

Seventh Edition

A Pocket Guide to Public Speaking

Getting Started • Development • Organizing
and Outlining • Starting, Finishing, and
Styling • Delivery • Presentation Aids • Types
of Speeches • Online, Group, and Business
Contexts • Speaking in Other College Courses

Dan O'Hair
Hannah Rubenstein
Rob Stewart

Brief Contents

Development Matters	vii
About the Authors	x
Preface	xi
<i>New Achieve for Public Speaking</i>	xv

Part 1 Getting Started 1

1. Becoming a Public Speaker	2
2. From A to Z: Overview of a Speech	9
3. Managing Speech Anxiety	14
4. Listeners and Speakers	21
5. Ethical Public Speaking	27

Part 2 Development 35

6. Analyzing the Audience	36
7. Selecting a Topic and Purpose	47
8. Developing Supporting Material	56
9. Finding Credible Sources in Print and Online	61
10. Citing Sources in Your Speech	71

Part 3 Organizing and Outlining 77

11. Structuring the Speech	78
12. Selecting an Organizational Pattern	87
13. Creating Working and Speaking Outlines	96

Part 4 Starting, Finishing, and Styling 111

14. Developing the Introduction and Conclusion	112
15. Using Language	119

Part 5 Delivery 127

16. Methods of Delivery	128
17. Your Voice in Delivery	132
18. Your Body in Delivery	136

Part 6 Presentation Aids 143

19. Speaking with Presentation Aids	144
20. Designing Presentation Aids	148
21. Using Presentation Software	152

Part 7 Types of Speeches	157
22. Informative Speaking	158
23. Principles of Persuasive Speaking	171
24. Constructing the Persuasive Speech	178
25. Speaking on Special Occasions	198
Part 8 Online, Group, and Business Contexts	207
26. Preparing Online Presentations	208
27. Communicating in Groups	215
28. Delivering Group Presentations	219
29. Business and Professional Presentations	223
Part 9 Speaking in Other College Courses	229
30. Presentations Assigned across the Curriculum	230
31. Presentations in Science and Math Courses	236
32. Presentations in Technical and STEM Courses	239
33. Presentations in Social Science Courses	242
34. Presentations in Arts and Humanities Courses	244
35. Presentations in Education Courses	247
36. Presentations in Nursing and Allied Health Courses	249
Appendices	253
A. Citation Guidelines	254
B. Question-and-Answer Sessions	267
C. Tips for Non-Native Speakers of English	269
Glossary	273
Index	305

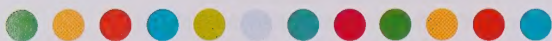


Achieve

macmillanlearning.com/achieve

A Pocket Guide to Public Speaking

SEVENTH EDITION



Dan O'Hair

University of Kentucky

Hannah Rubenstein

University of Bridgeport

Rob Stewart

Texas Tech University



bedford/st.martin's

Macmillan Learning

Boston | New York

For Bedford/St. Martin's

Vice President: Leasa Burton

Senior Program Director: Erika Gutierrez

Senior Program Manager: Allen Cooper

Director of Content Development: Jane Knetzger

Executive Development Manager: Maura Shea

Assistant Editor: Paola García-Muniz

Editorial Assistant: Michael García

Director of Media Editorial: Adam Whitehurst

Media Editor: Julia Domenicucci

Media Assistant: Erin Peraza

Marketing Manager: Melissa Rodriguez

Senior Director, Content Management Enhancement: Tracey Kuehn

Senior Managing Editor: Lisa Kinne

Senior Content Project Manager: Peter Jacoby

Workflow Manager: Lisa McDowell

Production Supervisor: Robin Besofsky

Design Director, Content Management: Diana Blume

Design Services Manager: Natasha A. S. Wolfe

Interior Design: Kevin Kall

Cover Design: William Boardman

Text Permissions Editor: Allison Ziebka-Viering

Photo Permissions Editor: Maisie Howell

Director of Digital Production: Keri deManigold

Media Project Manager: Allison Hart

Project Management: Lumina Datamatics, Inc.

