

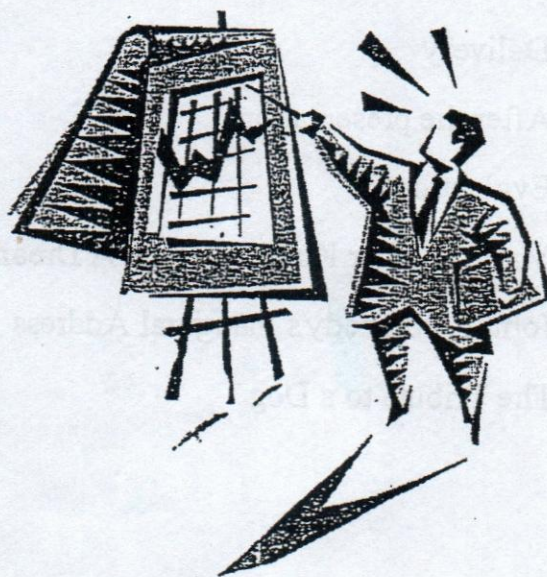
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COLLEGE OF FOREIGN LANGUAGES

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PUBLIC SPEAKING

A COURSE OUTLINE



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Chapter 1 INTRODUCTION

I. SPEAKING IN PUBLIC: A UNIQUE COMMUNICATION FORMAT

According to Steven A. Beebe and Susan J. Beebe, there are four levels of communication:

1. *Intrapersonal communication*

Intrapersonal communication is communication within yourself, or, in very simple terms, talking to yourself. But this level also includes subconscious comprehension, interpretation, analysis, and evaluation of stimuli. Often, intrapersonal communication comes unbidden into the mind. You have undoubtedly had thoughts and ideas occur to you "out of the clear blue sky". Such an experience is a form of intrapersonal communication.

2. *Interpersonal communication*

Interpersonal communication is face-to-face communication between two people. Though often informal, it is more intentional than intrapersonal communication. It requires you to make conscious decisions about what to say and how to respond to someone.

3. *Group communication*

It is communication between three or more people who meet to exchange ideas, reach a common goal, or perform a mutual task. Because it involves more people, it is more complex than either intrapersonal or interpersonal communication. At this level, people will usually spend more time listening and less time speaking than at the interpersonal level.

4. *Public speaking*

Public speaking is a sustained presentation made by one speaker to an audience. Usually the result of forethought and planning rather than a spontaneous event, it is more intentional than any of the other three levels. Whereas persons communicating interpersonally or in small groups may alternately talk any listen, perhaps even interrupting one another, in public speaking, the roles of the speaker and listener are clearly defined and remain stable. Rarely do audience members interrupt or even talk to speakers. Even when speakers field questions, the finish their planned remarks first. Successful speakers, however, must be audience-centered, considering the needs, expectations, and responses of their audiences as they prepare and deliver their speeches.

Public speaking is also more formal than the other levels of communication. The slang or casual language often used at the interpersonal or group level is not appropriate in a public setting.

Not only is the language of public speakers relatively formal, but so is their non-verbal communication. When people communicate interpersonally or in small groups, they often sit or stand close together, gesture spontaneously and sometimes excessively, and move about restlessly. By contrast, the physical distance between public speakers and their audiences is usually greater than the distance between people communicating interpersonally or in small groups. Public speakers also use gestures and movements that are carefully orchestrated to add meaning or emphasis to their spoken messages.

II. THE SPEECH COMMUNICATION PROCESS

1. *Public speaking as a process*

One interesting model makes little attempt to break public speaking down into individual components; rather, it focuses on its inherent vital nature. Public speaking is a process - an ongoing series with no discernible beginning or end. Figure 1 illustrates the process of communication as a helical spiral, infinite at both ends. It represents the continuous nature of the communication process, influenced by the past and linked to the future.

For example, the American history professor, even as he lectures, is affected by his childhood experiences, his own education, and the discussion he had just before class with his department chairman. His students, too, are listening as individuals affected by their pasts. The impact of the communication moment on the future can only be imagined. Even the seemingly ordinary lecture is, in fact, a complex process.

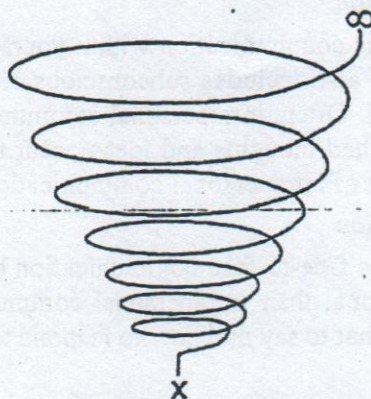


Figure 1. A helical model of communication from Dance 1967

2. *The elements of the process*

Other, more traditional models of communication focus on separating the various elements of the process. Although these models may differ from textbook to textbook, they usually look something like Figure 2 and include the following factors.

2.1 Source

A public speaker is a source of information and ideas to an audience. The job of the source or speaker is to encode or translate the ideas and images in his or her mind into a system of signals that will be recognized by an audience. The speaker may encode into words or into gestures.

2.2 Receiver

The receiver of the speaker's information or ideas is the individual audience member. The receiver's task is to decode the sender's verbal and nonverbal messages, translating the speaker's verbal and nonverbal symbols (or codes) back into mental ideas and images. Unfortunately, the decoded message will never be exactly the thought or idea the speaker intended to convey. The receiver's perception of the message is dependent on his or her own unique blend of past experiences, attitudes, beliefs, and values. An effective public speaker should be receiver or audience-centered.

2.3 Message

The message in public speaking is the speech itself - both what is said and how it is said. As just noted, the speaker's intended message may differ from the meaning the audience decodes. A speaker may have trouble finding words to convey his or her ideas. Right away the message suffers. A flat monotone and lack of eye contact may belie any real interest in the subject, contradicting and confusing the verbal message. And because the listeners' frame of reference may be very different from that of the speaker, they may interpret what they hear and see in a manner that was not at all what the speaker intended. Again the potential for message distortion exists.

Ideally, an intended message will differ little from the actual message perceived by an audience. The less distortion of the message between sender and receiver, the more accurate and successful the communication.

2.4 Channel

A message is usually transmitted from sender to receiver via two channels: visual and auditory. The audience sees the speaker and decodes his or her nonverbal messages - eye contact (or lack of it), facial expressions, posture, gestures, and dress. If the speaker uses any visual aids, such as graphs or models, these two are transmitted along the visual channel. The auditory channel opens as the speaker speaks. Then the audience hears his or her words and such vocal cues as inflection, rate, and voice quality.

2.5 Feedback

Skillful public speakers are audience-centered. They depend on the nods, facial expressions, and murmurings of the audience to adjust their rate of speaking, volume, vocabulary, type and amounts of supporting material, and other variables in order to maximize the success of their communication.

2.6 Context

The context of a public speaking experience includes such elements as the time, the place where the speech occurs, and the physical and psychological factors affecting both speaker and listener. Each speech is a unique blend of circumstances that can never occur in exactly the same conjunction again.

2.7 Noise

When variables interfere with the communication of a message, we call them noise. Noise may be literal, or external. Noise may also be internal. Internal noise may directly affect either the source or the receiver.

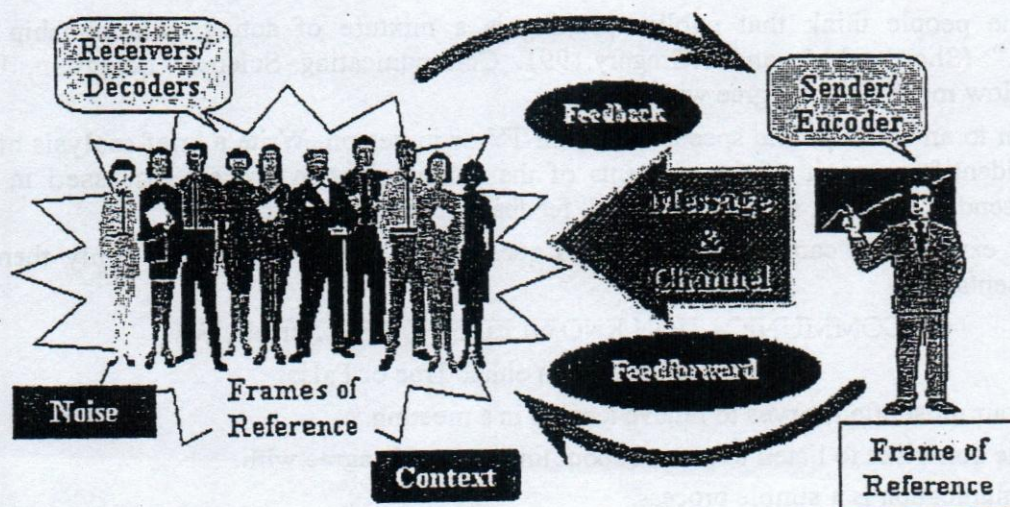


Figure 2: The basic components of communication

III. GIVING ORAL PRESENTATIONS - WHAT'S INVOLVED?

1. Communication

Successful presentations involve communication. Communication is a two-part process. The word communication comes from the Greek noun *communis* meaning a community or commonness, and the Latin verb *communicate* which means to build or to create. Communication is about 'creating a community' or commonness of understanding within a group. In other words, your message has to be delivered and received before communication has taken place. Far too much emphasis is placed by most presenters on what they are going to deliver and not enough on what the audience is going to receive.

The key to communication to any audience is that you have to show what's in it for them. Presenters need to tell their audiences the benefits that they will receive from a presentation.

2. *Differences between written report and oral presentation*

Written report	Oral presentation
☞ Tell the whole story	☞ Highlight the essential
☞ Complete	☞ Key points
☞ Detailed	☞ Concise
☞ Just the facts	☞ Stories and personal examples, too.
☞ Text oriented	☞ Visual aids important
☞ Not much repetition	☞ Repetition essential
☞ Guided by headers, visual cues	☞ Verbal emphasis, pausing, transitions
☞ Revise and edit	☞ Practice, practice, practice
☞ Grammar and sentence structure	☞ Pronunciation and appearance
☞ Conclusion and recommendations	☞ Introduction sets the tone

FOLLOW-UP ACTIVITIES

1. "Some people think that public speaking is a mixture of acting, salesmanship and shouting." (Shortland, M. and J. Gregory. 1991. *Communicating Science*. Longman, U.K. p.106). How much do you agree with this?
2. Listen to an entire public speech, either on TV or in person. Write a brief analysis of the speech, identifying each of the elements of the communication process discussed in this chapter: sender, receiver, message, channel, feedback, context, and noise.
3. What experiences can you get from this questionnaire? How might you apply them in your presentation?

