

## COM 101 Public Speaking

### Class Notes -- Day 1

- I. Introductions:
  - A. Introduction to professor
    - 1. Name
    - 2. Professional background
    - 3. Personal background
  - B. Introduction to text
  - C. Introduction to class
    - 1. Syllabus
      - a. Course rationale
      - b. Course delivery
      - c. Graded units
      - d. Professor expectations
    - 2. Course calendar
  - D. Introduction to classmates
- II. Discussion relevant to public speaking apprehension.
- III. Discuss past students' public speaking obligations [see list]
- IV. Discuss select items from ethics list.
- V. Apprise students of class notes on reserve in library and on the web: <http://bliss.umpi.maine.edu/~petress/index.html>
  - a. class notes your professor brings to class
  - b. additional non-text items for reference/discussion
- IV. Apprise students of the "Checklist for your speech" item at end of notes.

This item should be referred to before each speech. Not all entries will be relevant to each speech.

### Class Notes -- Lucas Chapter 1 Speaking in Public

- I. Public Speaking and Conversation Compared:

**A. Similarities:**

1. Speakers' thoughts need to be logically organized.
  - a. A lack of logical flow reduces listeners' interest.
  - b. A lack of logical flow inhibits audience comprehension.
  - c. A poor logical flow detracts from a speaker's personal image.
2. Messages need to be tailored to an audience. Each audience is different.
3. Speakers should adapt to listener feedback. Feedback includes indicators of the following:

boredom	amazement	confusion	agreement
shock	anger	amusement	disagreement
revulsion	awe	impatience	understanding
4. Ideas need to be organized for maximum impact -- we go beyond mere organization; we strive for effect.

**B. Dissimilarities:**

1. Public speaking is generally more highly structured than everyday conversation.
  - a. Because you are addressing a multiple audience in public speaking, a speaker must anticipate varied questions in listeners' minds.
  - b. Questions are rarely overtly asked in the midst of a public speech.
  - c. Specific time limits are usually set for public speeches.
  - d. Topic items are generally not repeated in public speeches as often as in everyday dialogue.
2. Public speaking is usually more formal than conversation.
  - a. A speaker's role is usually more distinct in a public speech compared to every

day conversa - tion.

- participi
- b. A speaker's place is typically designated in public settings compared to the more random placement of every day conversation pants.
  - c. More formal language is commonly heard in public speeches than in everyday conversati on.
3. Public speaking delivery is usually different than conversational delivery.
- a. Colloquialisms are more common in conversations.
  - b. Public speakers usually employ greater volume than do common conversants.
  - c. A speaker's posture is usually more erect in public speeches than in everyday conversa tion.
  - d. Profanity, slang, and interjections are used less by public speakers than common conversants.
  - e. Speaker gestures and movements appear to be more synchronized in public speeches than in every day conversation.
- II. The average adult spends approximately 30% of their waking time in speaking or listening time (conversation).
- III. Nervousness is on everyone's mind.
- A. Nervousness is normal; we all have it.
  - B. There is both positive and negative nervousness.
    1. Positive nervousness is:
      - a. caused by the excitement of an event.
      - b. caused by your being the center of attention.
      - c. caused by an awareness of the import ance of your speech.
      - d. caused by the evaluation aspect of your speech.
    2. Negative nervousness is:
      - a. being unprepared for your speech.
      - b. not caring for the audience, the speech, or the occasion.
      - c. fear of rejection or making mistakes.

- C. Nervousness will not totally disappear due to a good class experience; however, it should:
  - 1. be reduced in frequency and intensity.
  - 2. be better managed.
  - 3. occur in more positive ways.
  
- D. Some physical, mental, & emotional habits can help reduce nervousness.
  - 1. Fatigue, hunger, and hangovers all seem to heighten nervousness.
  - 2. Concentration, alertness, and focus all enhance tension reduction.
  - 3. Confidence, a sense of responsibility, and a willingness to try your best enhance anxiety reduction.

IV. Adapted Shannon-Weaver Model of Communication

- A. **Sender** - a speaker has a set of images:
  - 1. a pre-speech image.
  - 2. an image during the speech.
  - 3. a post-speech image.
  
- B. **Encoding process** - we make choices when we prepare to speak; some are conscious, some semi-conscious, some unconscious. Relevant examples include:
 

1. vocabulary level	4. rate, volume, pitch
2. degree of formality	5. non-verbal cues
3. rapport with audience	6. voice tone
  
- C. **Message** - the message is the product of the encoding process and the central focus of a speech act. Messages come in many varied styles including:
 

1. informing	6. Legislating
2. pleading/begging	7. motivating
3. accusing/defending	8. entertaining
4. praising/blaming	9. judging
5. comforting	10. questioning
  
- D. **Decoding** - the message interpretation process.
  
- E. **Fidelity** - relationship between encoding and decoding.