Project Managers: Neelofar Yasmeen, Vanavan Jayaraman

Editorial Services: Lumina Datamatics, Inc.

Composition: Lumina Datamatics, Inc.

Printing and Binding: RR Donnelley

Copyright © 2023, 2019, 2016, 2013 by Bedford/St. Martin's. All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be permitted by law or expressly permitted in writing by the Publisher.

ISBN 978-1-319-24760-7

Printed in China.

1 2 3 4 5 6 27 26 25 24 23 22

For information, write: Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116

Acknowledgments

Transcript of Greta Thunberg's keynote speech at Youth4Climate Summit (pre-COP26), Milan, Italy, Sept. 28, 2021. Used with permission from Greta Thunberg.

Coverage in *A Pocket Guide to Public Speaking*, Seventh Edition, Correlated with NCA's Learning Outcomes in Communication

Note: This table aligns with the 2018 learning outcomes of the National Communication Association (NCA).

NCA Outcome Correlation Grid

NCA Outcome	Relevant coverage in <i>A Pocket Guide to Public Speaking</i>
LOC #1: Describe the communication discipline and its central questions	Coverage of foundational communication concepts begins in Chapter 1, with an overview of the four main categories of human communication and an exploration of the transactional model of communication. Subsequent chapters address core communication competencies, including responsible listening, ethical speech, intercultural awareness, and argument construction.
LOC #2: Employ communication theories, perspectives, principles, and concepts	The text is grounded in current communication theories and scholarship. Each chapter helps students understand and employ key scholarly concepts. These include <i>rhetorical situation</i> (Ch. 1), <i>oral style</i> (Ch. 1), <i>cognitive restructuring</i> (Ch. 3), <i>selective perception</i> (Ch. 4), <i>dialogic communication</i> (Ch. 5), <i>source credibility</i> (Ch. 10), <i>classical rhetorical proofs</i> (Ch. 23), the <i>elaboration likelihood model of persuasion</i> (Ch. 23), and <i>initial, derived, and terminal credibility</i> (Ch. 23), among many others.
LOC #3: Engage in communication inquiry	The book discusses many critical and scholarly approaches to communication, from the classical canons of rhetoric and classical proofs (Ch. 1) to modern treatments of speech anxiety (Ch. 3), development of source credibility (Chs. 5 and 29), speech organization (Chs. 11–13), and models and means of persuasion (Chs. 23–25).
LOC #4: Create messages appropriate to the audience, purpose, and context	Chapter 5 introduces students to ethical considerations of audience, topic, and purpose. Chapter 6 explains how to tailor a speech message to an audience, including assessing such psychological and demographic factors as gender identity, socioeconomic status, ethnicity, culture, and group membership. Chapter 7 explains how to identify appropriate topics, and Chapter 25 offers strategies for adapting a speech to specific audience types.

(continued)

NCA Outcome	Relevant coverage in <i>A Pocket Guide to Public Speaking</i>
LOC #5: Critically analyze messages	Chapter 9 offers advice for critically assessing speech sources and includes an extended discussion of the differences among <i>information</i> , <i>propaganda</i> , <i>misinformation</i> , and <i>disinformation</i> .
LOC #6: Demonstrate the ability to accomplish communicative goals (self-efficacy)	Chapter 3 discusses barriers that often impede communication self-efficacy and provides step-by-step guidance for overcoming those barriers, from pinpointing the onset of speech anxiety to visualizing success.
LOC #7: Apply ethical communication principles and practices	Chapter 5 enables students to reflect on and actively engage their own values when considering the role of ethics in the speechmaking process. Included are guidelines for avoiding plagiarism and using one's right to free speech responsibly. The discussion includes other core ethical concepts, such as responsibility, integrity, and respecting the audience's values.
LOC #8: Utilize communication to embrace difference	Chapter 6 explains how to speak to diverse audiences while respecting their values. The chapter includes guidelines for speaking to people from different cultures and co-cultures.
LOC #9: Influence public discourse	Chapter 1 discusses the potential of public speaking to promote civic engagement and influence public discourse. Chapter 5 explains how to engage in positive public discourse while avoiding invective, slander, and outright hate speech. Chapters 23 and 24 explain how public speaking can sway listeners' opinions and change the public conversation.