COMMUNICATION KNOWLEDGE QUESTIONNAIRE

Mark each statement either True or False

1. Humour most often serves to relieve tension in a meeting.
2. People don't like to listen to or read about things they disagree with.
3. Communication is a simple process.
4. People who do not listen are usually not interested.
5. People usually forget things which do not interest them.
6. Talking convincingly is the most important skill a person should have to ensure effective communication.
7. Emotions should be kept out of communication.
8. The way a word is spoken affects its meaning.
9. When people fear criticism, they are likely to talk less.
10. The person who talks the most is probably trying to dominate.
11. Anger is usually expressed best by raising the voice.
12. People usually communicate better when they are in a good mood.

13. When a person is angry, he may often talk less.
14. People who say less have less to offer.
15. Anger can be expressed in such a way that the receiver will understand and accept it.
16. Fear of embarrassment may make people say they understand when they do not.
17. The total responsibility for effective communication is on the person who is talking.
18. The feeling expressed in a communication may be more important than the actual words used.
19. Intelligent people should understand a message the first time.
20. Effective communication seldom takes place between people who are arguing.
21. A person's facial expression can change the meaning of the words spoken.
22. When people do not understand a message, they will nearly always tell you so.
23. Raising one's eyebrow can make another person stop talking.
24. People with large vocabularies are much more likely to communicate effectively.
25. The objects in a person's room can tell you something about his personality.
26. Repeating what a person has said is a good check to see if the message was understood properly.
27. Listening without saying anything can be very helpful in itself.
28. A quiet person is less likely to understand a message than a person who asks questions about it.
29. Sometimes even slight gestures mean as much as words.
30. Different people communicate similar feelings in different ways.

Chapter 2

AUDIENCE ANALYSIS

I. WHAT IS AUDIENCE ANALYSIS?

Audience analysis is the process of examining information about the expected listeners to a speech. That analysis helps you adapt your message so that your listeners will respond as you wish.

Because knowledge of your audience can help you choose a topic, a purpose, an outline, and other components of your speech, it is important to analyze your audience before doing anything else.

In analysing an audience, you must answer three general questions:

1. Who is in the audience?
2. Why are these people together?
3. What do the audience members know and think about my topic and about me?

These questions can be summarized by three words:

1. Demographics
2. Situation
3. Attitudes

1. *Demographics*

A demographic analysis usually reveals the following facts about an audience for a speech (demographic data):

<i>age</i>	<i>occupation</i>	<i>political background</i>	
<i>gender</i>	<i>religion</i>	<i>ethnic or cultural background</i>	<i>educational background</i>

Your purpose in learning the demographics of an audience is to give examples or to make arguments that will interest them. As a speaker, you want to find something that everyone can understand.

If you fail to learn about an audience's background, you can prepare the wrong message.

Example:

Age: Age also affects what you know and the experiences you have had. Older audiences have more life experiences and education, and speakers can choose from a broader range of examples. While it is possible to discuss the same topic with audiences of different ages, you must treat the topic differently for each. For instance, you must use simple language for young children. Also, your speech must be short because a child's attention span is very short.

2. *Situation*

Knowing your audience is not enough. You must also know why the audience members have gathered together to hear you speak. As you prepare your speech, you should ask several questions about the speaking situation:

1. What is the occasion?
2. What do the audience members have in common?
3. What is the physical location of the speech? (e.g. room)
4. How long should you speak?
5. What comes before and after your speech?

3. Attitudes:

Learning how the members of your audience feel about your topic and purpose may provide specific clues to their possible reaction. Attitudinal or psychographic audience analysis explores an audience's attitudes toward a topic, purpose, and speaker, while at the same time probing the underlying beliefs and values that might affect these attitudes.

II. AUDIENCE ANALYSIS CHECKLIST

1. WHO is the audience?
2. WHAT does the audience want to know about? What do they want to hear? What are their interests?
3. WHERE are you delivering the presentation?
 - Which city or which town?
 - Which venue?
 - Is the venue air-conditioned, well-ventilated?
 - Will you be speaking before or after lunch?
 - Will you be speaking from a lectern, from a table, from a stage, etc?
4. WHEN is the presentation?
 - What day?
 - What date?
 - And, importantly, at what time?
5. WHY are you giving the presentation?
 - Are you the right person?
 - Do you have enough information about the subject?
 - Is the subject something you feel strongly about or want to present on?
 - Are you passionate about it?
6. HOW will you present?
 - How long should the presentation be?
 - Will you speak from notes, a full script, use overhead transparencies, slides, etc?
 - Do you need special seating or venue arrangements such as an aisle down the middle to walk through or to position a projector?



AUDIENCE PROFILE

Size:

Main groups:

.....

Men/women balance:

Average age:

Education level (*technical, blue-collar, academics, etc.?*):

.....

Occupations/specialist nature of group (*e.g. farmers, veterinarians, businessmen, etc.?*):

.....

Regional interests (*e.g. local town, city, State, etc.*):

.....

Time of day of presentation (*e.g. will they be fresh and attentive, or tired?*):

.....

Seating (*at tables so they can take notes, theatre style, etc.*):

.....

The main things that people in this audience want to know/would be interested in:

1.....

.....

2.....

.....

3.....

.....

FOLLOW-UP ACTIVITIES

1. Prepare two brief introductions (one minute each) of your best friend. One is to be given to an older person and the other to a classmate. Present the introductions to the class and explain why you prepared each as you did.
2. In group, discuss what you can do to adapt to your audience while you are delivering our speech.
3. Design a survey to evaluate attitudes about the quality of education in your college.

4. What are your attitudes about the following topics? Why do you have these attitudes? What experiences would cause others to have different attitudes? Select one of the topics and list or describe everything that has influenced your belief.

- a. Letter grades for assignments
- b. The drinking age
- c. Working mothers
- d. Donating organs when you die
- e. The death penalty

5. Ask the following questions to the individuals listed on the following chart. Are there different responses in each column? Explain.

	You	Your parents or grandparents	A young child
How do spend your spare time?			
What are your favorite foods?			
What television shows do you watch?			

Chapter 3

VENUE RECONNAISSANCE

After knowing your audience, knowing your venue is the next most important step to giving a successful presentation. When you stand up to present, you want to be able to focus your entire attention on your audience and on your presentation. You cannot do this if you are worrying about the microphone, how to dim the lights, or whether the overhead projector will work.

Our Chapter today will discuss the major points to understand and to check in relation to the venue:

1. Seating and Room Layout

There are six main types of seating arrangements for meetings and conferences, generally described as:

- theatre style (with or without aisles);
- classroom style;
- discussion style;
- meeting style;
- workshop style;
- informal discussion style.

In some situations, you may not have a say in the seating and room layout. In other cases, you may be able to specify how the room is arranged. In any case, you need to understand how the room is set up before going too far in preparing a presentation.

Figure 3 shows some of the most popular seating arrangements to assist you in planning your room layout.

Each type of seating arrangement has advantages and disadvantages. Always find out the proposed room layout and seating arrangements in advance, as part of venue reconnaissance.

2. Air-Conditioning and Ventilating

Along with seating arrangements, the next most important aspect of your venue is the temperature of the room. When it is hot, drowsiness sets in - especially if combined with a droning speaker's voice and subdued light. If it is cold, your audience will feel uncomfortable.

If the room in which you are presenting is not air-conditioned, ensure that there is adequate ventilation. You may have to leave doors or window open, but check on any outside noise before doing this. If there is a busy street outside, or construction work going on next door, you may have to resort to fans and leave doors and windows closed.

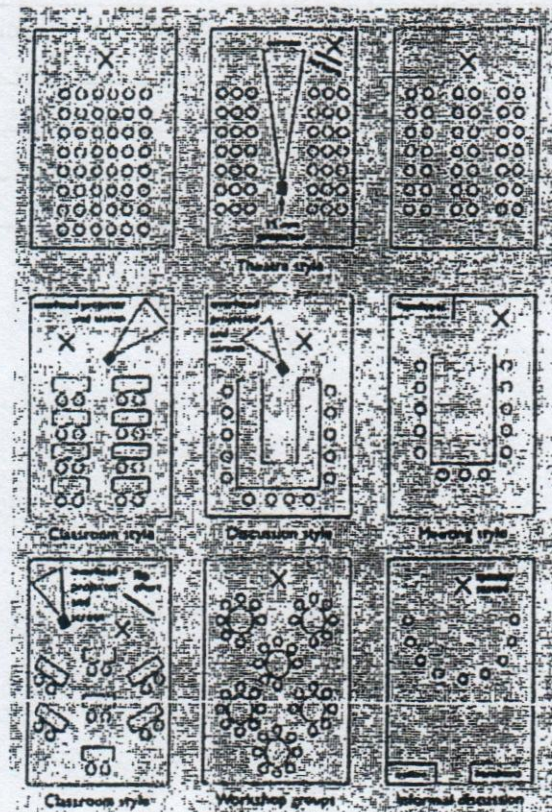


Figure 3: Major types of seating arrangements (Christina Stuart, 1988)

3. *Lighting*

Another vitally important aspect of your venue is lighting. Modern, purpose-built presentation venues have sophisticated lighting controls which enable you to dim or turn off lights which shine on the screen and leave sufficient lighting above the audience for them to feel comfortable and write notes. You should also ensure that you are standing in the light so the audience can see you clearly.

Also, don't forget nature's light. Check that there are drapes on the windows if you are presenting in a room exposed to sunlight. Bright sunlight can flood a room at certain times of the day and, unless there are drapes, it can make projection of slides, overheads or video nearly impossible.

4. *Lecterns*

Most presentations are made from a lectern, although many business presenters and trainers are moving away from lecterns as they can make you appear remote from your audience. Behind a lectern, a presenter can become like a preacher in a pulpit. And there is always the tendency to cling to the lectern like a drowning person clutching a life raft.

However, until you are fully comfortable 'working a room' by walking around or standing directly in front of your audience, you will most commonly use a lectern and you should become familiar with this aspect of your venue.

In most cases, the lectern will already be in place when you arrive at a venue and you will have little say in the type. However, you should carefully note and look for the following facilities:

- Is there a height adjustment? Know where it is and ensure the lectern is at the correct height for you.
- Does the microphone pick up every bump on the lectern and the rustling of your papers? Note microphone sensitivity and be careful not to feed unwanted sound into the PA system.
- What controls are available on the lectern and where are they?

5. *Screen Position*

If you are projecting images as part of your presentation, the screen should be sufficiently large and positioned so that the audience is at no greater angle than 45 degrees to the screen.

Ensure your audience is not too far away. Conversely, make sure they are not too close to the screen at the front. A guideline recommended by Kodak is that the first row of seats should be no closer than twice the width of the screen. So, for example, if you are using a two metre wide screen, your first row of seats should be no closer than four metres.