- F. **Receiver** - those to whom the message is targeted.
- G. **Noise** is any disruption to intended communication (your text uses the term, "interference").
1. **External noise** is interference within the communication system but not participant caused or attached.
  2. **Internal noise** is interference caused or attached to one or more participants (ie: worry, fear, pain, confusion, etc.).
  3. **Semantic noise** is any disruption caused by unshared language use such as:
    - a. vocabulary dissonance.
    - b. technical terms.
    - c. undetected subtleties.
    - d. closed language codes.
- H. **Feedback** - any perceived response from an audience to a speaker and/or the message.

feed      A public speaking audience gives rise      to various  
 back problems including:

1. feedback that is contradictory.
2. feedback that is unnoticed by a speaker.
3. confusingly delayed feedback.

### Class Notes - Lucas Text Chapter 2 Ethics and Public Speaking

- I. **Ethics** are standards of good/bad, right/wrong, desirable/repulsive, acceptable/unacceptable....

Ethics vary in that some are absolute, rigid, unvarying while others are situational -- yielding to time/place/setting/circumstance change.

These decisions can depend upon culture, religion, politics, and social variables. Ethical standards are subject to change.

- II. Some ethical standards provide maximum standards while others provide minimum standards .

- A. Ex. of a max. standard would be a parent who demands their child get straight As to be praiseworthy.
  - B. Ex. of a min. standard is another parent who tells their child to do at least passing work.
- III. Some ethical standards involve the ends vs. the means dichotomy.
- A. Ex. of an means question: is it OK to employ immoral/illegal/questionable means to achieve a noble/necessary end? Can a person be forgiven for stealing a loaf of bread when they are starving?
  - B. Ex. of a ends question: is it OK for a parent to insist on a child's obeying a family rule that states you must eat all the food on your plate when it is clearly obvious the child is sick?
- IV. Deception plays a significant role in communication situation.
- Is lying **always** wrong?
- a. How about evading direct/whole negative judgments?
  - b. How about national leaders' withholding info from others as a national security issue?
  - c. How about withholding info in accordance to the 5th amendment?
  - d. Is omission always deceptive?
- V. Are ambiguity and vagueness unethical?
- VI. Is known, intended, repeated lack of taste unethical
- Ex. = Howard Stern and Don Imas
- VII. Is **propaganda** unethical? Propaganda is defined as: the propagation of messages in such a way that they state or suggest that there are no existing alternative views; they inhibit or prohibit access to whatever alternate views exist; and/or they distort to their advantage extant alternative views.
- VIII. Is secrecy unethical?
- A. In personal communication
  - b. in commercial communication
  - c. in governmental communication
  - d. in religious communication

- IX. Is confidentiality an ethical issue?
- X. Name calling, abusive language, excessively harsh attacks, sexist/racist/ageist language are all unethical.
- XI. P. 42 of the text outlines some practical speaking ethics criteria.
- XII. **Plagiarism** is the theft of other's ideas, plans, practices, or resources without appropriate, timely, open, and clear attribution.

**Class Notes - Lucas Text Chapter 3  
Listening**

- I. Your text gives four **causes** of poor listening:
  - A. Not concentrating
    - 1. Concentration requires focus.
    - 2. Concentration requires goals.
    - 3. Concentration requires effort.
  - B. Listening too hard
    - 1. Ideas need prioritizing.
    - 2. Not all ideas are equal.
    - 3. Many ideas need categorizing.
  - C. Jumping to conclusions
    - 1. You can learn assumption triggers & resist them.
    - 2. Let speakers finish speaking before evaluating their content.
    - 3. Consider more than one conclusion & give the speaker the benefit of the doubt.
  - D. Too heavy focus on delivery & appearance
- II. Your text offers listening suggestions:
  - A. Take listening seriously.

- B. Resist distractions -- don't listen half heartedly.
- C. Suspend judgements -- wait until a message is completed and you have time to digest it for judgments.
- D. Develop good note-taking skills
- N.B. Handout titled: "Effective Listening Skills" suggests some added behaviors to enhance listening.
- E. Focus your listening -- determine a speaker's thesis and goals early and hone in on these.
  - 1. Listen for main points.
  - 2. Listen for **evidence**.
    - a. testimony
    - b. statistics
    - c. observation
    - d. written research
    - e. experience
    - f. examples
    - g. experimentation
  - 3. Listen for technique.
    - a. mix of logic & emotion
    - b. organization skills
    - c. speaking style
- F. Listening Model
  - 1. **Sensing** - stimulus
  - 2. **Attending** - paying attention to stimulus
  - 3. **Interpreting** - perception
  - 4. **Evaluating** - making judgments
  - 5. **Responding** - reacting

**Class Notes - Lucas Text Chapter 4  
Selecting a Topic and a Purpose**

- I. Choosing a Topic - topics are frequently chosen by speakers on the basis of:
  - A. Speaking occasion (event, other speakers)
  - B. Audience expectations, needs, limitations ...