Principles for Diverse, Equitable, Inclusive, and Culturally Responsive and Sustaining (DEI+CRS) Learning Materials

A textbook is more than just a curated collection of scholarship—it is a community of voices who contribute to it, an editorial process that hones it, and ultimately, a dialogue with the students and instructors who encounter it. So what voices are included in your learning materials? What standards are being used to combat bias? What methods are being used to help students see themselves in the material? At Macmillan Learning, we hear you. That is why we are opening up our process and products to be more transparent. At the heart of this transparency is putting into words and sharing with you how we define our editorial work: our principles for diverse, equitable, inclusive, and culturally responsive and sustaining learning materials.

Macmillan Learning's process for developing learning materials is grounded in three principles:

1. Diverse voices in an inclusive development process
2. Editorial standards that combat bias
3. Learning rooted in lives, experiences, and culture

Principle 1. Diverse Voices in an Inclusive Development Process

Learning materials are a reflection of the voices that are included in the development process. Effective textbooks are the product of diverse and inclusive communities, built at every stage of development, from author voices and editorial decisions to the review program and input from students and instructors.

NEW AUTHORS AND CONTRIBUTORS

Diversity on teams helps combat bias, foster innovation, and promote equity in the educational publishing industry, where there are many historically excluded voices.

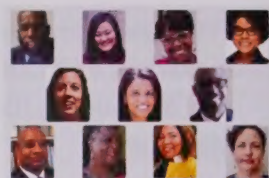


(From left to right) Kimberly Koledoye, *Understanding Your College Experience*; Kelli Morrison, *Reflect & Relate*; Warrenetta Mann, *Your College Experience*; Josh Gunn, *Speech Craft*

CULTURAL INCLUSIVITY We see authors' own cultural backgrounds and cultural self-awareness as assets in the development of learning materials.

Temi Anderson, Esq.; UAB Honors College; La Tasha Bellamy Photography; Photo by Dan Gunn. Reproduced with permission of Joshua Gunn.

EDITORIAL BOARD The Editorial Board consists of a group of experts and advocates for inclusive learning, which has convened multiple times since 2018 to guide the development of a particular title and to lead change to our overall publishing process. (Learn more at: macmillanlearning.com/college/us/content/developmentmatters/editorial-board)



Participants in the DEI+CRS Editorial Board

DIVERSE SCHOLARSHIP By regularly revising and updating our texts, we are able to incorporate new scholars from a variety of backgrounds to provide a diverse, inclusive, and equitable approach to scholarship in our learning materials.

REVIEW PROGRAM Since 2018, Macmillan Learning's editors in communication now include specific questions about diversity, inclusion, and educational equity in review programs, where the publisher collects input from instructors and users in the development of learning materials.

TRANSPARENCY Part of inclusion is transparency, which means inviting the larger community of instructors, students, and others into a conversation to improve learning material—this project is part of this effort.

Principle 2. Editorial Standards That Combat Bias

A successful publishing process relies on critical self-reflection to bring to light implicit bias that can exclude or harm a student's educational experience. Key checkpoints and standards ensure that critical self-reflection is fundamental to the development process, in order to create an inclusive, positive learning experience for all students and instructors.

DEVELOPMENT CHECKLIST All editors at Macmillan Learning now check their work against a content development checklist, developed in early 2020, which codifies a set of editorial practices to help eliminate bias and foster inclusive pedagogy.

From left to right: Reproduced with permission of Bryan M. Dewsbury and the University of Rhode Island. Photo by Nora Lewis; Photo by Lucy Kramer. Reproduced with permission of Jill and Lucy Kramer; Dorien Martin; Photo by Ryan Kennedy. Photo provided courtesy of Tenisha Baca; Photo by Kellie Bradshaw. Photo provided courtesy of Danielle Harkins; Courtesy Tasha Davis; Photo by Norma Piña. Photo provided courtesy of Rody Randon; Courtesy Timothy Brown; Photo by University of Georgia Office of Public Service and Outreach. Courtesy of Tina Harris; Photo courtesy of Myra Washington; Reproduced with permission of Molly J. Scanlon

STYLE/USAGE GUIDELINES In fall 2020, Macmillan Learning worked to create its first ever Diversity, Equity, & Inclusion Usage Guidelines, whose purpose is to educate and provide a decision-making tool for editors and content managers about words or terms that may come up in work across disciplines.