6. *Projector Position*

Sitting of projectors is one of the most important decisions in delivering a presentation with visual support. Projectors usually need to be located at precise locations depending on type and lens focal length.

An overhead projector almost always has to be sited directly in front of and close to the screen. However, you can have flexibility with slide and video projectors.

7. *Power Supply*

Know the location of power points if you are using equipment such as an overhead, slide or video projector. Many presenters carry their own extension lead around with them along with other 'goodies' such as bulbs and double adaptors or power boards.

8. *Microphone - Public Address System*

Public address or PA systems are another source of fear for presenters. We have all been to wedding and other social functions where the PA 'pops' and hisses and emits ear-piercing screeches. Nothing is more disruptive for a presenter and an audience than a sound system that acts up.

Usually, however, the fault is human error. You need to know how close to speak into the PA system for optimum effect. You can only achieve this through venue reconnaissance. It's too late for experimenting when you stand up to present.

9. *Outside Distractions*

It is also important to find out if there are likely to be any outside distractions at the time of your presentation. Check the following:

- Is the building undergoing renovations?
- Is there a construction site next door?
- Is there a busy street outside?
- Are there low-flying aircraft in the area?
- Is there any equipment in use near the venue that will cause a disturbance such as power drills, jackhammers, etc?

10. *Refreshments*

A final suggestion for venue reconnaissance is to check on refreshments that are available for your audience. Refreshments such as tea and coffee help an audience maintain attentiveness. Consider whether you want tea and coffee served only at breaks, or whether you want these refreshments on a table at the back of the room so audience members can help themselves at any time. This is a common approach in workshops and informal meetings.

In most countries it is a good tip to ensure that there is water on the table. A cold glass of water can be refreshing, particularly if the room becomes overly warm. And, while you are at it, make sure there is a glass of water available to you in case you get a dry throat during your presentation.

Chewing has a stimulating effect on the body and can help people remain attentive, so many venue organisers provide mints or some other form of confectionary for audiences.

FOLLOW-UP ACTIVITIES

1. Each type of seating arrangement has advantages and disadvantages. Discuss
2. Conduct an environment analysis of your speech classroom. What positive and negative features of your classroom make it appropriate or inappropriate as a lecture hall? What changes would you make in the speaking environment to enhance speaking success?

Chapter 4

OUTLINE PLAN AND STRUCTURE**I. SETTING YOUR OBJECTIVES**

The first step of preparing an outline plan and structure for your presentation is to set objectives. Write down in a simple sentence what your objective(s) might be. For example: "My objective is to inform my audience about progress on my research," or "My objective is to persuade my audience to give up smoking". You may have one or several objectives. The objectives of your presentation should be relevant for the audience. And they should be realistic.

In an informative presentation you normally are not trying to change anyone's behaviour, attitude, or beliefs. You are simply delivering the facts.

In a persuasive presentation you are trying to change some aspects of your audience's behaviour, attitude, or beliefs.

II. STRUCTURE OF PRESENTATIONS

There is no rule for how a presentation should be structured. However, there is almost universal agreement that a presentation must have a structure. If you simply collect a large amount of information and attempt to work through it, you will wander off the subject, leave some parts out altogether, and probably confuse your audience.

There are many recommended structures for presentations. One of the most simple, but quite effective structures to follow is a three-part format:

- an opening
- a main body
- a conclusion

Beginning	Short introduction	<ul style="list-style-type: none"> • welcome your audience • introduce your subject • explain the structure of your presentation • explain rules for questions
Middle	Body of presentation	<ul style="list-style-type: none"> • present the subject itself
End	Short conclusion	<ul style="list-style-type: none"> • summarise your presentation • thank your audience • invite questions
Questions and Answers		

A simple formula that will help you remember this basic structure (Winston Churchill) describes the three functions of a presentation as:

1. Tell'em what you're gonna tell'em.
2. Tell'em.
3. Tell'em what you've told 'em.

1. The Introduction

The introduction of a presentation should do three things

1.1. Grab attention

First, you have to grab the audience's attention. Research shows that most people form an opinion about someone in the first 30 seconds of contact. The first few minutes are critical. Ed Wohlmut, author of one of the best selling speakers' books of all time, *The Overnight Guide to Public Speaking*, said a presenter had to send six signals to his/her audience. Four of these must occur in the opening and one in each of the main body and the conclusion.

- I will not waste your time;
- I know who you are;
- I am well organised;
- I know my subject;
- Here is my most important point;
- I am finished.

1.2. Tell them where you are going

Secondly, your opening should tell the audience what you are going to talk about. This is necessary to orientate people. No one likes sitting in the room not knowing what is going to happen. People like to have 'sign posts' that say this is where we are heading.

By overviewing what you are going to talk about, you whet your audience's appetite and draw them into the subject. Provided you choose your words well, you create anticipation.

1.3. Sell them

Thirdly, your opening should sell the audience on why they should listen.

There are many ways to open a presentation. Here are just some suggestions taken from the experience of many presenters:

- Tell'em what you're gonna tell'em - simply state the purpose of your presentation. (e.g. "Today I am going to show you how you can increase productivity and improve your customer service with the new System 5000.")
- Make a strong, controversial statement - then clarify it. This will always get audience attention.
- Define a problem - for which the balance of your presentation will prescribe the solution.
- Ask a real question requiring a show of hands or an answer from the audience.
- Ask a rhetoric question (although this is dated and over-used)
- Use a quotation (but not a common one or cliché)
- Tell a story relevant to the audience to create empathy (this is good, provided you can tell stories in an interesting way).
- Tell a joke. (risky, but warms up the audience)
- Get the audience to do something such as stand up and perform some exercise (difficult to control, but an effective stimulant).
- Show a video (not generally recommended first up as you should establish yourself first)
- Do something unusual such as a magic trick, staging effects, a demonstration, or use actors.

Once you have gained your audience's attention, signalled to tell them what you are going to talk about and describe how it is relevant to them, you should move straight into the main body of your presentation.

2. The Main Body

The main body should present the points you want to make in a logical, well-connected way. As the name suggests, this is the main part of your presentation.

However, it is important that the main body is not presented as one large lump of information, facts and commentary. There are two important reasons why you should structure your main body in a number of sub-sections.

First, it is nearly impossible for any presenter to remember one long 20 or 30 minute dialogue. Breaking it into discrete parts enables you to deal with one at a time. At any one time you need only remember 3 or 4 minutes of your presentation. When you finish that part, you can glance at your notes to remind yourself of the next point you want to discuss. Thus, breaking your main body down into sections makes your job as a presenter easier.

The second reason also has to do with memory - the audience's. Human memory works by storing 'chunks' of information in much the same way as a computer writes data to a disk.

2.1. Ways of Arranging Points

2.1.1. Chronological order

Another word for *chronological* is *time*. The pattern of chronological order organizes by using time sequence as a framework (Points can be arranged in order of occurrence.) This type of pattern is useful in informative speeches or in persuasive speeches which require background information on a problem.

E.g.: A speech on the history of baseball could use a chronological sequence. You would begin with the invention of the game and follow rule changes until the present day.

Chronological order is also useful for describing a process or demonstration speech. Each of these speeches involves explanation of how to do something. In a process speech, you explain but actually do not show how to do what you are explaining. In a demonstration to make sense, you must follow the order in which things are done.

While easy to use, this structure has the disadvantage that it does not necessarily cover your points in order of importance.

2.1.2. Spatial order

Spatial order involves physical space. This presents points and ideas as they relate to each other. You can begin with the general and move to the particular. Or you can work from the big picture down to how it affects the individual or members of the audience. Another variation on this structure is the theory/practice model which present the theory and then moves to discuss its implementation.

If you were to describe your classroom, you might describe what is found in the front of the room, the back, the sides, and the center. Dividing material according to spaces in the room would use spatial order. Many television reporters use spatial order. The national weather report is usually given according to regions of the country. A weather reporter does not randomly skip from one city to another.

Spatial order is often used in informative speeches and, depending upon the topic, it is appropriate for entertainment speeches.

2.1.3. Logical order

Several different patterns are used in a logical sequence. Points may be discussed by region or area, for instance. A logical sequence also could be to present problems followed by their solutions, or cause and effect.

2.1.4. Topical order

Also known as the qualitative structure, this approach deals with points in order of their significance. You can arrange points in either ascending or descending order of importance.

Logical or topical organization is one of the most common patterns. It is especially useful for informative and entertainment speeches. This pattern is used when you have several ideas to present and one idea seems naturally to precede the other.

Model:

A speech about the benefits of exercise would fit this category. You might include the following ideas in this order.

I. Physical benefit

- A. Cardiovascular strength
- B. Muscle tone
- C. Weight loss

II. Mental benefits

- A. You are more alert
- B. You feel better about yourself.

2.1.5. Classification order

Classification order requires you to put things into categories or classes. Students are distinguished by their year in school. This is a type of classification. Information is easily given by classifying ideas.

2.1.6. Problem - Solution Order

Most often speakers use problem-solution order for persuasive speeches. The first part of such a speech outlines a problem, and the second part gives a solution. Within a problem-solution pattern, you will find other types of organization. The problem section of a speech might be organized using a logical sequence. The solution stage could involve classification. As a persuader, you would select one solution and present arguments for why it is the best option.

2.1.7. Cause and effect order

The cause-effect pattern, like the problem-solution pattern, has two parts. The first describes the cause of the problem and the second its effects.

You could organize a speech on toxic waste pollution by using a cause - effect pattern. The first part of the speech might explain how and why toxic wastes cause environmental damage. The second part would discuss the effects of toxic wastes on property and health. As with the problem-solution speech, other forms of organization are usually incorporated into the major sections.

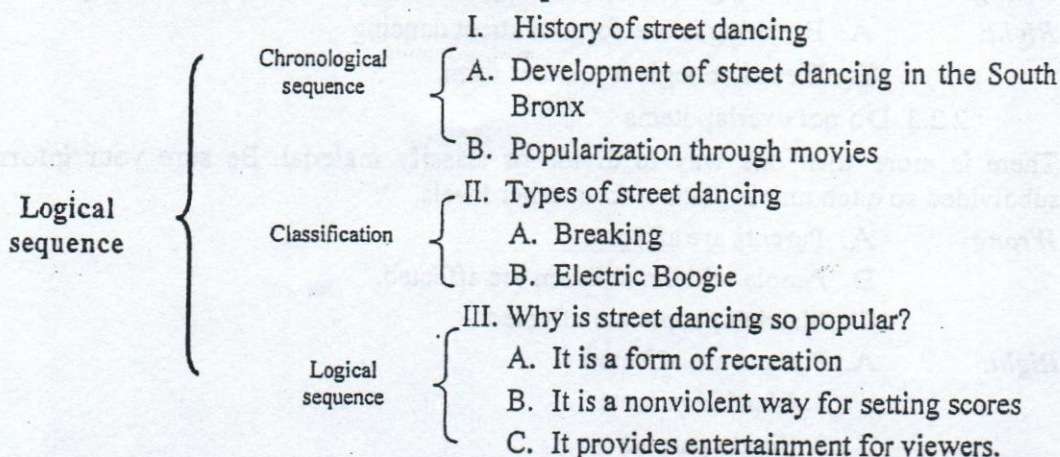
2.1.8. Multiple patterns

As with the problem -solution and cause-effect patterns, a speech may use more than one organizing pattern. Most speeches, in fact, do use a combination. While the total speech may use a logical pattern, each individual section might incorporate a separate scheme. The following outline illustrates how multiple patterns are used:

General Purpose: To inform

Specific Purpose: the purpose of this speech is to increase my classmates' understanding of a new form of dancing - street dancing.