C. Speaker backgrounds (experience, speaking history, position)

II. Characteristics of a good topic:

- A. It is focused, specific, and simple.
- B. The speaker is interested in the topic.
- C. There is an interesting twist to the subject.
- D. It presents fresh ideas or perspectives to an audience.

III. A Speech's **General Purpose**:

- A. We discussed the list of purposes in Ch. 1 (ie: inform, persuade, entertain, evaluate...).
- B. The general purpose is often a given for a speaker. When it is not stated or obvious:
  - 1. A speaker should make it clear to the audience as early as possible just what that general purpose is within the speech.
  - 2. A speaker ought not be ambiguous nor shift the general purpose during the speech.

IV. A Speech's **Specific Purpose**:

- A. An improvement on an example of a specific purpose:

"To inform my audience how the football team prepares each week for its next game."

Here are some suggested changes to that purpose statement:

"To inform my audience {of general college students}  
{of media sportswriters } how  
{of athletic boosters }

{high school } {home }  
{the {college} football {visiting} team prepares  
{professional} {playoff }

{physically } {exhibition}  
{mentally } weekly for its next {conference} game  
{psychologically} {playoff }

B. Even more refinements can be added. Examples include:

1. preparations by coaches, referees, major players, second string players.
2. offensive team, defensive team, kicking team...
3. routine preparation or preparation specific to a given opponent.

C. Some tips for writing specific purpose statements are:

1. You will be expected to provide a specific purpose on your speech outlines.
2. Statements should be full infinitive phrases, not fragments.
3. Make statements not questions.
4. Avoid using figurative language here.
5. Limit your purpose to one idea.
6. Be sure your purpose is not too vague or too general.

V. **Central Idea:**

A. The specific purpose is what you hope to accomplish; the central idea is what you expect to say.

B. Using the football example above, a central idea could be phrased:

"To inform my audience of the five ways [physically, emotionally, with films, mentally, and motivationally] a football team prepares for the next game."

C. You will also be asked to provide a central idea on your outlines.

D. Think of central ideas as "oral thesis statements."

VI. The specific purpose and the central idea are means speakers have to help audience members focus themselves on the speech topic/goal.

A. Unless there is a dramatic purpose being served, speakers ought reveal their topics and purposes to their

audience right away.

B. A good preview can help map the speech purpose/goal.

### **Class Notes -- Lucas Text Chapter 5 Analyzing the Audience**

I. Public speaking is an audience centered activity.

Speakers must know who composes their audience to be fully effective.

Discovering who your audience is is called **audience analysis**.

II. An audience's attendance motives range from totally volunteer to "captive."

A. Volunteer audience members come to the speaking occasion without any political, social, traditional, affiliative, economic, or symbolic reasons urging their attendance.

B. Captive audience members are in attendance due to some force requiring/urging their attendance.

C. Many degrees exist between these two polar attendance motives.

III. Formal audience analysis:

A. **Demographic analysis:** consists of acquiring information through observation, past experience, public notice, and readily obtainable individual and group traits and characteristics.

Examples of demographic variables include: sex, age, race, social class, political party affiliation, religious affiliation, ethnicity and info garnered from polls.

B. **Attitudinal analysis:** consists of knowing what an audience's attitudes toward **the speaker, the speech itself, and/or the speech occasion**.

1. Speakers need to know whether or not they need to overcome hostility to themselves, their message, or anticipated occasion contrary circumstances.

2. A speaker's message, claim support, style, delivery/  
style e may well depend, in part, upon  
perceived audience reaction.

C. Audience attitudes can be influenced by:

1. audience knowledge/experience with a speaker/topic/  
occasion.
2. audience interests/talents/education
3. audience fears, tolerances, biases, prejudices

IV. How to analyze an audience:

- A. Directly probe person who invites you to speak
- B. Check past occasion records/speakers
- C. Ask prospective audience members for hints
- D. Research public records

1. newspapers/magazines/newsletters...
2. occasion minutes/proclamations...
3. previous speech transcripts [written or video]

E. questionnaires or interviews

V. Speakers can often adapt their original ideas [= invention process] as a result of effective/timely audience analysis.

VI. Do a short in-class audience demographic analysis:

- A. full-time -- part-time students
- B. men -- women
- C. married -- single
- D. UMPI / UMA / UM / other students
- E. how many are active hunters?
- F. how many are vegetarians?

### Class Notes - Lucas Text Chapter 6 How to Research Your Topic

I. Speakers have **personal access** to information:

- A. We all have personal knowledge about many topics.
- B. Many of us have experiences that can be of use to us in speeches.
- C. We all observe things that are directly or indirectly related to research interests.

II. Speakers can **create** information.

A. Experiments produce new data we can use.

B. Interviews elicit new information.

NB. The ext goes into more detail regarding interviewing as a source of speech information.

