naïve and gullible if they think want ads and news accounts are only “informing” them. Similarly, readers of comic strips need to be aware that in addition to “entertaining” us, comic strips can carry subtle (or not so subtle) messages about the way we should view our world.

Public speakers need to understand that no matter what kind of speech they are delivering (a speech to inform, a speech to persuade, or a speech to entertain), they still must carefully consider the persuasive intentions and goals of the speech.

Although your primary goal in a speech may be to “inform” your audience about a topic, you still need to consider the underlying persuasive tasks you must accomplish. You need to convince your audience that your informative topic is worth learning about. You may also need to take some kind of stance toward your informative topic, whether positive or negative.

A good speech to entertain will be funny or amusing, but a great speech to entertain will have an important underlying persuasive message. An excellent speaker will not employ “throw-away” humor just for the sake of getting a few laughs: he or she will design the entertaining content in such a way that the audience is edified as well as amused.

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THE THREE RHETORICAL APPEALS

In his ancient Greek Rhetoric textbook, the philosopher Aristotle pointed out that there are three different ways a speaker can try to persuade an audience: 1) he can appeal to their understanding or reasoning capacity (the **logos** appeal), 2) he can try to generate emotion (the **pathos** appeal), or 3) he can appeal to his audience through his projected character (the **ethos** appeal).

The **logos** appeal is the appeal to the audience's reasoning capacity, or intellect. Logos appeals are not necessarily logical or rational, however: many illogical argumentative fallacies have been identified. Examples of logos appeals are proverbs, arguments by consequence, statistics, and expert testimony.

The **pathos** appeal is the appeal to or through the audience's emotions. Not all pathos appeals are pathetic, however: pathos appeals can also generate positive, uplifting emotions. Note that in order to qualify as a pathos appeal, an argument must do more than merely mention emotion: it must be designed to *generate* emotion in the target audience. Examples of pathos appeals are sad or scary stories and poetic, moving prose.

The **ethos** appeal relies on the *projected* character of the speaker. Not all ethos appeals are ethical, however: sometimes speakers lie about who they really are. Nevertheless, an audience will sometimes be persuaded by a speaker not because they understand his or her arguments or are emotionally involved, but just because the speaker seems to be smart, honest, and sincere. Other names for a speaker's ethos are "persona," "face," and "presenting self."

Be aware that speakers also have an "accidental ethos," which is the part of their projected character which they do not control, such as their age, sex, ethnicity, and prior reputation. Even before you open your mouth to speak, your audience will be making assumptions about you based on your accidental ethos.

Which persuasive appeal should a speaker primarily use? You should choose the rhetorical appeal which is appropriate for your audience, your speech topic, and your persuasive goal. If you are speaking to a skeptical audience on a controversial issue and your goal is to get them to change their minds, you should rely primarily upon logos appeals. If you are speaking to a friendly but apathetic audience and your goal is to get them to take action, you should probably use a lot of pathos appeals. If you are speaking to a potential employer and your goal is to get hired, you should focus on your ethos appeals.

Ethos appeals are often given at the beginning of an oral presentation in order to establish the speaker's credibility. Pathos appeals often come at the end an oral presentation, when the speaker is giving a call to action. It is a good idea to present your audience with logos appeals before moving into your pathos appeals: your audience will more likely be open to your pathos appeals if they feel you have earned the right to use them by first giving good reasons for your position.

THE ELEMENTS OF PUBLIC SPEAKING

QUESTIONS TO CONSIDER

- Which rhetorical appeals (ethos, logos, pathos) are most important for Christian teaching and preaching? Explain your answer.
- Should a preacher primarily appeal to the intellect or to the emotions of the audience? Explain your answer.

NOTES

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STORIES OR VERBAL ILLUSTRATIONS

The ancient Greek philosopher Aristotle classified humankind as a political (or social) animal. Teachers of public speaking might as well call humans “the story-telling animal.” A remarkably stable characteristic of humans in every culture and age is their capacity for relating and receiving narratives.

Effective public speakers use stories because they know that a well-told story can gain and sustain attention, generate emotions, and concretely illustrate an abstract assertion or idea.

Hypothetical (fictional) stories: Hypothetical stories are used to describe future events or to place the audience in the middle of a scenario. They should not be used, however, when a factual story would be more effective: why have your audience imagine a drunk-driving accident when there are plenty of heart-wrenching, real-life stories to tell? Also, never try to pass off a hypothetical story as if it were really true—that is called “lying.”

Factual stories: Factual stories make an assertion hit home. Your audience may hear the abstract statement “Smoking causes cancer,” but this assertion will mean much more to them if you relate how a specific person smoked and then contracted cancer. (“My father, Tom Blackman, smoked two packs of Camels every day for twenty-five years. We learned this past summer that he has less than a year to live due to advanced lung cancer caused by his cigarette addiction.”)

Story length: If your entire speech is built around one story, then this story may be developed in some detail. Otherwise, extended illustrations are usually no longer than one minute (about six to ten sentences), and brief illustrations are fifteen to thirty seconds long (about two to four sentences). Don’t let a story get away from you!

Limitations of stories: Stories do not function well as *proof*. A single story, no matter how well told, does not provide sufficient evidence to establish the truth of an assertion. (A skeptical audience would accuse you of making a poor inductive argument or “hasty generalization.”) Therefore, when speaking to a skeptical audience, you should use stories sparingly, and you should supplement them with other types of verbal support, such as statistics or expert testimony.

How to tell a good story: To lend credibility to a factual story, you should include specific names, dates and places. To bring a story to life, you should paint a “verbal illustration” with vivid descriptors. To generate emotions, you should use appropriate adjectives and adverbs. Build your story up to a climax with effective verbal and nonverbal elements—get your voice and body involved. Most importantly, *make sure that your story has a clear point*. You may state your point either at the beginning or end of your story.

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ANALOGIES

An analogy compares one object or concept to another object or concept in order to point out similarities. How is an analogy different from a metaphor or a simile? The primary difference is length: whereas a metaphor or simile can be stated very briefly (“You are a rock.” “My anger is like a raging volcano.”), an analogy is usually developed at some length.