Body



This is not a complete outline since specific details are missing, but it gives you an idea of how to mix organizational formats within a single speech.

Note: Organization Relates to Purpose

By changing the organization of material, you can change the general purpose. If you were to take the topic of exercise, you could use a classification system and present an informative speech describing three or four major types of exercise. A chronological sequence, explaining how to perform one particular type of exercise, would turn the topic into a process or demonstration speech. A problem-solution pattern that began by talking about people with health problems due to lack of exercise and that concluded by telling how to make exercise part of your daily schedule would be a persuasive speech. A logical pattern describing humorous incidents a person experienced while exercising would help organize an entertainment speech.

2.2. Principles Of Outlining

An outline is an abbreviated way of presenting information for a speech. It helps you organize ideas and it provides key words and phrases to jog your memory as you speak. Outlines have a standard format. The following are guidelines for constructing an outline.

2.2.1. Use standard subordination

The most general information should be the first step in an outline. The major points of a speech should be labeled with Roman numerals (I, II, III, etc.) Each item under a major point should relate directly to and explain the major point. These items are known as subpoints. Examples, statistics, and explanations become subdivisions of the subpoints. The process of dividing material into more specific information is known as subordination. The standard format for subordination:

I. Major point

A. Subpoint

1. Example (subdivision of subpoint)

a. Additional example or explanation

(1) Additional explanation

(a) Additional explanation



2.2.2. Use one statement per unit of subordination

The purpose of an outline is to break information into its simplest form. Each level or unit of an outline is in its simplest form and should include only one idea, example, poor illustration.

Wrong: A. Breaking and electric boogie are two forms of street dancing.

Right: A. Breaking is one form of street dancing
B. Electric boogie is another form.

2.2.3. Do not overlap items

There is more than one way to divide or classify material. Be sure your information is subdivided so each unit is distinct from other levels.

Wrong: A. Parents are affected.
B. People with no children are affected.
C. Married people are affected.

Right: A. Parents are affected.
1. Married parents
2. Single parents
B. People with no children are affected.
1. Married individuals
2. Single individuals

2.2.4. Give equal value to ideas on the same level of subordination

Each level should relate consistently to a category of information. All Roman numerals should represent major points; all uppercase letters should represent general subdivisions, and all Arabic numerals should represent examples. You should not mix types of examples as in the following:

Wrong: A. Major industries are affected by imported cars
1. Shipping
2. Steel
3. Ford Motor Company

Ford Motor Company is out of place because it is not a major industry.

Right: A. Major industries are affected by imported cars
1. Shipping
2. Steel
3. Automobile
a. Ford Motor Company
b. Chrysler
c. General Motors

2.2.5. Use complete sentences for major points

Many beginning speakers write too much and read large portions of an outline if they write complete sentences for every level. They can speak more effectively if they use complete sentences only for major ideas and transitions within the outline. Examples, statistics, or illustrations can be indicated with words or phrases and are easier to see during a speech.

2.2.6. Outline each section of the speech separately.

The introduction and conclusion should be outlined with major points beginning with Roman numeral I. The first major point in the body should also be given a Roman numeral I

designation. In most speeches, however, you will write out the introduction and conclusion and will outline only the body.

3. *The Conclusion*

You don't just stop once you have told the audience your key points, and you should not conclude just by thanking them or the organisers. A conclusion should do three important things.

3.1 It should inform the audience you are about to close.

3.2 It should summarise your main points. Tell'em what you've told'em. Recap your main points so the audience will remember them.

3.3 It should leave the audience with an idea to remember or make a call to action. What do you want your audience to do? If it is a sales presentation, your conclusion should ask for order.

Make sure your presentation has a summary of your main points in its conclusion and a clear summing up of what the audience should do.

There are several techniques for concluding a speech that will enable a speaker to fulfill the three major purposes of a conclusion.

Generally, anything that can be used to begin a speech can be used to conclude it. It also helps if your conclusion has a climax at the end. This can be a memorable quote, a major statement, or a visual such as a video or slide. A rhetorical question can serve as a transition from the body to the conclusion. An incident can leave the audience with a vivid picture to illustrate your thesis one last time. A personal reference can serve as a challenge.

Most speakers try to tie the introduction back into the conclusion.

III. THE LANGUAGE OF PRESENTATIONS

1. *Simplicity And Clarity*

If you want your audience to understand your message, your language must be simple and clear.

- Use short words and short sentences.
- Do not use jargon, unless you are certain that your audience understands it.
- In general, talk about concrete facts rather than abstract ideas. Use active verbs instead of passive verbs. Active verbs are much easier to understand. They are much more powerful.

2. *Signposting*

When you give a presentation, how can your audience know where they are? How can they know the structure of your presentation? How can they know what is coming next? They know because you tell them. Because you put up signposts for them, at the beginning and all along the route. This technique is called '**signposting**' (or '**signalling**').



During your introduction, you should tell your audience what the structure of your presentation will be. You might say something like this:

"I'll **start** by describing the current position in Europe. **Then** I'll move on to some of the achievements we've made in Asia. **After that** I'll consider the opportunities we see for further expansion in Africa. **Lastly**, I'll quickly recap before concluding with some recommendations.

A member of the audience can now visualize your presentation like this:

Introduction	<ul style="list-style-type: none"> • Welcome • Explanation of structure (now)
Body	<ul style="list-style-type: none"> • Europe • Asia • Africa
Conclusion	<ul style="list-style-type: none"> • Summing up • Recommendations

He will keep this image in his head during the presentation. He may even write it down.

And throughout your presentation, you will put up signposts telling him which point you have reached and where you are going now. When you finish Europe and want to start Asia, you might say:

"That's all I have to say about Europe. Let's turn now to Asia."

When you have finished Africa and want to sum up, you might say:

"Well, we've looked at the three continents Europe, Asia and Africa. I'd like to sum up now."

And when you finish summing up and want to give your recommendations, you might say:

"What does all this mean for us? Well, firstly I recommend..."

The table below lists useful expressions that you can use to signpost the various parts of your presentation.

Signposting	
Function	Language
Introducing the subject	<ul style="list-style-type: none"> • I'd like to start by... • Let's begin by... • First of all, I'll... • Starting with... • I'll begin by...
Finishing one subject...	<ul style="list-style-type: none"> • Well, I've told you about... • That's all I have to say about... • We've looked at... • So much for...
...and starting another	<ul style="list-style-type: none"> • Now we'll move on to... • Let me turn now to... • Next... • Turning to... • I'd like now to discuss... • Let's look now at...
Analysing a point and giving recommendations	<ul style="list-style-type: none"> • Where does that lead us? • Let's consider this in more detail... • What does this mean for ABC? • Translated into real terms...
Giving an example	<ul style="list-style-type: none"> • For example,...

	<ul style="list-style-type: none"> • A good example of this is... • As an illustration,... • To give you an example,... • To illustrate this point...
Dealing with questions	<ul style="list-style-type: none"> • We'll be examining this point in more detail later on... • I'd like to deal with this question later, if I may... • I'll come back to this question later in my talk... • Perhaps you'd like to raise this point at the end... • I won't comment on this now...
Summarising and concluding	<ul style="list-style-type: none"> • In conclusion,... • Right, let's sum up, shall we? • I'd like now to recap... • Let's summarise briefly what we've looked at... • Finally, let me remind you of some of the issues we've covered... • If I can just sum up the main points...
Ordering	<ul style="list-style-type: none"> • Firstly...secondly...thirdly...lastly... • First of all...then...next...after that...finally... • To start with...later...to finish up...

3. Introduction

The introduction is a very important - perhaps the most important - part of your presentation. This is the first impression that your audience have of you. You should concentrate on getting your introduction right. You should use the introduction to:

1. welcome your audience
2. introduce your subject
3. outline the structure of your presentation
4. give instructions about questions

The following table shows examples of language for each of these functions. You may need to modify the language as appropriate.

Function	Possible language
1 Welcoming your audience	<ul style="list-style-type: none"> • Good morning, ladies and gentlemen • Good morning, gentlemen • Good afternoon, ladies and gentlemen • Good afternoon, everybody
2 Introducing your subject	<ul style="list-style-type: none"> • I am going to talk today about... • The purpose of my presentation is to introduce our new range of...
3 Outlining your structure	<ul style="list-style-type: none"> • To start with I'll describe the progress made this year. Then I'll mention some of the problems we've encountered and how we overcame them. After that I'll consider the possibilities for further growth next year. Finally, I'll summarize my presentation (before concluding with some recommendations).

4 Giving instructions about questions	<ul style="list-style-type: none"> • Do feel free to interrupt me if you have any questions. • I'll try to answer all of your questions after the presentation. • I plan to keep some time for questions after the presentation.
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4. Body

The body is the 'real' presentation. If the introduction was well prepared and delivered, you will now be 'in control'. You will be relaxed and confident.

The body should be well structured, divided up logically, with plenty of carefully spaced visuals.

Remember these key points while delivering the body of your presentation:

- do not hurry
- be enthusiastic
- give time on visuals
- maintain eye contact
- modulate your voice
- look friendly
- keep to your structure
- use your notes
- signpost throughout
- remain polite when dealing with difficult questions

5. Conclusion

Use the conclusion to:

1. Sum up
2. (Give recommendations if appropriate)
3. Thank your audience
4. Invite questions

The following table shows examples of language for each of these functions. You may need to modify the language as appropriate.

Function	Possible language
1 Summing up	<ul style="list-style-type: none"> • To conclude,... • In conclusion,... • Now, to sum up... • So let me summarise/recap what I've said. • Finally, may I remind you of some of the main points we've considered?
2. Giving recommendations	<ul style="list-style-type: none"> • In conclusion, my recommendations are... • I therefore suggest/propose/recommend the following strategy.
3 Thanking your audience	<ul style="list-style-type: none"> • Many thanks for your attention. • May I thank you all for being such an attentive audience?
4. Inviting questions	<ul style="list-style-type: none"> • Now I'll try to answer any questions you may have.