C. Attending lectures, movies, plays, discussions can add new data and insights to a speaker's repertoire.

III. **Library research** can also be a wealth of information.

A. Encyclopedias frequently offer a rich starting place.

B. Specialized dictionaries help with technical or specialized language.

ie: Black's Law Dictionary for legal terms

ie: Dictionary of Communication Terms

C. Reader's Guide to Periodical Literature for material found in magazines and popular journals.

D. Many fields of study have specialized indexes.

E. Who's Who, Who's Who in America, and Current Biography give data about people.

F. Ursus & Infotrack are computer data bases that can help locate information. For modest fees, large libraries have extensive databases available for research use.

1. One example is the database of U.S. census data; this is updated each year.

2. Another large data base belongs to the World Health Organization [WHO], part of the U.N .

3. A restricted database is the one called NCCI controlled by the FBI.

G. Your professor has an extensive personal library which you may access for topics and research material.

IV. Internet/Web Based Information:

A. Campus computers are linked to the internet.

B. You need site URLs to access info.

C. There are several **search engines** that can aid greatly in locating individual items or clusters of sites. Some examples are:

1. Alta Vista = www.altavista.digital.com
2. Hotbot = www.hotbot.com
3. Inforseek guide = www.inforseek.com
4. Excite - www.excite.com
5. Lycos = www.lycos.com
6. WebCrawler = www.webcrawler.com
7. Yahoo = www.yahoo.com

V. Crediting others for their contributions:

- A. Almost everyone knows about crediting quotes.
- B. We must also credit ideas we paraphrase.
- C. We also must credit format adaptation.
- D. Not crediting others is plagiarism; it is a form of intellectual theft.

### **Class Notes - Lucas Text Chapter 7 Supporting Your Ideas**

I. **Examples** help to support ideas. Examples, if they are well chosen, aid an audience in visualizing or vicariously experiencing what is being defined.

Examples include: **specific instances, illustrations, and hypothetical examples.**

- A. Specific instances have immediate and obvious relevance to the speaker's discourse.
- B. Illustrations are somewhat less naturally relevant and need speaker guidance to show their ties to discourse.
- C. Hypothetical examples, by their nature, are not related to the discourse and require speaker explanation.

**Narratives** (stories) also add support to ideas.

- A. Stories invite audience participation.
- B. Stories have a typically higher credibility than do

other discourse forms.

**Testimony** (personal/witness) evidence provides support.

- A. Freely given testimony
- B. Reluctant testimony

**Explanations** and **descriptions** help support ideas.

**Definitions** help frame issues.

A. In order for a definition to be as clear and useful as possible, it must not only inform others what a term means, it must either explicitly or implicitly inform listeners/ readers what is excluded from the definition's domain.

B. Types of definitions:

- 1. **Conceptual definitions** -- those found in dictionaries
- 2. **Operational definitions** -- enumerating a term's constituent parts.
- 3. **Definition by negation** -- specifying what a term is not.
- 4. **Definition by example** -- providing a clear example.

**Analogies** support ideas, too.

In order for an analogy to be effective, the analogous matter must be clearly understood by the audience.

**Statistics** add a dimension to idea support.

A. Descriptive statistics:

- 1. median = the arithmetic average of variables.
- 2. mean = the middle point of variables.
- 3. mode = the variable occurring most frequently.

B. Predictive statistics provide a probabilistic guess as to future events.

II. Material gleaned from others' work (books, magazines....) are also useful in supporting claims.

III. Support from printed sources ought stress the credibility of the author as much or more than the material itself.

Ex.: "Time magazine includes evidence that the U.S. pays 1/3 of the UN's price tag...."

is less effective than:

Ex.: "John Smith, a former US representative from the U N, states in Time that we pay 1/3 of the UN's bills."

- IV. Support ought come from a variety of sources, not from one or a few closely related sources; this results in a message maker's personal and message credibility increasing.

Single/unitary support source dependency raises doubts in an audience's mind about the speaker's diligence in his/her support search.

Support should include scholarly sources, if available. Total dependence on popular sources again raises questions about speaker's diligence and awareness of other support sources.

### **Class Notes - Lucas Text Chapter 8 How to Organize the Body of Your Speech**

#### I. Organization is important

A. Good organization is related to critical thinking in that it focuses upon:

1. Seeing **relationships**:

- a. cause-effect
- b. comparison/contrast
- c. hierarchy/priority or subordination
- d. sequence/pattern
- e. problem/solution patterns

2. Probing/challenging **claims**

3. Evaluating **arguments** for:

- a. validity = legitimacy/sound
- b. relevance = germane/fi tting
- c. truth = honest
- d. reliability = can be replicated

e. an argument is a claim supported by evidence.