ILLUSTRATION GUIDELINES Photos, art, and cartoons are some of the most powerful media in learning materials, and our editors follow several sets of guidelines to combat bias and promote inclusion when choosing them.

Principle 3. Learning Rooted in Lives, Experiences, and Culture

Education is a communicative process, and classrooms are sites of intercultural exchange. Knowledge is constructed through that communication and exchange. Inclusive and culturally responsive and sustaining learning materials are not merely opening up access to education, they are constitutive of education itself.

POSITIVE MODELING Learning is the product of effectively modeling behavior for students, and students need relatable models who can reflect their diversity.

INCLUSIVE EXAMPLES Because knowledge is contextual it is important that learning materials situate concepts and skill formation within real-world, contemporary, and diverse contexts that challenge and engage students to drive learning.

RELEVANT APPLICATION The aim of education is ultimately self-development, and aligning content to students' college, career, and life goals helps them develop as self-efficacious learners.

DEI at Macmillan Learning

Our DEI strategy and program work to make Macmillan Learning a more diverse, inclusive, and equitable company. Our goal is to support and advance our principles for developing diverse, equitable, inclusive, and culturally responsive and sustaining learning materials for all.



To learn more, visit: macmillanlearning.com/college/us/content/developmentmatters.

About the Authors ●●●●

Dan O'Hair is professor of communication in the Department of Communication at the University of Kentucky. He is past presidential professor in the Department of Communication at the University of Oklahoma and past president of the National Communication Association. He is co-author or co-editor of twenty-four communication texts and scholarly volumes and has published more than ninety research articles and chapters in dozens of communication, psychology, and health journals and books. He is a frequent presenter at national and international communication conferences and is on the editorial boards of various journals.

Hannah Rubenstein is a writer, editor, and part-time college instructor who has used her academic training in communication (MA, Fairfield University) to guide her collaborations on *A Pocket Guide to Public Speaking*, *A Speaker's Guidebook*, *Public Speaking: Challenges and Choices*, and other successful college texts. She heads her own communication firm, Hedgehog Productions, and teaches persuasion and the basic public speaking course at the University of Bridgeport and other Connecticut colleges and universities.

Rob Stewart is a professor of communication studies at Texas Tech University. He is co-author of *A Speaker's Guidebook*, and seven editions of *A Pocket Guide to Public Speaking*, and has published more than thirty articles and book chapters. He is the former Senior Vice Provost at Texas Tech

Preface ● ● ● ●

The seventh edition of *A Pocket Guide to Public Speaking* reflects our continuing mission to provide students with a truly effective speech resource that is brief yet comprehensive, affordable and student friendly, and based on solid scholarship and our enduring rhetorical tradition. We designed this guide to be useful in the widest possible range of situations, from the traditional speech classroom and courses across the curriculum, to the workplace, and in the community.

Our primary goal in writing *A Pocket Guide* has always been to meet the needs of speech instructors who find mainstream, full-size introductory speech texts more than they need or too costly for their classes. In its place, this guide offers clear and engaging explanations of the core concepts of public speaking, presenting all of the essential information found in its more comprehensive sister publication (*A Speaker's Guidebook*), but allowing for quicker access to it.

A Pocket Guide to Public Speaking has been a popular choice for instructors and students since the first edition was published in 2003. More than 470,000 instructors and students across the academic spectrum—from courses in speech and the humanities to the social sciences, engineering, business, and allied health fields—have embraced the book, making it the most successful pocket-size speech text available.

Features

A Pocket Guide to Public Speaking addresses all of the topics and skills typically covered in an introductory speech text. And because the book is meant to be used throughout students' academic careers and in a wide variety of classroom settings and beyond, examples are drawn from a broad range of speech situations and disciplines. Speech excerpts, sample outlines, and full-length visually annotated sample speeches provide powerful models that help students see how speech fundamentals can be applied effectively.