Teachers often use analogies in order to make their subject matter more understandable: a less well known topic or subject area is compared to a topic or subject area that is more familiar. For example, a math teacher might compare number fractions to the pieces of a pie, or an English teacher might compare punctuation devices in a sentence to traffic signs on a city street.

There are two types of analogies: *literal* analogies and *figurative* analogies. A literal analogy compares two things from the same order of being, whereas a figurative analogy can compare two very different things. An example of a literal comparison: “Smoking cigarettes is like sucking on the tail pipe of a car.” An example of a figurative comparison: “Smoking cigarettes is like playing Russian roulette.”

In order for the above comparisons to qualify as analogies, they must be fully developed. To fully develop an analogy, you must first compare your topic to something else (“My topic is like X.”); next, you must describe this “x” factor; finally, you must refer back to your original topic. Here is a full development of the above figurative analogy:

Comparison	Smoking cigarettes is like playing Russian roulette.
Development	You may not kill yourself the first time you pull the trigger of your gun, but if you are crazy enough to pull the trigger again and again, the odds dramatically increase that you will blow your brains out. Similarly, you may not get cancer the first time you smoke a cigarette, but the more you smoke and the longer you smoke, the odds dramatically increase that you will contract cancer.

When making your comparison, be sure to use parallel structure: you should compare a noun to a noun or a verb to a verb—do not mix the parts of speech in your comparison, or your audience will have difficulty comprehending your analogy. Analogies can be used in any type of speech: in informative speeches, they can help to clarify ideas and aid in understanding; in persuasive speeches, they can function as pathos appeals to make your point hit home; in speeches to entertain, they can add a refreshing level of sophistication to your discourse. An analogy is like a vehicle: just as a car can help you get where you are going, so an analogy can help you move your ideas along in an effective manner.

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STATISTICS

Statistics are facts of occurrences represented by *numbers*. Statistics work well in controversial persuasive speeches because you are able to back up abstract generalizations with specific data. Statistics can be used to quantify information, demonstrate trends, establish cause-effect relationships, and support inductive arguments.

Remember that your statistics are only as good as your sources: You should use unbiased, credible sources for your statistics. (Statistics from the National Rifle Association in a pro-gun speech would not be a wise choice if you were speaking to a liberal audience.)

However, human beings tend to mistrust statistics because we know that numbers can be manipulated. For example, two companies can crunch the numbers from a report differently so that both may claim that their product as been “proven” to be the better one. Since statistics can be manipulated, it is a good idea to combine them with other kinds of verbal support, like expert testimony or logical cause-effect reasoning.

Here are some tips for using statistics effectively:

Make sure your statistics are representative. Interviewing ten students on a college campus is not a large enough sample group to make any statistical claims about the general opinions of the entire student population.

Build up the credibility of your source before presenting your statistics. Your statistics are only as believable as their source, so make sure this source seems unbiased, credible, and reliable.

Round off your statistics to make them easier to remember (Rather than saying, “Of the 493,975 people who smoke, 51.05 percent will contract some form of cancer,” say, “Of the approximately one-half million people who smoke, about half will contract some form of cancer.”)

Use statistics sparingly. Too many numbers will result in information overload, and your audience will experience the “Charlie Brown” effect: Their minds will not be able to keep up with the statistical information, and all they will hear is “Wa wa, wa wa, wa wa.”

By themselves, statistics are abstract and almost meaningless. “Personalize” your statistics and make them mean something to our audience: after presenting a statistic, provide an interpretation and explanation of those numbers to which your audience can relate. (Example: “Last year five million tons of garbage were deposited in United States landfills. If you stacked this garbage three feet high, it would cover the entire states of Washington, Oregon, and Idaho.”)

THE ELEMENTS OF PUBLIC SPEAKING

TESTIMONY

There are three types of testimony: 1) peer or lay testimony, 2) prestige testimony, or 3) expert testimony. Peer or lay testimony is given by people who have personal experience related to the speech topic. Prestige testimony is given by a celebrity or well-regarded person. Expert testimony is given by someone who is a recognized expert in the field or fields related to the speech topic.

Many public speaking textbooks claim that expert testimony is one of the most important kinds of verbal support you can use. However, expert testimony is still just the opinion of a person. The crucial element of “expert” testimony that makes this testimony so powerful is the **credentials** of the expert.

When presenting expert testimony, you should explain and build up the credentials of your expert. Why is this person a recognized expert in his or her field? What education or experience does this person have to qualify as an “expert?” If you were giving a speech about the causal link between smoking and cancer, then a recognized expert would be a doctor with training and experience in treating cancer—an oncologist or perhaps a pulmonologist; you certainly would not quote a podiatrist or a chiropractor as your “expert.”

Where do you find expert testimony? You can interview an expert yourself, or you can quote an expert referenced in a book, newspaper, magazine, or journal. If you are reporting someone’s testimony in a speech, you may either paraphrase their ideas in your own words, or you may quote their words exactly. Every word you place within quotation marks is supposed to belong to the person you are quoting.

In addition to quoting from personal, prestige, or expert testimony, you may use famous quotations to gain attention, reinforce a point, or conclude a speech. Usually it is best to give the source of your quotation first (if it is known), and then to present the quotation: beginning with your source gives your quotation credibility and predisposes the audience to listen.

Quotations about quotations (excerpted from The Quotations Page):

“The wisdom of the wise, the experience of the ages, may be preserved by quotation.” (Benjamin Disraeli)

“A quotation in a speech, article, or book is like a rifle in the hands of an infantryman. It speaks with authority.” (Brendan Francis)

“Quotations (such as have a point and lack triteness) from the great old authors are an act of reverence on the part of the quoter, and a blessing to a public grown superficial and external.” (Louise Guiney)

“I hate quotation. Tell me what you know.” (Ralph Waldo Emerson)

THE ELEMENTS OF PUBLIC SPEAKING

THE IMPORTANCE OF THE AUDIENCE

Sometimes when a speech text is being analyzed or evaluated, the later readers of the text treat the speech as if it existed independently of the original speaker and the original target audience. Rhetoricians, however, never forget that a speech text was originally part of the “rhetorical triangle” composed of 1) the speaker, 2) the speech, and 3) the target audience. Although a speech may be read as a written text, it originally existed as a verbal interaction between a specific speaker and his or her original target audience.