B. Good organization boosts speaker confidence.

- C. Good organization reflects on a speaker's care taken to make it easy for an audience to listen.
  - D. Organization enhances **coherence** -- that is, how well do parts of your speech fit together and make sense to the audience?
- II. Main points are the meat of your speech.
- A. You should **select** your main points carefully.
  - B. You should **arrange** main points strategically.
  - C. You should **phrase** main points precisely.
- II. A speech's main points are analogous to essay paragraphs.
- A. Each main point should:
    1. have a discrete purpose.
    2. be fully developed.
  - B. Main points should:
    1. be presented in parallel form.
    2. follow some logical order.
    3. be connected to preceding and following main points by connectives.
- III. The number of main points need to conform to:
- A. the time limits of your speech, just as paper size is a limit in essays.
  - B. the audience's ability to cope with your speech's complexity.
- IV. A frequent error is to make too lengthy a list of would-be main points and failing to detect clusters of related ideas within these points.
- V. Typical strategic order **patterns** include:
- A. Chronological (Historical) order.
  - B. Spatial (Geographic/Proxemic) order.
  - C. Topical (Categorical) order.
  - D. Causal (Relationship) order.
  - E. Problem-Solution order.
  - F. Comparative Advantages order.
  - G. Negative (Elimination) order.

- N.B. Other useful patterns do exist.
- VI. Minor speech points act to support major points.
- VII. Tips for preparing main points.
- A. Keep main points discrete from one another.
  - B. Use parallel wording for main points.
  - C. Balance the time devoted to main points -- note - exactly the same time is not required of each main point.
- VIII. **Connectives** play vital roles in giving a speech good form:
- A. **Transitions** are devices used to exit one point and/or to enter another point.
  - B. **Previews** forecast for your audience what is to come.
    1. Intro preview
    2. Internal preview
  - C. **Summaries** help refocus and prioritize your major thrust.
    1. Internal summary
    2. Concluding summary
  - D. **Signposts** help audience members keep track of your place in the speech.
  - E. Be aware that there are non-verbal connectives:
 

ie: facial expressions / gestures / posture / gait / vocal patterns

**Class Notes - Lucas Text Chapter 9  
Introducing and Concluding Your Speech**

- I. Speech introductions:
- A. When does the intro begin?
    1. psychologically -- when a literal or prospective audience begins to contemplate your speech.
 

ie: when a speech is announced in the paper, by

flyer . . .

2. non-verbally -- your speech begins as soon as your audience is aware of you as the center of attention.

ie: after an introduction/as your name is called in class/as a teacher enters the room . . .

3. verbally -- your speech verbally begins with your first words.

B. How does the intro begin?

1. Some intros begin with a thank you to the introducer.
2. Some intros begin with an acknowledgment to one's audience.
3. Some intros begin by building a bond with either the audience itself or the organization sponsoring the speech.

a. You can show common experiences:

- (1) a veteran at DVA convention
- (2) a farmer at a FFA meeting

b. You can explain one's roots:

- (1) one's vocational past
- (2) one's educational history
- (3) one's religious past

c. You can share your values, needs, aspiration s...

ex: JFK at Houston Church convention

C. Speech introductions have purposes:

1. Gain audience interest
2. Gain audience attention
3. Reveal the speech topic
4. Make speech goals clear
5. Build bond of good will betw een speaker and audience
6. Establish speaker credibility

II. Speech introductions open in a variety of ways:

A. by asking a rhetorical question --

N.B. you need to be careful here -- many things can go awry.

1. audiences may misinterpret rhetorical questions for actual, response-soliciting questions.
2. audience members may provide self made questions that are incongruous to your aims .
3. audience members may have too wide a spectrum from which to select answers.

B. by telling a story -- here, the speaker must be careful that the story is relevant to occasion and topic.

C. by challenging audience's beliefs, values, needs...

N.B. here, be sure that such a challenge is well take n.

D. by drawing an analogy -- here, be sure that the analogy is appropriate and is understood by the audience.

E. by building suspense -- here, be sure not to overdo the suspense.

F. by beginning with a quotation -- here, be sure the quote is relevant to the topic and/or the occasion.

G. Note handout titled "Methods of Introduction"

#### IV. Speech Conclusions

A. When and how does the speech conclusion begin?

1. When the final body point comes to an end, there ought to be clear, unambiguous signals to the audience that that is the case.

2. When a speaker utters words or phrases that indicate resolution, the end is imminent.

N.B. be careful not to fake-out an audience or to forecast an end too soon.

3. Posture, movement, gestures, and facial expression can all indicate the end of a speech.

4. Tone, pitch change, volume alteration, rate change, broken eye contact, and elongated pause can all signal the end to a speech.

- B. Conclusions have purposes:
  - 1. to build a sense of speech resolution.
  - 2. to allow for a speaker to refocus attention on the main purpose. Such foci take the following forms:
    - a. summary of focal points.
    - b. appeal for action or change.
    - c. reference to introduction.
    - d. leave with a dramatic flourish.

N.B. here, be careful your dramatic end does not transcend your purpose.

- C. Review tips for preparing conclusions (pp. 189-190)
- D. Remind students of handout on conclusions.

V. Introductions and Conclusions are effect oriented, not content oriented -- that is, they are aids to the body not the speech focus themselves.

- A. The intentions for opening and ending a speech may not be similar to each other nor may they necessarily be symmetrical to the overall speech motives; however, the goals in an intro and conclusion must be compatible with the overall speech aims.
- B. Intros and endings should be created after the body is developed so as to be compatible with the major speech focus.