Throughout the text, users will find many tools to help them focus on key public speaking concepts: charts and tables that summarize salient points; *Checklists* that reinforce critical content; insightful *Quick Tips* that offer succinct and practical advice; *Visual Guides* that illustrate the steps for accomplishing challenging speech tasks; and *Appendices* that offer up-to-date citation guidelines, support for non-native speakers of English, and help with question-and-answer sessions.

New to This Edition

As with previous editions, we have focused this revision on further strengthening sections on what instructors say are the greatest challenges of teaching and learning public and presentational speaking, such as tackling speech anxiety, meeting organizing challenges, and becoming proficient in speaking online. New to this edition is a dual focus on enhanced sensitivity to diverse voices and awareness of the principles and practice of accessibility and universal design in both the delivery and reception of presentations.

A Focus on Inclusion and Accessibility

The seventh edition of *A Pocket Guide to Public Speaking* aims to invite all students to recognize themselves in this guide, beginning with a truly diverse range of student and professional speakers, in-text examples, and the accompanying video program in Achieve. Mindful that speech anxiety is far from the only potential hindrance to successful speaking, in this seventh edition we worked with a scholar of communications and disability as well as with Macmillan Learning's accessibility team to introduce the principle of *universal design*, which aims to meet the needs of audiences to access, view, hear, and understand a speech. Easy-to-implement steps to increase access for the widest possible range of listeners appear in chapters throughout the text, and especially in those on audience analysis, delivery, and presentation aids.

A Focus on Online Speaking in an Increasingly Remote World

Before the COVID-19 pandemic of 2020, about one in 67 jobs was a remote one. Just two years later it was around one in seven jobs. Chapter 26 on Preparing Online Presentations—the first such chapter in a public speaking textbook—recognizes this stunning new reality, with detailed guidance on speaking online. From establishing “e-charisma” in place of lost face-to-face dynamism to suggestions on effective lighting, vocal and nonverbal delivery practices, and use of digital tools, revisions in this chapter provide students with the practical tips they need to present effectively online. To support and expand on the revisions to Chapter 26, an **interactive module in Achieve focuses on online communication**, providing additional guidance for students navigating this important topic.

New Speeches on Topics That Matter to Students, Paired with Video in Achieve

Inspiring and instructive speeches, accompanied by video and activities in Achieve, give students concrete examples of how speeches are built, with annotations pointing to important rhetorical moves. Four full speeches appear in the guide, two of which are new: Swedish activist **Greta Thunberg**’s iconoclastic “Blah Blah Blah” address at the 2021 Youth4Climate Summit, and the late U.S. representative and Civil Rights icon **John Lewis**’s dedication of the National Museum of African American History and Culture.

Current Scholarship and Examples That Help Students Engage with Course Material

With students’ needs foremost in mind, the scholarship, research, references, and resources have been updated to provide the most current content available. Revised chapters on persuasion—as well as on such fundamentals as listening, ethical speechmaking, topic selection and development, audience analysis, outlining, and delivery—contain newly relevant examples and even more accessible guidance. Great care has been taken to include coverage and examples that will resonate with the interests and concerns of today’s students.

Digital and Print Resources for Students and Instructors

The seventh edition of *A Pocket Guide to Public Speaking* is available in print and in a variety of digital formats, including Achieve. **Achieve** combines an interactive e-book, full-length speech videos and shorter clips, reference tools, and LearningCurve adaptive quizzing to support student speakers in one convenient learning program.

A full suite of **instructor resources** including lecture slides, instructor’s resource manual, test bank, and more are available with the text. In addition, the professional development resources for the public speaking course are available from Macmillan Learning, including *Communication in the Classroom: A Collection of G.I.F.T.S.*, as well as on the Macmillan Learning Community site at community.macmillan.com/community/communication. For more information on formats, packaging options, and resources visit: macmillanlearning.com.