As you prepare an oral presentation, you should also keep the rhetorical triangle in mind and ask yourself the following questions: “To whom am I speaking, and what effect am I trying to have on this audience? Am I primarily trying to entertain, inform, or persuade the audience? If I am trying to persuade the audience, am I primarily trying to change their minds about a controversial issue, or am I primarily motivating them to take action? What are the attitudes, values, and beliefs of the target audience, and how should I construct my speech to most effectively change or reinforce these attitudes, values, and beliefs?”

For persuasive speaking, one way to analyze your target audience is to place them on the following audience continuum:

Hostile audience—Skeptical audience—Neutral audience—Friendly audience→

The “hostile audience” is violently opposed to your position. The “skeptical audience” tends to disagree with your position. The “neutral audience” is undecided about the issue you are addressing in your speech. The “friendly audience” tends to agree with your position.

Although the friendly audience already agrees with your position, they may be very apathetic. Your persuasive task is to inspire and motivate them to take action or persevere in their present course of action. (For example, a military leader may need to inspire his soldiers to hold the line or charge into battle.)

Since the hostile audience is violently opposed to your position, there is very little hope of persuading them to change their minds in a brief oral presentation. Wise speakers rarely expect to win over a hostile audience in one speech.

A more realistic goal for a persuasive speech on a controversial issue is to address the skeptical audience members and get some of them to move over to the “neutral” position, and to address the neutral audience members and get some of them to commit to your position.

Once you determine the type of target audience your speech is aimed at, you can make good decisions about the kinds of verbal support you should use in your speech: for example, skeptical audiences demand lots of logos appeals, whereas neutral and friendly audiences are more open to pathos appeals.

An Introduction to Arrangement

Public Speaking Instruction Based upon the Four Processes of Rhetoric

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AN INTRODUCTION TO “ARRANGEMENT”

Once you develop the ideas for your oral presentation, you have to arrange these ideas in some sort of order in your speech body. There are at least thirty different ways to organize the main ideas in a speech body.

If you are overwhelmed by the many different types of speech structures, or if you are having difficulty deciding which speech structure to use in the body of your oral presentation, remember this general rule of thumb: a well-developed speech body usually has approximately three main points.

In addition to arranging the ideas of your speech body, you also need to arrange the ideas in your speech introduction and your speech conclusion.

There are five standard tasks of a speech introduction: at the beginning of a speech, speakers must often 1) gain attention, 2) state a thesis, 3) motivate the audience to listen, 4) establish their credibility, and 5) preview the main ideas of the speech body.

There are four standard tasks of a speech conclusion: at the end of a speech, speakers must often 1) restate the thesis in a memorable way, 2) review the main ideas of the speech body, 3) give a call to action, and 4) provide closure.

Some of the tasks of a speech introduction or conclusion may sometimes be omitted or combined. However, speakers should avoid skipping these tasks to “save time” or “simplify the speech.” Each of the standard tasks in a speech introduction and a speech conclusion has an important function, so they should only be omitted after careful consideration.

The minimum standards for a speech are established by the expectations of “impromptu” speaking. Even when speaking on the spur of the moment in an impromptu speech, public speakers are expected to 1) gain attention, 2) state a thesis, and 3) preview their main ideas in their speech introductions and to 1) restate their thesis, 2) review their main ideas, and 3) provide closure in their speech conclusions. In their speech bodies, impromptu speakers are expected to provide clear transitions and fully develop their points.

If you can count to three, you can give a speech. In your introduction, accomplish the three essential introductory tasks. In your speech body, present and develop about three main ideas. In your conclusion, accomplish the three essential conclusion tasks. It is as simple as one, two three; one, two, three; one, two, three.

THE ELEMENTS OF PUBLIC SPEAKING

WAYS TO ORGANIZE A SPEECH BODY

Topical (Several independent points or subtopics are used to support a thesis)

- Level of acceptance (Move from more-acceptable to less-acceptable ideas)
- Level of complexity (Move from simpler to more complex ideas)
- Level of importance (Organize according to importance of ideas)
 - » Best Foot Forward (Place important ideas first)
 - » Best For Last (Build up to most important ideas)
 - » Sandwich Method (Sandwich weaker point between stronger points)

Chronological (Arrange ideas by a time logic)

- Process (First step, Second step, Third step, etc.)
- Past/Present/Future
- Extended Narrative (Build speech around one extended story)

Spatial (Arrange ideas by a space logic)

- Geographical (Discuss speech topic in different parts of the world)

Compare (Focus on similarities between two or more concepts or things)

Contrast (Focus on differences between two or more concepts or things)

- Ideal vs. Real (The way things ought to be vs. the way things really are)
- Myth vs. Fact
- Then vs. Now

Division (Divide a topic or object into its parts)

Classification (Categorize your subject with objects/concepts of different types)

Induction (Argument by example)

Deduction (Chain of reasoning)

Cause (Focus on past causes)

Effect (Focus on future effects)

Pro/Con (Provide arguments on both sides of a controversial issue)

Problem/Solution (Establish a problem, and provide a solution)

Monroe's Motivated Sequence (Attention-Need-Satisfaction-Visualization-Action)

Question/Answer (Ask a question, then give an answer, etc.)

Process of Elimination (Set up several possibilities, then eliminate all but one)

Ethos/Logos/Pathos (Establish credibility, give good reasons, then generate emotions)

THE ELEMENTS OF PUBLIC SPEAKING

A WELL-DEVELOPED INTRODUCTION

How to Prepare It

An old proverb says, “Well begun is half done.” A solid speech introduction makes your speaking task so much easier because it engages your audience and prepares them for the body of your speech. Without a good introduction, an excellent speech body is practically useless because your audience may tune you out before they hear your speech. Here are five tasks of a fully developed speech introduction:

Gain attention: Before launching into your speech, you must first gain the attention of your audience. (You can use an illustration, a startling fact or statistic, a quotation, a joke, a question, or a reference to a recent or historical event.) Make sure your attention getter is interesting, appropriate, and relevant. It should gain favorable attention and lead naturally into your speech topic.