	<ul style="list-style-type: none"> • Can I answer any questions? • Are there any questions? • Do you have any questions? • Are there any final questions?
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6. Questions

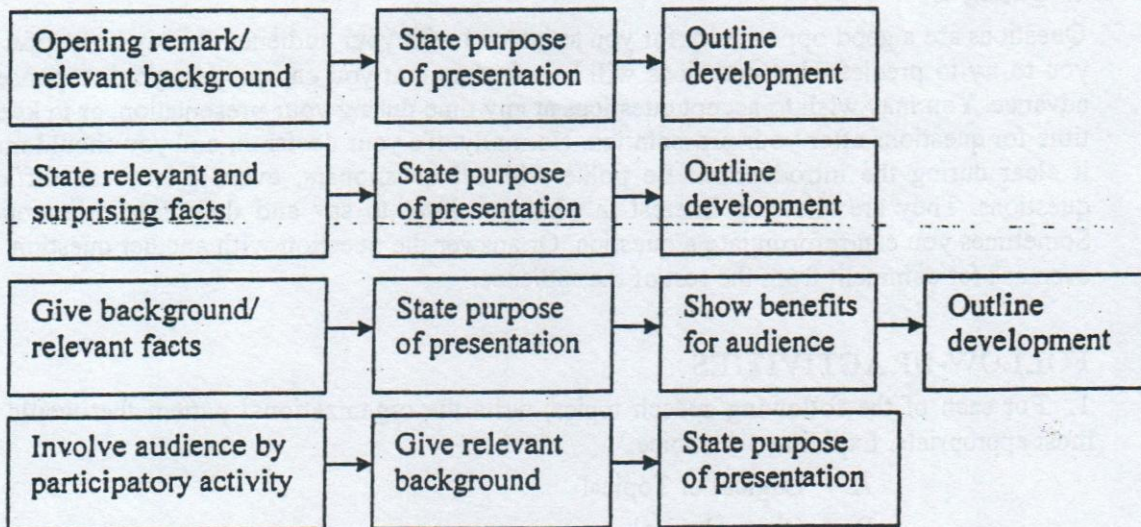
Questions are a good opportunity for you to interact with your audience. It may be helpful for you to try to predict what questions will be asked so that you can prepare your response in advance. You may wish to accept questions at any time during your presentation, or to keep a time for questions after your presentation. Normally, it's your decision, and you should make it clear during the introduction. Be polite with all questioners, even if they ask difficult questions. They are showing interest in what you have to say and they deserve attention. Sometimes you can reformulate a question. Or answer the question with another question. Or even ask for comment from the rest of the audience.

FOLLOW-UP ACTIVITIES

1. For each of the following speech topics, write the organizational pattern that would be most appropriate. Explain your choice.
 - A. Logical or Topical
 - B. Chronological
 - C. Spatial
 - D. Classification
 - a. Aviation - from the Wright brothers to the moon.
 - b. Training a dog to sit and roll over.
 - c. Types of jobs for students of English.
 - d. The nations that are members of the United Nations.
 - e. Development of the movie industry.
 - f. Propaganda techniques used in television commercials.
2. Select one of the following topics and use the organizational pattern in parentheses to prepare a two-to- three- minute speech. The speech should have a brief introduction, which includes your purpose statement, and a conclusion, which summarizes your main points.
 - a. Describe the biggest problem you faced this week and tell how you solved it. (Problem solution)
 - b. Explain why your grades in a class went up and down. (Cause and effect)
 - c. Explain what you do during a typical day. (Chronological)
 - d. Describe a room in your home. (Spatial)
 - e. Explain how you spend your entertainment dollars. (Either logical or classification)
 - f. Describe people in your school according to their year in school. (Classification)
3. Using one of the following topics:
 - a. What is your favourite restaurant and why?
 - b. What would you do with a \$1000 gift?
 - c. If you could take an expense-paid trip anywhere, where would you go and why?
 - d. What person has influenced you the most and why?

Write two short outlines for a speech on the topic. Prepare one version with transitions and one without.

4. Prepare an introduction for your own presentation. Use one of the frameworks below to help you organise your ideas.



Chapter 5 RESEARCH AND ASSEMBLY

Research and assembly will include finding and assembling not only information for the main content of your presentation, but also any exercises, jokes, slides, videos or other elements that you decide on as refresher points.

There are many simple, effective ways of researching and assembling material. For instance, press clippings will often yield information or comments on your topic. Researching back copies is an effective way gaining information about a topic. Also, in our electronic age, computer databases are available which allow instant research of specified subjects from a personal computer. A good bookshop or library may also have a number of books on your subject. Don't forget books which can provide general assistance, such as books of quotations, jokes and so on, as well as books specific to your topic or field of interest.

1. Quotable quotes

Audiences respond to, and presentations are made more memorable by, interesting relevant quotes.

Quotes can often provide that extra punch you are seeking to open a presentation or highlight a key point. Copyright should be acknowledged, but many anonymous quotes can be borrowed and built into a presentation.

Books of 'quotable quotes' and aphorisms are available in bookshops and libraries. These will give you a source of relevant and applicable quotes which you can select and use in presentations.

If you work on a PC, there are software programs available which provide quotations through an easy search facility. One such example, The Columbia Dictionary of Quotations, contains 18,000 famous and useful quotations which can be found in seconds.

Quotes often can provide that extra punch you are seeking to open a presentation or highlight a key point. Copyright should be acknowledged, but many anonymous quotes can be borrowed and built into a presentation. Here are just a few examples. When stuck for an opening, you could begin with:

We all live under the same sky. But we don't all see the same horizon. Today, I want to talk about expanding our horizons in ...

Quotes are often a way of adding a touch of humour, while still driving home a message. For instance:

A pessimist is one who complains about the noise when opportunity knocks.

Quotes can be pithy and meaningful. For example:

Obstacles are what you see when you take your eyes off your goal.

In trying to rally a group of staff or a team together, you could borrow the following quote:

Snowflakes are such fragile things. But just look at what they become when they stick together.

Don't overdo quotations. Use selectively, quotations can add a touch of class and memorability to your presentation. Good quotes move people's emotions.

However, avoid clichés – those quotations or sayings that have been worn out.

2. Stories and anecdotes

People enjoy stories, provided they are reasonably well told. Stories are a way of bringing a human element to a presentation and building empathy with your audience. The presenter

who tells his or her audience: 'On the way here today I had an interesting experience...' will immediately arouse their curiosity. Also, it gives an air of immediacy and spontaneity to your presentation – even if you prepared the story in advance.

On the other hand, stories which are long-winded and irrelevant take up valuable time. You should not tell long rambling stories. Any story that cannot be told in less than two minutes should not be used in a presentation.

A particular type of story or tale of an incident which emphasises a point you are making or which has special relevance is an anecdote. Here is a true story which was turned into an anecdote:

Once I was due to give a presentation to a group of government public relations executives in Sydney. I had flown in from Hong Kong just the day before and had not fully unpacked.

On the morning of my presentation, in my haste to dress - combined with a little jet lag - I accidentally put on one black shoe and one dark brown shoe. I did not notice my mistake until I was standing in the foyer of the hotel five minutes before the presentation. I can still feel that surge of panic when I looked down at my shoes for the first time.

Acute embarrassment was my first reaction. There was no shoe shop nearby, so I had to find a way out of the situation. The audience was sure to notice as I am a 'walker' - I stroll around the stage when I talk.

Then an idea came. Why not tell the story and use it for effect? My topic was "Evaluation of Public Relations Programs" and I was trying to urge the audience which was a mix of academics and practitioners to reconcile theory and practise.

So I quickly restructured my opened and started by telling the story of how I come to be standing on the stage with one black shoe and one brown shoe. The audience had a good laugh with me and then I told them that this was the approach I would take and recommend to them in discussing evaluation - that they needed to stand with one foot in the academic world to understand theory, but with one foot in the practical world.

The presentation went well and the story worked so effectively that I brought it back into my conclusion. I summarised: "So, just as I stand here today with one black shoe and one brown shoe, you need to stand with one foot firmly in the practical world, but with one in the academic world to apply more scientific methods and research rigour in measuring what you do in today's age of accountability."

3. Jokes

Jokes are a fairway dotted with bunkers. You can make great progress using them, but there are major traps for the unwary and those who go off course. Like stories and anecdotes, jokes are most useful when they relate in some way to your presentation. For instance, if you are addressing an audience about economic issues, you could tell a joke about economists. For example:

An economist died and made his way up to the Pearly Gates. St Peter looked at him and asked "What are you doing here?" The economist replied that he had died and he had come up to get into heaven. St Peter looked at him long and hard and said: "All your life you have been predicting ups and downs and - guess what? You have got it wrong again."

Most audiences of business people will laugh heartily at such a joke. But don't tell it to a group of economists unless you have the bravado to pull it off. This again illustrates the importance of audience analysis.

Likewise, beware of telling jokes about particular religions or cultures unless you are very sure you know your audience. And, in today's age of political correctness, *never* tell sexist jokes.

4. *Demonstrations*

Demonstrations can be used in a wide range of situations. To show how portable a device is, you could pass it around the audience and let people hold it. To show the handling characteristics of a new model car, you could stage the presentation outdoors at a track, or screen a short video. And so on.

5. *Audience participation*

Although mostly used in training situations, audience participation can be used by any presenter to generate interest. It is very hard for people to nod off or daydream when they may be singled out at any moment and asked for a comment, response or some action.

On the other hand, many people don't like being put on the spot in front of others. Don't embarrass people with audience participation. Techniques used must suit the culture of the group. Importantly, audience participation must not be difficult. It must be fun.

The simplest form of audience participation is asking questions of the audience and requesting either show of hands or verbal responses. People generally like to have their opinion considered, so questions show you are interested in them and they get you involved with your audience.

6. *Ways to remember your presentation*

A final point about researching and assembling your presentation is that you can make it much easier to remember and deliver if you assemble it with some thought and planning. There are a number of techniques which can help you remember the order as well as the content of your presentation.

6.1. *Numbered points*

The simplest method is to break your main body into 'chunks' numbered 1, 2,3, etc. You can signpost this structure to your audience by saying, for instance: 'There are three key issues facing us that I would like to discuss today. The first is.....'

6.2. *Mnemonics*

You can increase both your audience's and your ability to remember key points using mnemonics. Mnemonics help us remember things through sound association. For instance, if you are training a group in how to write proposals, you could structure your presentation around 'five Ps' these being:

- Preface (the introduction);
- Position (where we are currently);
- Problem (what we have to overcome or address);
- Plan (what we are going to do about it);
- Postscript (conclusions and implementation).