### Class Notes - Lucas Text Chapter 10 Outlining the Speech

- I. Outlining is a purposeful activity.
  - A. The purposes for outlining are:
    - 1. maintaining **balance** between points
    - 2. maintaining **parallelism** between points
    - 3. establishing a sense of **sequence**
    - 4. **reducing redundancy & omissions** of items

5. establishing major/minor point **exclusivity**
6. suggesting need for transitions, signposts, pre views, & summaries
7. indicators of too little or too great length or too much complexity to individual points or to the speech as a whole
8. indicates when some ideas are insufficient (ie: one point subpoints)

B. There are two kinds of outlines:

1. **Preparation** outline
2. **Delivery** outline

C. There is a great similarity between outlines for papers and for speeches.

1. Used well and faithfully, outlines can guarantee a reasonable product.
2. Outlines are maps - some are detailed and others are general; the more detailed your map, the easier it is to reach a predictable destination.

II. Preparation outlines should follow a consistent format:

A. Use a **consistent indentation & symbolization pattern** :

1. Indents should be equal in magnitude whether for major, minor, or further subdivision.
2. Levels of division typically follow the following pattern:

I, A, 1, a, xii, (1), (a), (vii)

It is doubtful that you will need further levels of subordination.

B. State main and subpoints in full sentences.

C. Points should be statements rather than questions .

D. Avoid one word entries or lists comprising a single entry:

ie: Investments, stocks, bonds, property, gold

- E. Keep points in parallel form.
  - F. Label the following after your speech title.
    - 1. Your specific purpose should come first.
    - 2. Your central idea should come second.
    - 3. A description of your introduction should come third.
    - 4. The speech body [beginning with (I.)] should come fourth.
    - 5. A description of your conclusion should come fifth.
    - 6. A bibliography should come last.
- III. Delivery outlines should be brief and easy to follow.
- A. Use either note cards (one side only)
- OR
- B. Use a sheet of paper (one side only)
  - C. Do not write out a script for yourself!

**Class Notes - Lucas Text Chapter 11  
Using Language**

- I. The language you use in your speech will influence your audience, especially if they hear you more than once. This influence can take several forms including:
  - A. a sense that you respect your audience and that you deserve respect as well.
  - B. a willingness to keep an open mind to speakers ideas.
  - C. a sense that you are honest and that the audience can trust and believe you.
  - D. a feeling of comfort and ease with the speaker and his/her ideas and arguments.

II. Words have more than one kind of meaning.

A. **Referents** suggest denotative & connotative meanings.

1. **Denotative meanings** result when referents are commonly agreed upon (ie: 84 °F, painting, teacher, bomb maker).

2. **Connotative meanings** result when referents are personal -- suggesting judgement, bias, context... (ie: hot, masterpiece, scholar, terrorist or freedom fighter).

N.B. Note the parallel nature of the examples above.

B. Meanings can also be categorized by strength (**potency**) or action (**praxis**).

1. Weak potency equates with opinions and attitudes.

2. Stronger potency equates with beliefs and values.

3. Inactive meaning stays at the intellectual level.

ex: Some people know it is unhealthy to smoke, but they continue to smoke anyway.

4. Active meaning transfers into action.

ex: Other people, once they realize smoking is hazardous to their health, cease the habit.

III. Language has many qualities including:

A. **Clarity** -- you need to be clear to assume your audience your audience can/will understand you.

1. Use simple, short, familiar words and phrases.

2. Use concrete words.

3. Eliminate clutter.

B. **Accuracy** -- you need to be accurate to maintain speaker and message credibility. Accuracy includes:

1. **Precision** - the extent of accuracy desired (detail).

2. **Citation** - stating the source of your information,

claims, or conclusions.

3. **Honesty** - the efficacy of your statements.
4. **Consistency** - how well your ideas match surrounding data.
  - a. **Internal consistency** = the degree to which a speaker's own ideas match.
  - b. **External consistency** = the degree to which a speaker's ideas match with others ideas or audience observations and experiences.
- C. **Vividness** -- your words need to have life in them, this life springs forth with the use of:
  1. **Imagery** - the ability to invoke in listener's minds mental pictures or sensory feelings congruent to what ideas you are conveying.
  2. **Simile** and **metaphor** are effective imagery devices.
  3. **Rhythm** is a sense of timing, cadence, and emphasis placed on words.
- D. **Appropriateness** (propriety) -- consists of taste, prudence, tact, and sensitivity to others.

### Class Notes - Lucas Text Chapter 12 Delivery

- I. Methods of delivery include:
  - A. Reading from a **manuscript** = most formal delivery form.
    1. Manuscripts commonly cause several difficulties for both speaker and listener:
      - a. poor eye contact usually results.
      - b. nonspeaking cadence occurs often.
      - c. missing pauses, gestures, and movement make listening more difficult.
      - d. lack of facial gestures reduces speaker

effectiveness.