State your thesis: A speech needs more than just a general topic: it needs a central assertion to focus and clarify the speaker’s main point. Audiences expect to know fairly quickly what a speech is about. Fulfill this expectation by clearly stating your thesis. What precise point do you want to make or emphasize about your topic?

Motivate your audience to listen: After you gain your audience’s attention, you must sustain their attention by giving them reasons to listen to your speech. If your thesis is your main point, your motivators are your “secondary” selling points. What will the audience gain by listening to you? Tell them how your speech will satisfy one or more of their needs. We all have needs related to comfort, safety, control, tradition, relationships, recognition, success, independence, variety, understanding, relaxation, and nurturance. What needs will your speech help fulfill?

Establish your credibility: Let the audience know why you are qualified to speak on your topic. Do you have personal experience or special knowledge related to the topic? Do you have an association with a person or group that gives you insight into the topic? Are you especially committed to the issue you are addressing? Have you carried out research to learn about the topic? Let the audience know why they should give special weight to your words.

Preview your speech structure: Oral discourse is necessarily more repetitive than written discourse: a speaker needs to repeat his or her main ideas. The speech preview at the end of the introduction “tells the audience what you are going to tell them.” The preview allows your listeners to anticipate the main ideas of your speech, which in turn helps ensure that they will remember those ideas after the speech.

How should you arrange the elements of your speech introduction? The attention getter comes first and the speech preview comes last, but you must decide the best way to arrange the other elements of your introduction. Sometimes some of these elements may be omitted or combined. (However, do not combine or omit introductory elements just to “save time” or supposedly make your job easier: each element serves an important purpose.)

THE ELEMENTS OF PUBLIC SPEAKING

A WELL-DEVELOPED CONCLUSION

How to Prepare It

The ancient Greek philosopher Plato said that a speech is like an animal: just as an animal has a head, a body, and a tail, so a speech should have an introduction, a body, and a conclusion. Don't forget to add the "tail" to your speech. Here are four possible tasks of a speech conclusion:

Restate your thesis in a memorable way: If your thesis statement is the main point you are trying to make in your speech, then it is worth saying at least once at the beginning of your speech and once at the end of your speech. Clearly restate your thesis in your speech conclusion in order to "hammer home" your point and cement your thesis in your listeners' minds. However, repetition does not have to be boring: restate your thesis *in a memorable way*. (For example, if your thesis was "Smoking causes cancer." Your restated thesis could be "Sucking on a cancer stick could put you six feet under.")

Review your main ideas: For a public speech, you need to tell your audience what you will tell them, tell them, and then tell *them what you told them*. Why so much repetition? Because your audience needs a reason to remember what you say: if they hear an idea once, twice, three times, their brains may think it is important enough to stick into long-term memory. Remember, however, that repetition does not have to be boring: use fresh words to review the main ideas of your speech.

Motivate your audience to respond: At the beginning of our speech, you may have motivated your audience to listen to your speech: at the end of your speech, what do you need to motivate them to *do*? If your speech was informative, you could motivate them to remember the new information you have presented. If your speech was persuasive, you may need to motivate them either to take action (a call to action) or to change an attitude, value, or belief (a call to contemplation). As a general rule, the more specific your call to action or call to contemplation is, the more effective your speech will be. Do not speak in vague generalities: tell your audience precisely what they need to do after hearing your speech.

Provide a sense of closure: A speech closer is just as essential as an attention getter. You do not want a long, awkward pause at the end of your speech because your audience does not know that your speech has concluded. Signal the end of your speech with an effective "closer." You may use the same kinds of devices for a closer that work for an attention getter: you can close your speech with an illustration, a startling fact or statistic, a quotation, a joke, a question, or a reference to a recent or historical event. Speakers often use "wrap-around" closers that refer back to the attention getter of their speech: the "wrap-around" closer gives your speech a sense of completion because your speech goes "full circle" and ends where it began. How should you arrange the elements of your speech conclusion? The speech closer must come last, but you must decide the best way to arrange the other elements of your conclusion. The motivator to respond may sometimes be omitted or combined with the closer. At a minimum, you should restate your thesis, review your main ideas, and close.

THE ELEMENTS OF PUBLIC SPEAKING

IMPROMPTU SPEAKING

A Quick Guide on How to Prepare

- Choose a topic
- Form a thesis
- Decide on a speech structure
- Develop your main ideas
- Create an attention getter
- Make a “scratch” outline

To Deliver an impromptu speech:

In your introduction:

- » Gain attention
- » State your thesis
- » Preview your main ideas

In your speech body:

- » Fully develop each idea with specific, concrete arguments or examples
- » Provide a clear, easy-to-follow structure (use transitions)

In your speech conclusion:

- » Review your main ideas
- » Restate your thesis
- » Provide a sense of closure

Here are some common impromptu speech structures:

- » Topical (Provide several independent points to support your thesis)
- » Inductive (Make a generalization, and support it with specific examples)
- » Chronological (Discuss your topic in the past, present, and future)
- » Pro/Con (Present opposing arguments on a controversial issue)
- » Problem/Solution (Present a problem, and provide a solution)

Here is the format of a “scratch” outline:

Attention Getter: _____

Thesis: _____

Point one: _____

Point two: _____

Point three: _____

THE ELEMENTS OF PUBLIC SPEAKING

IMPROMPTU OUTLINES

A.G.	Tornado
Thesis	Sin is destructive.
I.	Destroys bodies.
II.	Destroys souls.
III.	Destroys families.

A.G.	“The more things change . . . ”
Thesis	Humans sin.
I.	Sin in Bible times
	Adam and Eve.
	Noah.
II.	Sin in our time.
	Pornography.
	Abortion.
III.	Sin in times to come.
	Last days description.
	Battle of Gog and Magog.