Most audiences will remember 'the five Ps' long after other training lectures or presentations are forgotten.

6.3. *Acronyms*

Another way to increase your audience's and your ability to remember a presentation is to arrange key points with the first letter forming a word that can be easily recalled.

For instance, a company committed to customer service helped its staff remember this by creating its theme 'Customers Are the Reason for our Existence' which was abbreviated to CARE.

FOLLOW-UP ACTIVITIES

1. Discuss the advantages and disadvantages of each source of information: internet, books, library, newspapers and magazines, radio and television, offices, and so on.
2. Group work: Gather the materials needed for one chosen topic for a presentation. Discuss with the other members in the group on the materials. Decide what to be adopted.
3. As a class, agree on a topic for which you will interview others. Choose a topic on which people will have specific, interesting responses. Each person in the class should interview at least one or two other people. As a class, compose a list of ten questions. Individuals may add to the list during their interviews. Using the notes, discuss as a group the responses.

Chapter 6 **WRITING YOUR SCRIPT OR NOTES**

I. FOUR TYPES OF PRESENTATIONS

There are four basic types of speeches or presentations. Although different terms may be used in some places, the main speech formats are:

1. Impromptu

An impromptu speech or presentation is completely off-the-cuff with little or no time to prepare.

2. Memorised

As the name suggests, a memorised speech is written in full and then completely memorised. Memorisation of speeches or presentations is difficult if not impossible, so you can forget this one from the outset.

3. Read

A very common type of speech – unfortunately. Speeches which are written in full and then read are almost always boring, as the presenter is constantly looking down at his or her text and usually do no more than read. So read speeches tend to be just that – speeches, not presentations.

4. Prepared and delivered from notes or cue cards

The fourth type of presentation is one which is fully prepared, even to a complete script in some cases, but then delivered from notes or cue cards in a natural non-read way. This type is also called an extemporaneous presentation.

II. SCRIPT OR NOTES?

Most presenters will find it necessary and advantageous to write their presentation out in full at least once. Even if you end up delivering the presentation from notes or cue cards, writing it out helps to distil your thoughts and to develop your ideas.

III. WRITING STYLE

An important, practical rule in preparing a script for a presentation is; 'Don't write, speak'. Do not write a presentation the way you write reports or proposals. In general, presentation scripts will have shorter sentences than written texts, as an audience cannot go back and re-read a sentence if they are not sure of its meaning. A presentation script does not need to strictly follow rules of grammar.

Don't use very long words and long sentences. You will find that you will stumble over them, or run out of breath when delivering them.

It is important to vary the length of sentences when writing your script. Sentences of equal length sound monotonous.

The most important rule of all is to write your script the way you talk. It should be natural. The art of script writing is clarity and smoothness, natural flow – not flowery prose and impressive pontification.

IV. TITLE OF YOUR PRESENTATION

All presentations begin with a title – although you don't necessarily have to write the title first. In fact, it is often preferable to leave your title till last.

Select a catchy, interesting or even controversial title for your presentation. Too many presenters choose obvious, boring titles. Rather than entitling your presentation, 'Planning and Implementing a Productivity Scheme in XYZ Corporation', you could call your

presentation, Putting XYZ Corporation Among the Bulls. Instead of "Trends in the PC Industry in the 1990s", you could create a title such as Computers - Big Brother or Little Helper in the 90s. A presentation to senior executives on the importance of media interview training can be titled 'How To Make or Break Your Company and Career in 30 Seconds'.

Creative and different titles evoke interest and speculation among the audience. A title should titillate the audience, while being relevant and not over-promising.

V. TYPING YOUR SCRIPT OR NOTES

If a hard copy of your presentation is to be handed out, you will need two versions of your presentation:

- full text;
- script, notes or cue cards for delivery.

The full text of your presentation can be word processed in the normal manner – that is, in standard type fonts, single spaced on quarto or international A4 size paper. However, your delivery script or notes will differ in a number of ways.

First, if you are going to read your presentation, you will not easily be able to read standard size typefaces in single line spacing when you are standing at a lectern or with your script in your hand in front of an audience. A delivery version of your script should be printed in 16 or 18 point type with one and a half or double spacing.

Secondly, your delivery script will need notations or instructions for your self – such as when to show slides or when to tell a story.

Thirdly, if you have accepted that you should not read your presentation, then you will need to highlight parts of your script in some way. Some presenters use a highlight pen to mark key sections and then refer to these at various intervals during their presentation. Others like to write notes and instructions for themselves all over the delivery copy of their presentation.

Better still, you should retype shorter notes for yourself which encapsulate the main headings and key points of your presentation to serve as memory jogger.

FOLLOW-UP ACTIVITIES

1. Prepare a speech on a topic assigned by your teacher. Choose an appropriate format of delivery discussed above.
2. Choose a topic and then prepare it in manuscript form. Present it to a group of students. Have group members comment on your conversational style, use of pauses, and emphasis.

Chapter 7

PRESENTATION AIDS

I. WHAT ARE PRESENTATION AIDS?

Presentation aids are, strictly, aids to your presentation or to the learning process. They are not a crutch for the presenter or instructor to lean on, or something that we feel we must use all the time.

Presentation aids are something that the presenter can use, with or without words.

Visual aids are things that participants can see.

Research has indicated that the average participant will remember only about 20% of what they hear and that they remember between 50% and 80% of what they both hear and see. When we listen, our mind appears to be very selective about what it remembers. It seems to pick up only the things that it's interested in and ignores the rest of the information.

However if we combine some form of visual aid with the talking, it seems to reinforce key words in the mind. We must take advantage of these aids as this can increase the participants' power of recall by 250% to 400%.

If used in a simple and logical manner, the presentation aids do not only make the Chapter easier for the participant but also for the presenter.

Presentation aids also allow other presenters to assist as they too can 'read' what has to be covered. (Obviously they would combine the Chapter notes with the presentation aids to get the whole picture.)

Presentation aids can also create interest in the subject.

As most presentation aids are visual aids, they need to be tidy in appearance and generally attractive.

II. TYPES OF PRESENTATION AIDS

The most common types of visual communication media for presentations are:

- Flip charts;
- Whiteboards and blackboards;
- Electronic whiteboards;
- Overhead transparencies;
- 35mm slides;
- Video;
- Personal computers (PCs) linked to overhead projectors, LCD panels or data projectors.

The content of visual aids can be comprised of:

Graphics:

- Pie, column, bar and line charts;
- Graphs;
- Organisation charts;
- Diagrams and drawings;
- Tables;
- Key words or text;
- Cartoons.

Photographs:

- Products, locations, people, etc.

Composites:

- Photographic scenes with graphic information inserted (eg a photograph of a facility such as a manufacturing plant with a graph or table of production levels);
- Graphics, such as an organisational chart with photographs of key people dropped in;
- Product shots with graphic enhancement.

1. Overhead projector:**Check whether:**

- the room is too light
- the project is in focus
- the transparency is the right way round
- the lettering is large enough
- everyone can see the screen
- you need a pointer
- you have a sheet of paper for revealing bits at a time

**Advantages:**

- Lets the speaker face the group at all times.
- Instant placement or removal of information
- May be used in normal light conditions

Disadvantages:

- Costly to purchase
- Bulky to transport between locations
- Requires extra preparation

2. Videos

- preview recorded tapes before the presentation

Advantages:

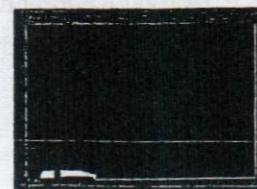
- Most are professionally produced.
- Generally can be hired on a short term
- May be used in normal light conditions

Disadvantages:

- Can be expensive to purchase
- Requires special equipment for use
- Different types of format

**3. Chalkboards****Advantages:**

- Inexpensive to purchase
- Consumables easy to obtain
- Can use a variety of colours



Disadvantages:

- Tends to get messy on hands and clothes
- Not common in different locations
- May require a lot of prework

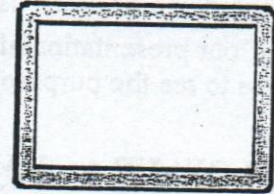
4. *Whiteboards*

Advantages:

- Generally portable.
- Consumables easy to obtain
- Can use a variety of colours

Disadvantages:

- Expensive to purchase
- Pens dry out quickly
- Slippery to write on (unless practised)

5. *Charts and posters*

Advantages:

- Improved colour and quality
- Easy to carry around
- Allows material to be prepared and reused

Disadvantages:

- Tend to damage easily
- May become a distraction if not moved
- May require a lot of prework

6. *Handouts*

Advantages:

- Inexpensive to produce
- Can provide background material not covered
- A permanent reference for trainees

Disadvantages:

- May require a lot of prework.
- Can be a distraction if not timed properly
- May contradict what the speaker is saying

7. *Tape recorders*

Advantages:

- Tapes inexpensive to purchase
- Very portable
- Adds variety to the presentation

Disadvantages:

- May require a lot of prework
- Cannot be used too often
- Player system may be expensive



III. CONCLUSION

Not only do presentation aids make the presentation process easier, but they make it more enjoyable. Don't be afraid of applying creativity to your presentation. Also don't be afraid to adopt someone else's ideas either - it is a complement after all.

Presentation aids assist us in communicating our knowledge and ideas to the audience.

All of our presentation aids must be presented with a sense of purpose. The participant must be able to see the purpose and relevance.

FOLLOW-UP ACTIVITIES

1. What are some good reasons to use visual aids? How are they useful?
2. What are some reasons not to use visual aids? How should you avoid using them?
3. What are some ways different types of information can be effectively presented using visual aids? What different types of charts and graphs are useful?
How could you show percent? Parts? Time? Frequency? Correlation?
4. In group, discuss the big problems you, as speakers, often have when using visual aids. How can you correct them?

Chapter 8 PRACTICE AND REHEARSAL

The common excuse by presenters is that they don't have time to practise and rehearse. Standing up to deliver a presentation that you have not fully prepared, including practice and rehearsal, is wasting time – yours and your audience's. Without practice and rehearsal, it is highly probable that you will forget parts of your presentation waffle in some places instead of being to the point, lose the audience's attention because you will be too busy focusing on what you are doing, and you will probably go over time.

Practise and rehearse your entire presentation in full out loud at least three times before delivery.

1. "Talk to the cows"

To practise and rehearse effectively, you should either work with a tolerant and constructive friend, or find a quiet place with no one around. Only by practising your script out loud can you discover those words or phrases that cause you trouble and which may require rewriting.

2. Memorise your opening

A technique which will ensure you get off to a good start is to memorise your opening – the first three or four minutes of your presentation. Those first few minutes of a presentation are critical. Having your opening committed to memory will allow you to start strongly and confidently which will make a positive first impression on your audience. In addition, memorising your opening will boost your self-confidence.