Acknowledgments

We would like to thank all our colleagues at Macmillan Learning: Vice President of Editorial for the Humanities Leasa Burton, Senior Program Director for Communication Erika Gutierrez, Program Manager Allen Cooper, Marketing Manager Melissa Rodriguez, Managing Editor Lisa Kinne, Workflow Manager Lisa McDowell, Content Project Manager Peter Jacoby, Media Editor Julia Domenicucci, Media Editorial Assistant Erin Peraza, Media Project Manager Allison Hart, and Assistant Editor Paola García Muniz –we are truly grateful for your knowledge, creativity, expertise, and hard work throughout this process. We are especially grateful to our editor, Executive Development Manager Maura Shea, for her truly expert stewarding of this text through every stage of this revision to market.

We are also thankful to Alicia Utecht of Southern Illinois University for consulting closely with us on our coverage of communication and disability. Thank you to all the instructors who participated in reviews for the seventh edition: Maureen Asten, University of Maryland College Park; Matthew Avitile, SUNY Cobleskill; Lisa Bamber, Otero College; Ferald Bryan, Northern Illinois University; Paula Casey, Colorado Mesa University; Susan Collins, Seminole State College; Wade Cornelius, El Paso Community College; Michael Eaves, Valdosta State University; Gina Firenzi, San Jose State University; Ulanda Forbess, Dallas College; Dana-marie Gallagher, Delaware County Community College; Mark Golubow, Pace University; Gar Giannon, Montclair State University; Lori Halverson Wentz, Rochester Community and Technical College; Ronald Hochstatter, Mel enn an Community College; Alexis Johnson, Arkansas Tech University; Julie Kratt, Cowley County Community College; Scott Ku, Seattle Colleges; Caleb Lamont, Colby Community College; Mary Beth Leidman, Northern Virginia Community College; Alexandra Macmurdo, Georgia Highlands College; Marie Louise Paulesc, Arizona State University; Brandi Quesenberry, Virginia Polytechnic Institute and State University; Nick Romerhausen, Eastern Michigan University; Sudeshna Roy, Stephen F. Austin State University; Giovanna Scott, Angelo State University; Bob Stewart, Kennesaw State University; Carolyn Walcott, Kennesaw State University, and Misty Wilson, University of West Georgia.

Dan O'Hair

Hannah Rubenstein

Rob Stewart

New Achieve for Public Speaking



macmillanlearning.com/achieve

Achieve for *A Pocket Guide to Public Speaking* sets a new

standard for driving student

learning in your public speaking course by way of powerful learning content, engaging activities, and actionable insights and analytics. Achieve brings together all of the features that instructors and students loved about our previous platform, LaunchPad—interactive e-book, LearningCurve adaptive quizzing and other assessments, interactive learning activities, and extensive instructor resources—all within a new, enhanced technology platform carefully built over the past five years.

Proven Student Success

Macmillan Learning's Learning Science & Insights team has conducted extensive research to inform the development of Achieve. Their research has shown that students who use more of their courses' assignments and have higher grades on those assignments in Achieve, also have higher exam scores.* In addition:

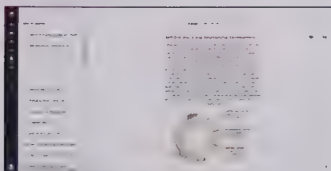
- 88% of students said Achieve was easy to use.
- 82% of students agreed that Achieve helped them develop, practice, and apply skills associated with their course.
- 80% of instructors agree that Achieve helped students improve their knowledge of the course material.

To learn more about Learning Science & Insights, please visit: macmillanlearning.com/learning-science.

Benefits

Powerful Learning Content

E-BOOK Macmillan Learning's e-book is an interactive version of the textbook that offers highlighting, bookmarking, and note-taking. Students can download the

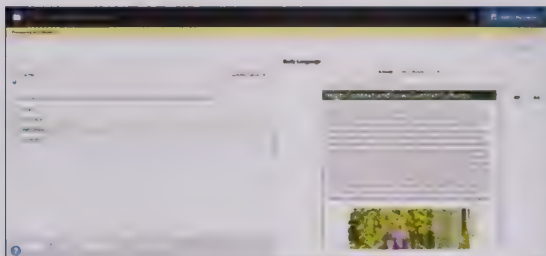


Macmillan Learning

e-book to read offline, or to have it read aloud to them. Achieve allows instructors to assign chapter sections as homework.