A.G.	“All sin is sin!”
Thesis	There are different types of sin.
I.	Sins of ignorance.
II.	Sins of omission.
III.	Willful transgressions.

A.G.	“Victory in Jesus.”
Thesis	You can get the victory over sin.
I.	How sin defeats us.
	Enslaves.
	Destroys.
II.	How we can defeat sin.
	Confess.
	Forsake.

A.G.	Picture of earth
Thesis	Sin is a world-wide problem.
I.	Abortion in North America.
II.	Drugs in South America.
III.	Human trafficking in Asia.

THE ELEMENTS OF PUBLIC SPEAKING

A.G.	“Everyone sins?”
Thesis	There is a difference between sin and temptation.
I.	Temptation
	Not something you commit.
	Not something you can avoid.
II.	Sin
	Something you commit.
	Something you can avoid.

A.G.	“Word, Thought, and Deed.”
Thesis	While some claim you cannot live above sin, I believe you can.
I.	Reasons for “sinning Christians.”
	Broad definition of sin.
	No victorious examples.
II.	Why I believe in Victory.
	Narrower definition of sin.
	Victorious examples.

A.G.	“Birds of a feather.”
Thesis	Christians who hang out with the wrong crowd can fall back into sin.
I.t	Example of my friend Mike.
II.	Example of student at my school.
III.	Example of my cousin Cindy.

A.G.	“First comes love . . .”
Thesis	Sin is part of a process.
I.	Step one: lust.
II.	Step two: sin.
III.	Step three: death.

A.G.	Death penalty
Thesis	Death penalty is universal.
I.	All have sinned.
II.	The wages of sin is death.
III.	So . . . all must die.

An Introduction to Style

Public Speaking Instruction Based upon the Four Processes of Rhetoric

THE ELEMENTS OF PUBLIC SPEAKING

AN INTRODUCTION TO “STYLE”

In the *invention* and *arrangement* stages of the rhetorical process, speakers generate and organize their ideas for an oral presentation; in the *style* stage, speakers choose the specific words they will use to express these ideas.

There are three levels of style: 1) low, 2) medium, and 3) high. “Low” style is the clear, direct expression of ideas. Low style is used for giving instructions: “Stick flap A into slot B.” “Medium” style incorporates more descriptive language and stylistic devices. Medium style is often used by storytellers to bring their stories to life. “High” style employs a wide variety of figures of speech when a speaker wants to “pull out all the stops.” High style is often used during the “peroration” or climax of a speech.

In order to master high style, you must learn the *figures of speech*. Figures of speech are special stylistic devices at the sentence level. Rhetoricians have identified hundreds of figures of speech, but learning to use only ten or twenty of these figures of speech can vastly improve your eloquence.

High style is especially appropriate for manuscript or memorized delivery. When a speaker has the time to carefully craft every sentence in a speech, he can elevate his prose to an exceptional level. High style, however, is employed much less in impromptu and extemporaneous delivery because these methods of delivery do not allow the speaker to read or recite a speech word for word.

Learning the technical Greek and Latin terms for the figures of speech can be intimidating, so it may help to remember that horticulturists are expected to learn all the Latin names of plant species and doctors are expected to learn all the Latin names for the bones of the body.

Why must horticulturists learn all the Latin names for plants? They can’t just describe a plant as a “green bushy thing.” The Latin terms for plants allow the horticulturists to speak about plant specimens with some degree of accuracy.

Doctors use the Latin terms for the bones of the body so they can give precise descriptions of the human skeletal structure. Imagine how you would feel, if, while lying on the operating table, you heard your surgeon say, “I’m going to cut into this doo-hickey here and reattach it to this thingamajig.”

Similarly, public speakers should learn the technical names for the various figures of speech so they can identify them quickly and describe them accurately. Once you have a good working knowledge of these figures of speech and how to use them, you will be able to add “high” style to your speech repertoire.

THE ELEMENTS OF PUBLIC SPEAKING

TWENTY FIGURES OF SPEECH

- 1) **Accumulation:** two or more clauses saying essentially the same thing for emphasis
Example: “You should study the figures of speech; the figures of speech are worth learning; every good speaker knows and uses the figures of speech.”
- 2) **Antithesis:** clauses set in opposition to each other, often to indicate a choice
Example: “You can learn the figures of speech and succeed admirably in your public speaking, or you can ignore the figures of speech and fail miserably.”
- 3) **Analogy:** extended comparison of two things to point out similarities
Example: “The figures of speech are like the bones of the body. A surgeon must learn all the Latin terms for the bones of the body so he can describe and locate these bones accurately. Similarly, a rhetorician must learn all the Latin terms for the figures of speech so he can describe and use these figures appropriately.”
- 4) **Anaphora:** repetition of a word or phrase at the beginning of successive clauses
Example: “Speak eloquently, speak forcefully, speak using the figures of speech.”
- 5) **Apostrophe:** addressing an audience that is not present
Example: “O Aristotle, if only you were here to help me convince my students of the efficacy of the figures of speech!”
- 6) **Catalogue:** a list of things that belongs to some general category
Example: “You need to learn accumulation, antithesis, analogy, anaphora, apostrophe, and all the other amazing figures of speech.”
- 7) **Correctio:** modifying what has just been said with a more fitting expression
Example: “It is important to learn the figures of speech; no, not just important, it is *crucial* that you learn the figures of speech.”
- 8) **Euphemism:** substituting a cultured or less offensive term for a harsh one
Example: “Get off your backside and put some effort into learning the figures.”
- 9) **Exemplum:** the citation of a direct quotation
Example: “As Dr. Mark Staller says, learning the figures of speech ‘...can vastly improve your eloquence.’”
- 10) **Gradatio:** form of repetition in which the repeated clause gets stronger
Example: “You should learn the figures of speech; it is crucial you master the figures of speech; your life depends on knowing these stylistic devices.”
- 11) **Hyperbole:** intentional exaggeration to make or reinforce a point
Example: “The figures of speech are more important than the air you breathe.”