3. Write your own introduction

Write a short introduction for yourself and give this to the organisers to ensure you are introduced appropriately – with the correct qualifications, title, and without understatement or overstatement.

Chapter 9

DELIVERY OF YOUR PRESENTATION**I. DRESS AND PERSONAL PRESENTATION**

Even before you arrive at your venue to give a presentation, you should carefully consider your dress and personal presentation for the important event. The credibility of your presentation, and even the attention which the audience will pay to you in the first place, are affected to a significant extent by how you look. Remember the cliché: 'You never get a second chance to make a first impression.'

II. VOICE

There are several aspects of voice which you should consider.

1. Pitch

Your voice can be high or low in a musical sense. You cannot fundamentally change the pitch of your voice. But you can move your pitch marginally higher or lower with practice.

2. Inflection

Raising your voice in a tonal sense, such as going up at the end of a sentence to indicate a question, is inflection. You should try to introduce inflection into your voice for presentations.

3. Volume

Most people speak at a relatively constant volume, but volume can and should be raised and lowered in presentations to add variety.

4. Clarity

Clear pronunciation and proper expression of sounds are vital for an audience to be able to understand what you are saying without difficulty. Practise your voice by reading slowly and exaggerating vowel and consonant sounds. Open your mouth wide when practising.

5. Speed

Presenters need consciously to slow down their delivery. It should not be too slow, as this too will create boredom. A good approach is to speak very slowly in practice. Then, with enthusiasm and nervous energy that will come when you stand up to present, you will achieve an ideal speed.

III. BODY LANGUAGE

The key elements of body language for presenters can be summarised in an acronym that is easy to remember - SOFTEN - where each letter of the word represents the first letter of six key techniques.

1. Smile

There is no more powerful communication among humans than a smile.

2. Open stance:

Folded arms across the chest is a classic closed stance. This conveys resistance, lack of acceptance. Other examples of a closed stance are hunched shoulders with hands together, legs crossed and head down looking at the floor.

Open stance: outstretched arms or hands, looking up, chest out rather than hunched and feet slightly apart. An open stance conveys welcoming, trust and acceptance.

3. *Forward lean:*

Whether a person leans slightly forward or back also sends body language messages. Leaning back conveys disinterest, especially if the arms are folded across the chest as well.

A slight forward lean indicates interest. Try putting one foot slightly in front of the other and combine forward lean with an open stance such as stretching out your hands towards the audience. The audience will feel you 'reaching out' to them and they will see you as receptive of them and their ideas.

4. *Tone:*

A loud voice communicates power and conviction. But it can also convey aggression. You should carefully adjust the tone of your voice to suit your topic and the audience. Vary your tone, adding light and shade. Sometimes an important point can be made by speaking momentarily in a soft voice, causing the audience to concentrate and listen closely.

Use gestures that are appropriate such as outstretched hands which are welcoming, or raising the finger to indicate an important point. But avoiding waving your arms too much and do not point your finger directly at people.

Try to use gestures that come naturally. You should not stand rigid and motionless. Nor should you appear like a puppet on a string, making unnatural, false, exaggerated or jerky gestures. Vary your gestures. Some presenters unconsciously make the same gesture over and over. Once the novelty wears off, the audience will start noticing your favourite gesture and by the end of your presentation will be counting or laying bets on how many times you do it. The best way to identify any pet gestures you have is to rehearse in front of a mirror. This way you will see as well as hear yourself, and you can adjust any repetitive or distracting elements of your body language.

5. *Eye contact:*

This is the most important element of body language in virtually any situation. Human beings around the world like others to look them in the eye when they are communicating.

Clearly you can make eye contact with everyone in larger audiences. But you should make direct eye contact with selected people at various points around the room.

There are two important rules on eye contact.

- First, vary the focus of your eye contact covering both left and right, front and rear of your audience. Avoid picking out a single spot or a particular person such as friend or someone who is obviously interested.

- Second, never maintain eye contact too long. A few seconds is enough to say 'Hello, I am speaking to you personally'. If you look at someone too long, that person will feel self-conscious and look away.

Also, look for audience eye contact with you as a feedback medium.

6. *Nod*

Another powerful element of body language is the simple silent nod. Often a nod will accompany eye contact.

IV. CONTROLLING NERVOUSNESS

The effects of nervousness can be debilitating, reducing our powers of concentration, seemingly blotting out our memory, leaving us short of breath and even affecting us physically such as causing our hands to shake and our knees to knock.

Nervousness can be reduced by using the following techniques:

- Regulating your breathing
- Laughter. If possible, plan a humorous story or joke early in your presentation.

- Relaxation techniques
- Visualisation: This is the technique of seeing yourself performing well and giving a successful presentation in your mind. Instead of thinking "I'm going to be a disaster", think, "I know my subject. I'm well organised. I'm going to present very fluently."
- Treating the cause rather than symptoms: Reduce the cause of fear which sets the body into overdrive before a presentation.
- Massage
- Food and drink
 - Avoid drinking carbonated drinks or dairy products as these tend to dry your mouth.
 - Avoid ice water as this constricts the throat.
 - Too much coffee or tea can dry the throat and caffeine make you jumpy and add tension.
 - You should eat lightly before presentations, but maintain your intake of fluids. The ideal drink before presentation is water at room temperature with lemon. Lukewarm water is gentle on your throat and lemon reduces the build-up of mucus which causes presenters to regularly clear their throat.

Nervous habits are the manifestation of nervousness. By definition, nervous habits are involuntary and uncontrolled body language that can be distracting to an audience.

Nervous habits typically include:

- Fiddling with something such as playing with rings, cufflinks, buttons, a necklace or your nails, or toying with a pen or the pointer.
- Moving your hands constantly - like putting them in and out of your pockets.
- Constantly putting on and taking off glasses.
- Clutching the lectern or back of a chair like a raft.
- Constantly pulling an ear, eyebrows or your nose
- Pushing or flicking back your hair
- Scratching
- Shuffling your feet and transferring your weight from one foot to the other.
- Rocking or swaying from side to side.
- Pacing up and down like a caged animal
- Using set phrases or statements over and over such as 'Let me just say...' or 'Okay'...
- You need to discover your nervous habits and bring them under control.

V. USING AN ASSISTANT

If you are using overhead transparencies, a video or other equipment, it may help you to have an assistant carry out some tasks. If you use an assistant, it is even more critical that you practise and rehearse together.

VI. TEAM PRESENTATIONS

Checklist for team presentations

- Rehearsal is critical for team presentation
 - Each presenter must know change points and 'throw lines' (links) to ensure smoothness.
- Avoid delays between presenters.

- Have each team member stay within allocated time limits. Over-runs will cause later presenters to rush and weaken the presentation.
- Have each team member stay within allocated subject areas. Encroachment into other areas will lead to duplication or hasty, impromptu editing by later presenters - sometimes with disastrous results.
- Have a single, standardised set of visuals. Don't allow team members to prepare their own visuals independently as this will lead to inconsistent quality and lack of coordination.
- Endeavour to have a mix of men and women in your team if possible.
- Have a smooth procedure for handling questions. One effective approach is using a moderator to choreograph the presentation and direct questions to the most relevant team member. Avoid having two or more team members answer the same question if possible, as this slows down proceeding and overwhelms the questioner.

FOLLOW-UP ACTIVITIES

1. In each of the following sentences at least one word or phrase can be framed effectively. Write down the word or phrase, and then check your answers with your classmates. How does different framing create different meaning? (Punctuation has been removed from within the sentences.)
 - a. Too many students lack one important characteristic of successful salesmen confidence.
 - b. The jeweller said he would put the bracelet aside for me for a slight fee.
 - c. You might call America's hockey team an underdog since no player was over the age of twenty.
 - d. What do we mean by this word leadership?
 - e. To a real student this assignment offers many challenges.
2. Pronounce the words in the list, altering your pitch to reflect the meaning indicated in parentheses.
 - a. Me (Are you talking to me?)
 - b. Me (I didn't do it.)
 - c. Me (I'll do it.)
 - d. Four dollars. (Is that all?)
 - e. Four dollars. (That's what it costs.)
 - f. Four dollars. (Not five)
3. Charades. (Game in which one team acts a series of little plays containing syllables of a word which the other team tries to guess). Using movie, song, or book titles, give clues to your classmates through facial expressions, gestures, and movement only. No talking.
4. How can you physically help your presentations become animated, interesting, and engaging? What should you avoid?

1. HANDOUTS

The first of these is leaving your audience with something to help them retain your messages. Commonly referred to as handouts, these leave-behinds can be:

- a full printed transcript of your presentation;
- hard copy of your visuals;
- typed up notes of your presentation.

~~It is a good rule never to distribute handouts before or during your presentation. People will read your script or notes while you are presenting. Inevitably, they will be either behind or ahead of you, so they will not be listening to what you say.~~

The only handouts which should be distributed before a presentation are notes which may be required for the audience to participate in some exercise you are going to undertake during the presentation.

2. ANSWERING QUESTIONS

A key step in handling questions is to establish a clear policy on questions from the outset. Let the audience know whether you will:

- take questions at any time during your presentation; or
- take questions in a formal question at the end of your presentation. If so, set aside adequate time for this.
- There are many types of questions. You should be aware of the following types and the best way to respond to each.
- The concealed objection
- The test question
- The display question
- The challenge question
- The defensive question
- Off the record questions
- Yes or no questions
- 'No win' questions

As you listen to a question you should be deciding in your mind whether to:

- answer it;
- agree with it and treat it as a statement;
- refer it to someone else such as an expert colleague;
- defer it by asking the questioner to discuss it with you privately afterwards;
- admit you don't know the answer and ask to be able to come back to the questioner with a researched response;
- throw it back to the audience.
- A key point in answering questions is to quell immediately any emotional response or reaction you feel. Never show anger, belligerence or nervousness in answering questions.

Checklist for handling questions

- Listen carefully to the question
- Always let the questioner finish.
- Make sure you understand the question. Ask the questioner to clarify if you are not sure.
- Ask for the questioner's name.
- Establish eye contact.
- Repeat the essence of the question.
- Don't try to embarrass or make fool of a questioner.
- Don't get into a two-way dialogue with one questioner. Ask the questioner to discuss the matter with you later privately if it is turning into a discussion.
- Don't use worn out cliché such as 'I'm glad you asked me that' or 'That is a very good question.'
- Encourage questions from the audience. Lead them if you have to. Suggest areas or points for questions, e.g. 'Is everyone clear on....?'
- If you think necessary, plant a colleague in the audience to ask a pre-arranged question and stimulate questioning. Often it takes an icebreaker to get the audience going.
- Be concise.