2. Manuscript speaking is important when agencies or the press want a copy for publication.
3. Manuscript reading has the distinct advantage in that it allows speakers to say exactly, word for word what they want to say.

B. **Impromptu speaking** is the least formal delivery form.

- stylistic
1. Impromptu speaking means no preparation -- this commonly causes content, organization, and problems.
  2. Impromptu speaking has the advantage of being totally spontaneous.

C. **Memorized speeches** lack spontaneity but assure

- wording rattled.
1. Memorization demands not losing your place or getting rattled by intended or unintended audience acts/reactions.
  2. Memorized speeches can be advantageous by freeing the speaker of notes. Greater precision of is also ensured unless the speaker gets

D. **Extemporaneous speaking** is the most flexible delivery form.

1. Extemporaneous speaking involves sharing ideas with some preparation, with notes, and being somewhat spontaneous.
2. Extemporaneous speaking allows for audience/topic adaptation.

## II. **Pronunciation vs. articulation**

mispronunciation = not knowing how to correctly say a word.  
misarticulation = knowing how to say words correctly but not doing so.

III. A speaker's voice can convey a great deal of meaning.

- A. **Volume** changes can convey urgency, emotion, and a desire to be heard.

- B. **Pitch** variety helps maintain audience interest.  
Changes in pitch also add a human quality to words.
  - C. **Rate** changes frequently indicate interest, excitement, or mood indicators.
    - 1. Too rapid a rate commonly signals speaker fright or over eagerness to get done.
    - 2. Too slow a rate inhibits pitch variety and too often contributes to verbal and nonverbal incongruity.
  - D. **Pauses** are effective verbal punctuators. Pauses can be used for effect and emphasis. Pauses should be silent, not filled with "uhm", "er", etc.
  - E. Vocal variety adds freshness and interest to your speaking.
    - 1. **Cadence** is the song like patterns to your voice (also called "tempo").
    - 2. **Timbre** is the individuality in everyone's voice; it is what makes your voice identifiable from others.
- IV. **Dialects** and **regionalism** affect an audience's perception of a speaker and the message.
- V. A speaker's nonverbal cues also convey meaning.
- A. Your personal appearance does send an image.
    - 1. Grooming plays a role in your nonverbal image.
    - 2. What you wear conveys a personal image.
    - 3. Your posture and gait enhance or detract from your image.
  - B. Body movement adds or detracts from your message.
    - 1. Some movements add emphasis.
    - 2. Other movements show place, sequence, or priority.
    - 3. Some movements are distracting.

ie: fidgeting, pacing, shifting weight, playing with notes....

4. Other movements punctuate ideas.
- C. Gestures, too, play a role in message making. Gestures emphasize, enumerate, direct, or have meanings all their own.
- D. Eye contact establishes a link between speaker and audience.

### Class Notes - Lucas Text Chapter 13 Using Visual Aids

- I. What are visual aids?
  - A. Visual aids are **enhancements** of verbal messages.
  - B. Visual aids are not meant to substitute for words.
- II. What are the purposes of visual aids?
  - A. Visual aids can help make ideas **clearer**.
  - B. Visual aids can help audience members to **visualize** better concepts or non-visual material.
  - C. Visual aids can help **illustrate relationships**.  
ie: dimensions/p roportions/shapes/direction
  - D. Visual aids can **add impact, poignancy, and emotion** to your ideas.
- III. Major error types in visual aid use include:
  - A. Size (too small or too cumber some)/lack of concise ness/  
lack of s pecificity
  - B. Too many i n number/redundant/irrelevancy
  - C. Too complex/too busy
  - D. Incongruency/lack of fluidity/speed of presentation  
(too slow or too fast).
  - E. Unfamiliar to speaker or to audience

- F. Inappropriateness to topic/speaker's intent
- G. Separating visual use & discussion

IV. Kinds of visual aids include:

- A. Real people
- B. Objects and models
- C. Photographs
- D. Graphs
- E. Charts and drawings
- F. Maps
- G. Slides, videotapes, and overhead projections
- H. Computer generated materials [ie: power point]

**Class Notes - Lucas Text Chapter 14  
Speaking to Inform**

I. Informative speeches come in five major types:

- A. Speeches about people.
- B. Speeches about **objects** are informative. Objects include: people, places, structures, things.

Be sure the object you choose to discuss is not:

1. too complex; your audience will not understand.
2. too common; your audience will be bored.
3. age or gender specific; you will omit audience members.

- C. Speeches about **processes** are informative. Processes include: how to do something, assembly instructions, and how something works.

1. There are two kinds of process speeches:
  - a. To understand a process.
  - b. To perform a process
2. Process speeches need to be step-by-step.
3. Process terminology needs to be carefully considered.

Process terms need to be simple, straightforward, and discrete. Ambiguous, technical, difficult to remember.

ber terminology typically results in confusion and loss of retention.