THE ELEMENTS OF PUBLIC SPEAKING

- 12) **Irony**: stating one thing while meaning the exact opposite
Example: “Why don’t you just ignore all I have been saying and forget about those silly, useless figures of speech?”
- 13) **Litotes**: intentional understatement
Example: “The figures of speech might come in handy sometime.”
- 14) **Metaphor**: an implied comparison between two things without “like” or “as”
Example: “The figures of speech are your tools for building a good speech.”
- 15) **Metonymy**: substituting a word with another word associated with it
Example: “Lend me your ears, and I will teach you the figures of speech.”
- 16) **Personification**: treating a non-personal thing as if it were a person
Example: “Speak up, O figures of speech, and grace my speech with high style.”
- 17) **Praeteritio**: saying something by pretending to refuse to say it
Example: “I would tell you how important and useful the figures of speech are, but I don’t want to insult your intelligence, so I won’t say anything.”
- 18) **Prolepsis**: anticipating and responding to opposing arguments
Example: “Some may claim that it is a waste of time to learn the figures of speech, but I want to assure you that learning these figures is worth the effort.”
- 19) **Simile**: explicit comparison using the words “like” or “as”
Example: “The figures of speech are like frosting on a cake.”
- 20) **Synechdoche**: making the part stand for the whole or the whole for the part
Example: “Loose your lips and try out the figures of speech.”

THE ELEMENTS OF PUBLIC SPEAKING

FIGURES OF SPEECH IN THE BIBLE

If you do not have to speak at very formal occasions, you may never have to use “high” style that incorporates a wide variety of figures of speech. Much of your Christian teaching, preaching, and testifying can be carried out very effectively using “low” and “medium” style.

However, you need a good understanding of the figures of speech because the Bible, both the Old and New Testaments, is filled with figurative language. Although you may not use “high” style in your own preaching and teaching, you must be aware of the figures of speech in order to correctly understand and interpret the Word of God.

The classic study of the figures of speech in the Bible is by E.W. Bullinger. His book, titled appropriately, *Figures of Speech Used in the Bible*, was published in London in 1898 and lists over 150 different figures of speech found in the Scriptures.

The Bible is rich in “high” style. If the “dry” lists of the figures of speech and their definitions do not appeal to you, then immerse yourself in the reading of God’s Word: as you internalize the Scriptures, “high” style can become part of your speaking repertoire on an unconscious level. Without even thinking about it, you will use many of the figures of speech that are common in the Scriptures.

However, in order to teach solid Biblical interpretation to others (and to interpret the Bible correctly yourself), you must apply yourself to understanding the many Biblical figures of speech on a conscious level. Much misunderstanding of the Scriptures occurs because people do not distinguish properly between the literal and figurative use of language.

One useful notion of a conservative Bible Christian is that he or she “interprets the Bible literally whenever possible.” Unlike some liberal Christians who deny the miraculous and thus explain away all Biblical miracles as “metaphors” or “spiritualized language,” conservative Bible Christians believe that the miracles of the Bible literally occurred and that the Bible writers intended for these miracle accounts to be taken literally.

However, an important qualifier of the above notion of a conservative Bible Christian is that he or she “interprets the Bible literally *whenever possible*.” Perceptive interpreters of the Bible recognize that the Scriptures quite often contain figurative language that can only be properly interpreted figuratively.

As you study the figures of speech, may God open your understanding to the richness of meaning in the Scriptures, and may your heart burn within you as you come to appreciate the poetic beauty of God’s Holy Word.

THE ELEMENTS OF PUBLIC SPEAKING

BIBLICAL FIGURES OF SPEECH

Read the following Scriptures and see if you can locate the specific figure of speech.

- Accumulation: Proverbs 17:4
- Antithesis: 1 Corinthians 13:12
- Analogy: Psalm 1:3
- Anaphora (and Antithesis and Catalogue): Ecclesiastes 3:2-8
- Apostrophe: 1 Corinthians 15:55
- Catalogue (and Anaphora): Philippians 4:8
- Euphemism: Genesis 4:1
- Exemplum: Acts 17:28
- Hyperbole: Matthew 5:29
- Irony: Matthew 27:29
- Litotes: Acts 21:39
- Metaphor: Psalm 23:1
- Metonymy: Psalm 7:10
- Personification: Proverbs 1:20
- Simile: Matthew 23:27
- Synecdoche: Psalm 109:27

An Introduction to Delivery

Public Speaking Instruction Based upon the Four Processes of Rhetoric

THE ELEMENTS OF PUBLIC SPEAKING

AN INTRODUCTION TO “DELIVERY”

When considering “delivery,” remember that it is the final process in the standard rhetorical stages: invention, arrangement, style, and delivery. Don’t expect wonderful delivery to make up for a shoddy job of developing your ideas, arranging your ideas, and choosing the precise words to express your ideas. On the other hand, even if you have done a great job inventing, organizing, and expressing your ideas, your speech will not go over well if you fail in your delivery. In order for a speech to succeed, a speaker must put effort into all four of the rhetorical processes—including the process of delivery.

When standing up to deliver a speech, a speaker becomes aware of public speaking anxiety it is often manifested by anxiety symptoms: shaking, sweating, blushing, blanking out, etc. Once you train yourself to expect and accept some of these symptoms, your public speaking anxiety should decrease. You will also learn several different strategies and techniques you can use to decrease or manage your public speaking anxiety.

In some ways, public speaking is more difficult than essay writing. Once a writer completes an essay, his job is done. However, once a speaker has written a speech outline, his job is not yet complete: He must still stand up in front of an audience and **deliver** the speech. Therefore, public speakers must become aware of the verbal and nonverbal elements of public speaking.

Some of the verbal elements of public speaking are pitch, rate, volume, enunciation, pronunciation, accent or dialect, verbal clutter, and voice quality. Some of the nonverbal elements of public speaking are personal appearance, use of space, posture, body movement, hand gestures, facial expressions, eye contact, and use of time. Effective public speakers train themselves to become aware of these verbal and nonverbal elements of delivery and to use these elements appropriately.