3. HOW TO STOP RAMBLERS

- Look at your watch. Tap your finger on it as a signal to the questioner if necessary;
- Use body language;
- Appeal to chairperson if there is one;
- Interrupt after a reasonable period and firmly ask: 'Is there a question?';
- When the rambler stops, try to pull out part of a question, rephrase it and give a short answer;
- If there is no question, as soon as the rambler pauses, just say 'Thank you' and move on.

FOLLOW-UP ACTIVITIES

1. How can you encourage your audience to ask questions? What are some reasons to do so?
2. How should you listen to questions? How should you behave?
3. How do you go about answering questions? What are some techniques?

APPENDIX 1

EVALUATION

Name:

Topic:

Instructions: Each category will be rated on a scale of 1-5: 1 - poor, 2 - fair, 3 - good, 4 - very good, 5 - excellent. Within each category, individual requirements are to be rated with a + or a -.

I. SPECIFIC ASSIGNMENT CRITERIA

1 2 3 4 5

- Speech met the time limit
- Speech met the criteria for an informative/ persuasive speech
- Speech was presented in outline form
- Speech showed evidence of research.

II. ANALYSIS

1 2 3 4 5

- Speech adhered to general and specific speech purposes.
- Speech was narrow enough to be fully developed and handled adequately in time allotted.
- Topic was appropriate for persuasive/informative speech.
- Established a need for audience to listen.

III. SUPPORTING MATERIALS

1 2 3 4 5

- Speech utilized sufficient clarifying materials (i.e., examples, illustrations, etc)
- Speech utilized a variety of supporting materials.
- Sources were identified where necessary.
- Visual aids, if used, were appropriate and used correctly.

IV. INTRODUCTION AND CONCLUSION

1 2 3 4 5

Introduction was properly developed:

- Gained audience attention and created interest.
- Oriented audience to the speech.
- Included a clear and precise thesis statement.
- Major ideas were forecast.

Conclusion was properly developed:

- Summarised the speech content.
- Provided a link back to introductory comments.
- Provided an idea for the audience to remember.

V. INTERNAL ORGANIZATION

1 2 3 4 5

- Organization of the speech (overall) was clear and easy to follow.
- Transitions provided necessary links between ideas.
- Speech utilized appropriate transitions and internal summaries.
- Organizational pattern was appropriate for topic and type of speech.

VI. DELIVERY TECHNIQUES

1 2 3 4 5

- Stance and posture was appropriate.
 Eye contact was appropriate.
 Facial expressions helped to convey/ clarify ideas.
 Gestures added emphasis and description.

Vocal delivery was effective:

- | | |
|---|--|
| <input type="checkbox"/> appropriate volume | <input type="checkbox"/> appropriate rate |
| <input type="checkbox"/> conversational style | <input type="checkbox"/> enthusiastic |
| <input type="checkbox"/> clear enunciation | <input type="checkbox"/> used pauses correctly |
| <input type="checkbox"/> vocal variety | <input type="checkbox"/> fluent delivery |

VII. WORD USAGE/LANGUAGE

1 2 3 4 5

- Language was direct and made the speaker's point clearly.
 Words were used appropriately.
 Grammar was appropriate.
 Word pronunciations were correct.
 Language was suitable for the audience.

TOTAL SCORE: _____ / 200 points

COMMENTS AND SUGGESTIONS FOR IMPROVEMENT:

Notes: 40-79: poor; 80-119: fair; 120-159: good; 160-190: very good; 191-200: excellent

APPENDIX 2

MARTIN LUTHER KING'S "I HAVE A DREAM" SPEECH

by Ron Kurtus (21 January 2001)

Rev. Martin Luther King Jr. gave this speech on the steps at the Lincoln Memorial in Washington D.C. on August 28, 1963. It was an inspiring speech that has been repeated by many people. The speech stated Rev. King's dream for better attitudes and relationships between people.

Questions you may have include:

- How can I use this address to improve my writing skills?
- How can I use this address to improve my speaking skills?
- What is the historical significance of this address?

This lesson will try to answer those questions.

Learning from speech

Read this address to gain insight on improving your speech writing, public speaking, and historical knowledge. Perform the exercises below, in your area of interest.

Speech writing

Things to note when studying the speech are:

- The length of the sentences and the number of commas. Short phrases make for effective delivery.
- The logical flow of the speech.
- The use of imagery and emotional appeal.

Outline the speech to show where new ideas are presented and grouped. Point out where effective imagery, examples, and/or emotional appeal are used.

Public speaking

Read the speech aloud--perhaps to a small audience or to yourself in a mirror. Pause at the commas and periods to allow for better understanding by the audience. Vary your pitch, rate and emotional level as you see fit.

Historical significance

Most political speeches are well-meaning. Outline the speech to select the mission and goals of Rev. King.

Did he try to achieve these goals? Did he achieve them? If not, why not?

Text of address

Rev. Martin Luther King Jr.:

Introduction

Five score years ago, a great American, in whose symbolic shadow we stand signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island

of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

Body of speech

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the inalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check -- a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to open the doors of opportunity to all of God's children. Now is the time to lift our nation from the quicksand of racial injustice to the solid rock of brotherhood.

It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at a table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous peaks of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and every molehill of Mississippi. From every mountainside, let freedom ring.

Closing remarks

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!"

In conclusion

Use this speech by Rev. Martin Luther King Jr. to improve your skills in speech writing, public speaking, and/or history.

APPENDIX 3

JOHN F. KENNEDY'S INAUGURAL ADDRESS

by Ron Kurtus (21 January 2001)

U.S. President John F. Kennedy gave his inaugural address on Friday, January 20, 1961. It was a well-written speech that stated President Kennedy's vision and mission for his term in office, including a challenge to his generation: "Ask not what your country can do for you. Ask what you can do for your country." The speech is considered a classic and the standard for which others to strive to reach. Kennedy was a Pulitzer Prize-winning author and well-read, but he also depended on an able staff of speech writers.

Questions you may have include:

- How can I use this address to improve my writing skills?
- How can I use this address to improve my speaking skills?
- What is the historical significance of this address?

This lesson will try to answer those questions.

Learning from speech

Read this inaugural address to gain insight on improving your speech writing, public speaking, and historical knowledge. Perform the exercises below, in your area of interest.

Speech writing

Things to note when studying the speech are:

- The length of the sentences and the number of commas. Short phrases make for effective delivery.
- The logical flow of the speech.
- The use of imagery and emotional appeal

Outline the speech to show where new ideas are presented and grouped. Point out where effective imagery, examples, and/or emotional appeal are used.

Public speaking

Read the speech aloud--perhaps to a small audience or to yourself in a mirror. Pause at the commas and periods to allow for better understanding by the audience. Vary your pitch, rate and emotional level as you see fit.

Historical significance

Every inaugural speech is well-meaning. Outline the speech to select the mission and goals of the President.

Did he try to achieve these goals? Did he achieve them? If not, why not?

Text of address

President-elect John F. Kennedy:

Introduction

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, reverend clergy, fellow citizens, we observe today not a victory of party, but a celebration of freedom--symbolizing an end, as well as a beginning--signifying renewal, as well as change. For I have sworn I before you and Almighty God the same solemn oath our forebears I prescribed nearly a century and three quarters ago.

Body of speech

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe--the belief that the rights of man come not from the generosity of the state, but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans--born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage--and unwilling to witness or permit the slow undoing of those human rights to which this Nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, in order to assure the survival and the success of liberty.

This much we pledge--and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of cooperative ventures. Divided, there is little we can do--for we dare not meet a powerful challenge at odds and split asunder.

To those new States whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom--and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those peoples in the huts and villages across the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required--not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge--to convert our good words into good deeds--in a new alliance for progress--to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support--to prevent it from becoming merely a forum for invective--to strengthen its shield of the new and the weak--and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course--both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew--remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms--and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah--to "undo the heavy burdens ... and to let the oppressed go free."

And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again--not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are--but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"--a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility--I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it--and the glow from that fire can truly light the world.

Closing remarks

And so, my fellow Americans: ask not what your country can do for you--ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

In conclusion

Use this inaugural address by President John F. Kennedy to improve your skills in speech writing, public speaking, and/or history.

APPENDIX 4

THE TRIBUTE TO A DOG

George Graham Vest (1830-1904) served as U.S. Senator from Missouri from 1879 to 1903 and became one of the leading orators and debaters of his time. This delightful speech is from an earlier period in his life when he practiced law in a small Missouri town. It was given in court while representing a man who sued another for the killing of his dog. During the trial, Vest ignored the testimony, but when his turn came to present a summation to the jury, he made the following speech and won the case.

Gentlemen of the Jury:

The best friend a man has in the world may turn against him and become his enemy. His son or daughter that he has reared with loving care may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name may become traitors to their faith. The money that a man has, he may lose. It flies away from him, perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honor when success is with us, may be the first to throw the stone of malice when failure settles its cloud upon our heads.

The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous is his dog. A man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer. He will lick the wounds and sores that come in encounters with the roughness of the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert, he remains. When riches take wings, and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens.

If fortune drives the master forth, an outcast in the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard him against danger, to fight against his enemies. And when the last scene of all comes, and death takes his master in its embrace and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by the graveside will the noble dog be found, his head between his paws, his eyes sad, but open in alert watchfulness, faithful and true even in death.

George Graham Vest - c. 1855

III. Make connection to audience: complete sentence

- A. List Support Material; 2-3 words to key understanding
 - 1. List Support Material; 2-3 words to key understanding
 - 2. List Support Material; 2-3 words to key understanding

- B. List Support Material; 2-3 words to key understanding
 - 1. List Support Material; 2-3 words to key understanding
 - 2. List Support Material; 2-3 words to key understanding

(transition)

Conclusion

Summary

Closing Phrase: last 5-7 words

Transition

B. Body

A. Point One. Provide a phrase here indicating the first point you will be discussing. List your support material as sub-points. Provide the name of the source in which the support material came (Put direct quotes within quotation marks and list the author, title, and page number from which it came after. Example: Jones, Tom, Oct. 5, 1991, p. 123.)

- 1. List Support Material; 2-3 words to key understanding
- 2. List Support Material; 2-3 words to key understanding

Transition

Write out your transition. How will you leave the introduction and enter the body?

- 1. List Support Material; 2-3 words to key understanding
- 2. List Support Material; 2-3 words to key understanding

B. Point two. See information under point one.

(transition)

Transition

Write out your transition. How will you leave the first point and enter the second point?

- 1. List Support Material; 2-3 words to key understanding
- 2. List Support Material; 2-3 words to key understanding

C. Point two. See information under point one.

Transition

Write out your transition. How will you leave the second point and enter the conclusion?

- 1. List Support Material; 2-3 words to key understanding
- 2. List Support Material; 2-3 words to key understanding

(transition)

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