- D. Speeches about **events** are informative. Events include natural, social and mythical occurrences.
  - 1. Events, too, need to be explained step-by-step.
  - 2. Event antecedents and consequences should usually be discussed.
  - 3. An event 's significance, uniqueness, and duration are typically useful pieces of information.
- E. Speeches about **concepts** are informative. Concepts include: beliefs, theories, and principles.
  - 1. One approach to concept discussions is to enumerate the main features or aspects of your concept.
  - 2. Another approach is to operationally/categorically define your concept.
  - 3. Yet another approach is to explain competing schools of thought about the same subject.

## II. Guidelines for informative speeches.

- A. Don't overestimate what your audience knows.
- B. Relate the subject directly to your audience.
- C. Don't be too technical; keep jargon to a minimum.
- D. Personalize your ideas.

## III. Remember: The goal in informative speaking is getting the audience to understand what you say.

It is better to say less and be sure your audience grasps what you tell them than to say a lot and be unsure your audience understood what you said.

### **Class Notes - Lucas Text Chapters 15 & 16 Speaking to Persuade**

I. **Persuasion** = the attempt by a person, group, organization, or community to alter others' attitudes, beliefs, values, or behaviors by means of emotional or psychological appeals.

Note the stress on the term "attempt." Persuasion is measured by the quality of the speaker's effort, not on the success of the message.

A. Persuasion usually does not succeed with a one-time attempt; quality persuasion is typically gradual and takes multiple attempts to enact change.

B. Conflicting persuasion frequently occurs . When you are involved in persuasion where there is counter persuasion, you need to consider some of the following:

1. affiliation bonds between audience and you, the speaker.

2. affiliation between you, the speaker, and some group or organization that provides a link for your audience.

3. negative affiliations between audience members and the counter-appeals to your persuasion that you can take advantage of.

4. ways to incorporate patriotism (Bush's flags and Pledge of Allegiance appeals in 1988 campaign; bonding (General Schwarzkopf's use of popular song prior to start of war); hope (Reagan's eulogy of Challenger crew in 1985; ...

C. In addition, if one has the task of persuading another to make a significant change in attitude, belief, value, or behavior, it is advisable to seek small-step success rather than to attempt a single giant leap success.

D. Another strategy that typically breeds long-term success is the art of giving your audience finite doses of guaranteed successes before asking for risky changes.

1. get 'yes' answers before asking the crucial, provocative question.

2. get audience members to sell the 'easy' item before trying to sell the harder item.

3. have your audience reinforce 'given' values before pitching the new, controversial value.

- E. Behavioral changes can be appealed for in three ways:
1. Behavior cessation -- stop existing behavior.
  2. Behavior commencement -- begin new behavior.
  3. Behavior persistence -- maintain current behavior.
- F. Speakers can use **ethos**, **logos**, and **pathos** to influence others.
1. Ethos =using one's personal/collective reputation as a persuasive tool.
  2. Logos = using logic to persuade others.
  3. Pathos = using emotion to sway others.

II. A **proposition** is an appeal for change.

A. **Presumption** is the term used to refer to the belief that the status quo is acceptable and has the tacit support of your audience until and unless you convince others that change is needed/desired/possible.

B. The **burden of proof** is the level of obligation you have to prove your case against the status quo. Typical expressions of burden of proof include :

1. Beyond a shadow of a doubt.
2. Beyond reasonable doubt.
3. Preponderance of evidence.
4. Likely/probably....
5. Could be....

C. There are three major proposition types:

1. **Proposition of fact** - definitions of conditions, events, problems, solutions, states....

Typical propositions of fact include: jury verdicts, deciding whether or not something happened, definitions of terms, historical interpretations....

2. **Propositions of value** - statements of goodness/badness, right/wrong, beauty/repulsiveness....

Typical propositions of value include: matters of taste, fairness, equity, justice, beauty, punitive damages in civil law cases....

3. **Propositions of policy** - what action(s) should be

taken.

Typical propositions of policy include: declaring war, raising taxes, enacting new academic regulations, passing new laws....

III. A **Target audience** is that group of people who are: alert, open to being persuaded, able to respond....

Some of your audience may not be able/willing to react to persuasion. Your persuasion attempt ought not be aimed at these audience members nor ought your persuasion be measured using their responses.

IV. Care needs to be taken to ascertain whether a persuadee will/does hold the persuader wholly/partly responsible for acting on the persuasion made.

V. **Credibility** = believability.

A. **Speaker Credibility** = vital part to any public speech.

Speaker credibility is composed of the following:

1. expertise
2. honesty
3. dependability
4. personality
5. charisma

B. **Message Credibility** = another vital matter.

Message credibility is composed of the following

- |                                  |                    |
|----------------------------------|--------------------|
| 1. internal/external consistency | 7. freshness       |
| 2. directness/thoroughness       | 8. personal nature |
| 3. accuracy/precision            | 9. relevance       |
| 4. clarity/concreteness          | 10. cohesion       |
| 5. familiarity                   |                    |
| 6. timeliness/style              |                    |