One of the most important delivery decisions a speaker must make is the *method of delivery*. There are four methods for delivering a speech: 1) impromptu delivery, 2) manuscript delivery, 3) memorized delivery, and 4) extemporaneous delivery. Each of these four methods of delivery has strengths and weaknesses, so a speaker must make a wise decision about which method of delivery is most appropriate for his audience, speaking occasion, and speech objective.

You will learn that extemporaneous delivery is recommended for most speaking situations. An extemporaneous speech is outlined in detail using a logical speech structure, and then this detailed outline is shrunk down to brief, “key word” note cards. The speaker delivers the speech “extemporaneously” by glancing at these note cards when necessary.

THE ELEMENTS OF PUBLIC SPEAKING

PUBLIC SPEAKING ANXIETY

Many people avoid public speaking because they have *public speaking anxiety*. In fact, survey after survey reveals that the number one fear of most human beings is **fear of public speaking**. The comedian Jerry Seinfeld points out that according to these surveys most people would rather be lying in the coffin at a funeral than standing up giving the eulogy!

Why are people so afraid of speaking in public? Those who are shy or introverted do not want to become the center of attention. Whether introverted or extroverted, however, most people fear being judged or criticized by the audience. People also have “performance anxiety:” they do not know how the speech is going to go, so they are afraid they may “mess up.”

When public speaking anxiety kicks in, it can be manifested in a variety of symptoms. Public speakers may experience redness or blushing. They may sweat, or they may experience “cotton mouth.” They may get “butterflies” in their stomach, which can progress to nausea or even vomiting. Public speakers may shake or stutter. Their voices may quiver. Their minds may go blank. Their heart rate and speaking rate may increase significantly. They may laugh or cry uncontrollably. They may even faint.

It is important to note that the vast majority of these symptoms are created by the “fight or flight” survival response. When a significant danger is perceived, human beings are flooded with adrenaline so they can face their fear (fight) or run away swiftly (flight). However, when standing in front of a crowd, a public speaker cannot start punching people in the nose or run out the door: he must stand still as his body is flooded with adrenaline. This flood of adrenaline is responsible for almost all of the symptoms of public speaking anxiety.

Just understanding the **cause** of your public speaking anxiety symptoms should decrease your public speaking anxiety. If you experience these symptoms, you are not abnormal. You are not defective. You are responding to a stress situation in a very typical manner. Here are some tips for decreasing and managing your public speaking anxiety:

1. Expect and accept some symptoms of public speaking anxiety.
2. Choose a speech topic that is interesting to both you and to your audience.
3. Prepare and practice your speech ahead of time.
4. Deliver your speech extemporaneously using brief note cards.
5. View your speech as an opportunity to share a message, not a time to be judged.
6. Don't expect perfection.
7. Realize that you don't look as nervous as you feel.
8. Act confident to become confident.
9. Envision success.
10. Breathe!

THE ELEMENTS OF PUBLIC SPEAKING

THE VERBAL ELEMENTS OF DELIVERY

Pitch: We describe the pitch of a speaker's voice as "high" or "low." Other terms for pitch are "inflection" or "tone." A speaker can change the meaning of a word or phrase just by changing his or her voice *inflection*. A speaker with a *monotone* voice does not vary his voice pitch at all. Every speaker is gifted with a natural pitch range, and effective speakers learn to use their entire pitch range while speaking.

Rate: We describe the speaking rate of a speaker as "fast" or "slow." Rate is made up of two components: 1) the duration of sounds spoken, and 2) the use of pauses. Speaking rate can be measured as the number of words spoken per minute. The average speaking rate for extemporaneous speakers is about 125-150 words per minute. Debaters have been clocked at 300-350 words per minute.

Volume: We describe the volume of a speaker's voice as "soft" or "loud." Speakers must have enough voice volume so that the audience members at the back of the room can hear the speech without straining. Some speakers feel that shouting at the audience will gain their attention, but it is sometimes more effective to take a step toward the audience and *lower* your voice volume. To keep your audience engaged, however, you need to vary the volume of your voice, just as you vary your pitch.

Enunciation: Other terms for "enunciation" are *clarity*, *clearness*, and *articulation*. A speaker who mumbles or runs words together has an *enunciation* problem.

Pronunciation: "Pronunciation" sounds a bit like "enunciation," but don't get the two terms confused—they don't mean the same thing. Whereas *enunciation* refers to clearness, *pronunciation* refers to correctness. A person who pronounces a word incorrectly has a *pronunciation* problem. Be aware that pronunciation is culturally determined: that is, you must learn to pronounce words the way your audience expects you to pronounce them. Audiences are less forgiving of pronunciation errors than they are of enunciation flaws.

Accent: "Accent" or "dialect" refers to the way people pronounce words in particular geographic regions. Speakers must decide if they want to mask or emphasize their natural voice accent when speaking to different audiences.

Verbal Clutter: Also called "vocalized pauses," verbal clutter is made up of "filler words" or sounds that some speakers use, such as "uh," "um," "like," and "you know." Effective speakers realize that it is okay to pause between thoughts and sentences, so they eliminate this distracting verbal clutter.

Voice Quality: The quality of a speaker's voice can be described as "raspy," "harsh," "nasal," etc. Effective speakers strive to develop a pleasant voice quality, and they take pains to correct an unpleasant voice quality.

THE ELEMENTS OF PUBLIC SPEAKING

THE NONVERBAL ELEMENTS OF DELIVERY

Personal Appearance: Personal appearance is made up of two elements: 1) grooming, and 2) clothing. Effective public speakers pay attention to their grooming and make sure they have a clean face and clean teeth and well-combed hair. Some general clothing guidelines for public speakers: 1) Dress appropriately for your audience; 2) Dress appropriately for your speech topic; 3) Dress in a manner that will not distract from your speech message.

Use of Space: Public speakers usually position themselves in front of their audience in the center of the room. Make sure you do not invade the “personal space” of your audience. (This is about three feet in the U.S.)

Posture: The way you hold your body, even without moving, sends messages to your audience. If the audience sees a speaker who is “hunched over,” they might assume the speaker is tired, depressed, or shy. If the audience sees a speaker with his chest puffed out, they might assume the speaker is confident, cocky, aggressive, or uptight.