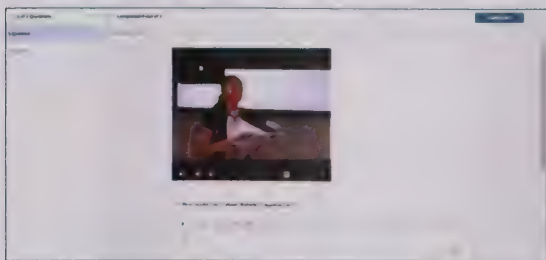
*Based on a survey of Achieve users in the fall of 2021 with over 200 instructor and over 3,000 student responses

ADAPTIVE QUIZZING LearningCurve Adaptive Quizzing provides personalized question sets and clear feedback based on each student's correct and incorrect answers—offering an easy way for students to prepare for class by reviewing the e book and then assessing their understanding of the key concepts.



Macmillan Learning

VIDEO ASSESSMENT A powerful video assessment program in Achieve allows students to identify and reflect on actual public speaking strategies played out in both real and simulated contexts. Achieve includes a complete video collection with exemplars and needs improvement examples, using current, in demand clips from high quality sources, with original content. Accompanying assessment makes these video activities assignable, with results reporting to the Achieve Gradebook. All videos are closed captioned.



Macmillan Learning

Engaging Activities

INSTRUCTOR ACTIVITY GUIDES Instructor Activity Guides provide instructors with a structured plan for using Achieve's active learning opportunities in both face-to-face and remote learning public speaking courses. Each guide offers step-by-step instructions—from pre-class reflection to in-class engagement to post-class follow-up. The guides include suggestions for discussion questions, group work, presentations, and

simulations, with estimated class time, implementation effort, and Bloom's taxonomy level for each activity.

CLICKER CLASSROOM RESPONSE SYSTEM Achieve seamlessly integrates iClicker, Macmillan Learning's highly acclaimed classroom response system. iClicker can help make any classroom—in person or virtual—more lively, engaging, and productive.

INSTRUCTOR RESOURCES Achieve provides a full suite of instructor resources to foster active learning, all in one place. For *A Pocket Guide to Public Speaking*, these include the Instructor's Resource Manual, Lecture Slides, iClicker Slides, and more.

Actionable Data and Insights

SUMMATIVE ASSESSMENT Chapter quizzes and test bank questions provided in Achieve allow students to demonstrate what they've learned. The test bank contains thousands of questions meticulously checked against the updated content of the text. Instructors can assign out-of-the-box exams or create their own by:

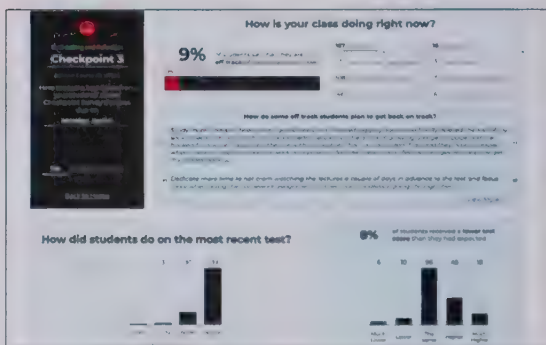
- Choosing from thousands of questions in our database
- Filtering questions by type, topic, difficulty, and Bloom's level
- Customizing multiple-choice questions
- Integrating their own questions into the exam

Exam/Quiz results report to a Gradebook that lets instructors monitor student progress individually and classwide.

LEARNING OBJECTIVES, REPORTS, AND INSIGHTS Achieve's Insights and Reports provides powerful analytics—viewable in an elegant dashboard—that offer instructors a window into student progress against Learning Objectives, and facilitate lessons that are specifically tailored to students' needs.