Body Movement: Upper body movement includes head nods, shoulder shrugs, and torso swaying. Lower body movement includes pacing, leg crossing, and toe tapping. Usually, lateral movement to the side indicates a speaker is changing topics. To emphasize a point, speakers often take a step toward their audience.

Hand Gestures: Hand gestures are technically a type of body movement, but they are such an important nonverbal element of public speaking they deserve their own category. Hand gestures can be used to reinforce verbal language (illustrators), substitute for verbal language (emblems), or adjust to the environment (adaptors and manipulators).

Facial Expression: Human beings are programmed to “read out” the emotional state of a person from that person’s facial expression. A speaker should make sure that his facial expressions match the content and tone of his speech.

Eye Contact: Many speech textbooks present eye contact as the most important nonverbal element for a public speaker. In the west, speakers must establish direct eye contact with their audience members. This means that speakers must learn to “scan” their entire audience. If a speaker does not establish eye contact with an audience, the audience might assume the speaker is dishonest, disrespectful, or insecure.

Use of Time: Like use of space, the correct use of time is also culturally determined. In the “monochronic” western world, public speakers should show up on time to their speaking engagements, and they should use their speech time wisely so the audience does not feel that time is being “wasted.”

THE ELEMENTS OF PUBLIC SPEAKING

THE FOUR METHODS OF DELIVERY

Impromptu: Impromptu delivery is giving a speech “off the cuff” or “on the spur of the moment” with very little preparation. An impromptu speaker may not even have time to get any kind of delivery outline together. Sometimes impromptu speaking is necessary. For example, you may be asked to give a toast at a wedding or to say a few words at a memorial service, or you may have to accept an award you were not expecting to receive. However, impromptu delivery is not typically used for oral presentations because audiences expect public speakers to prepare and practice their speeches ahead of time. The drawbacks to impromptu speaking are that the speaker may wander off topic, or forget important points, or offend the audience through lack of preparation.

Manuscript: A speaker using manuscript delivery writes out a speech word for word and then reads the speech word for word to the audience. Manuscript delivery is appropriate for very formal occasions when the speaker must get every word “exactly right.” Manuscript delivery is also appropriate when the speaker wants to use eloquent language with “high” style. However, manuscript delivery is not generally used for regular oral presentations because the audience expects the speaker to **speak** to them, not read to them. The drawbacks of manuscript delivery mainly concern delivery: the speaker can stumble over or mispronounce words, read poorly, lose eye contact, and bury his head in the manuscript.

Memorized: Memorized delivery goes one step beyond manuscript delivery: after writing out a speech word for word, the speaker then recites the speech word for word from memory. Memorized delivery may be used if a speaker must give the same speech multiple times. Speakers also use memorized delivery when they want to focus on their speech as a “performance,” or when they want to impress their audience with the level of difficulty in this delivery method. However, memorized delivery is not generally used for most oral presentations because it requires more time and effort than is often available. The drawbacks of memorized delivery are that the speaker may forget the speech or that the speech may sound “canned” because it is delivered in a mechanical style.

Extemporaneous: The recommended method of delivery for most oral presentations is *extemporaneous* delivery. An extemporaneous speech is outlined in some detail using a logical speech structure. However, this detailed outline is then shrunk down to “key word” delivery notes. The speaker delivers the speech by glancing at the brief “key word” note cards when necessary. The advantage of the extemporaneous delivery method is that it allows the speaker to **speak** to the audience. The speaker has a “safety net” to fall back on if he loses his place—the “key word” note cards. However, he does not have the pressure of remembering or reciting the speech word for word.

As you prepare your oral presentations, consider your audience, the speaking occasion, and your speech objectives, and then choose the delivery method that is most appropriate. Often, the most appropriate delivery method will be “extemporaneous” delivery from brief, “key word” note cards.

THE ELEMENTS OF PUBLIC SPEAKING

ORAL COMMUNICATION DELIVERY PRACTICE

Use appropriate verbal and nonverbal signifiers as you deliver the following brief manuscript speech samples word for word. I dare you to take your delivery over the top. Think about visual elements such as posture, body movement, hand gestures, facial expression, and eye contact, as well as verbal elements like pitch, rate, volume, and voice quality. Use these visual and verbal elements to communicate the emotions the speakers would most likely be experiencing.

1. It is quite a pleasure to introduce to you our next speaker. She is not only a wonderful communicator, but also a good friend of mine and a great person to know. Could you please give a warm round of applause for Sally Tomlinson? Come on—you can do better than that! Let’s hear it for Sally!
2. We are very upset by the recent pay cuts. The company needs to understand that worker productivity is connected to worker satisfaction, and we workers are far from satisfied with these poorly-timed and ill-conceived cuts. We are hurt. We are shocked. We are outraged. If management does not reverse these pay cuts immediately, it can expect swift and strong action by our company union.
3. It is with great sorrow that I announce the passing of Walter Smithson. He will be sorely missed, for he was the heart and soul of our baseball team. Although the season will continue, it will not be the same without Walter encouraging us on from his position at second base. Our deepest sympathy is also extended to Walter’s family. We can show our support for them at Walter’s funeral this Saturday at 1:00 p.m. I hope that many of you will be able to attend in order to honor the memory of a very special man.
4. Wow. It is a great honor to receive this award, but I must admit that I wasn’t prepared for this! I really don’t know what to say. I’m overwhelmed. Let me keep it short and just say, “Thanks.” Thank you, everyone. I really appreciate this recognition. Words can’t express what I’m feeling right now. . . wow. Thanks again. I’ve been reduced to babbling like an idiot, so I will sit down now. Thanks so much!
5. Although it may irritate or annoy you, I feel compelled to warn you about the risks of cigarette smoking. You are putting your life at risk, as well as the lives of all those you smoke around. Smoking can kill you. And if it doesn’t kill you, it can rob you of your health, your good looks, and your hard-earned money. I implore you to stop smoking. Don’t wait for a “better” time. There is no better time. Stop now. Please. Just stop.