Objective Title	Average # of Questions Started Per Student	Questions Completed	Correct On First Try
✓ Explain how to effectively create messages to meet the needs of an audience			
● 1 student has scored below 60% on 1 of 5 Learning Objectives			
↳ Assess an audience based on shared situational or demographic characteristics.	12	100%	100%
↳ Describe characteristics of demographics to incorporate in audience analysis.	12	100%	70%
↳ Describe how to establish common ground through identification between speaker and audience.	12	100%	70%
↳ Describe how to adapt speech to cross-cultural values.	12	100%	75%
↳ Describe situational characteristics related to size, time, location or mobility	12	100%	80%

REFLECTION AND GOAL-SETTING SURVEYS These check-point surveys help the instructor learn how students are doing beyond just their grade achievement to target interventions and accommodations that can help them achieve more in the course.



Macmillan Learning

Enhanced Platform

NEXT-GENERATION TECHNOLOGY Achieve provides a cleaner, more intuitive, mobile-friendly interface. Designed for the Cloud, it has better monitoring tools and enables faster response to issues, allowing us to improve on our uptime. It is generally more scalable and extensible, so it can support future products and customer needs.

INTEGRATION Achieve can be integrated with the tools of your choice—including the iClicker Student Response system or your LMS (Blackboard, Canvas, D2L, or Moodle). For more information, visit: macmillanlearning.com/solutions/LMS-Integration or talk to your local sales representative.

ACCESSIBILITY Macmillan Learning strives to create products that are usable by all learners and meet universally applied accessibility standards. For more information, visit macmillanlearning.com/accessibility.

Learn More: macmillanlearning.com/achieve

Customer Support: macmillanlearning.com Contact Us / Training-and-Demos

Ordering Information: store.macmillanlearning.com or contact your local sales representative

part

1

Getting Started



1. **Becoming a Public Speaker** 2
2. **From A to Z: Overview of a Speech** 11
3. **Managing Speech Anxiety** 14
4. **Listeners and Speakers** 21
5. **Ethical Public Speaking** 27

Becoming a Public Speaker

The ability to speak confidently and convincingly in front of others is a crucial skill for anyone who wants to take an active role in life. This pocket guide offers the tools you need to compose and deliver effective speeches in virtually any setting—from the college classroom to the civic, business, and professional arenas. Here you will find the basic components of any good speech and acquire the skills to deliver presentations—including online—wherever the need arises. You'll also find proven techniques to build your confidence by overcoming the anxiety associated with public speaking.

● Gain a Vital Life Skill

Public speaking provides a sense of empowerment and satisfaction rarely found elsewhere. More than ever, it has become both a vital life skill and a potent weapon in career development. Business magnate Warren Buffett passionately extols the role that public speaking has played in his success:

Be sure to do it, whether you like it or not . . . do it until you get comfortable with it . . . Public speaking is an asset that will last you 50 or 60 years, and it's a necessary skill, and if you don't like doing it, that will also last you 50 or 60 years. . . . Once you tackle the fear and master the skill, you can run the world. You can walk into rooms, command people, and get them to listen to you and your great ideas.¹

Advance Your Professional Goals

Skill in public speaking will give you an unmistakable edge professionally. Employers of new college graduates consistently reveal that ability in oral communication, in person and in the virtual workspace, is among the most important skills they seek in new hires—more so even than interpersonal or technical skills. Surveys confirm the value of skill in oral communication, making the public speaking course potentially the most valuable one you can take during your undergraduate career.

Enhance Your Career as a Student

Preparing speeches develops numerous skills that you will need in other courses. As in the speech class, many courses require that you research topics, analyze audiences, outline and organize ideas, and support claims. These and other skill sets covered in this pocket guide, including techniques of persuasion and controlling one's voice and body during delivery, are valuable in any course that includes an

SKILLS EMPLOYERS RATE AS MOST IMPORTANT

1. Ability to work in a team
2. Problem-solving skills
3. Analytical/quantitative skills
4. Communication skills (verbal)
5. Communication skills (written)
6. Initiative
7. Leadership
8. Technical skills
9. Flexibility/adaptability
10. Strong work ethic

Source: *Job Outlook 2021 Spring Update*, National Association of Colleges and Employers.

oral-presentation component, from psychology to engineering. Guidelines for presenting across the curriculum—including in science and mathematics, technical, social science, arts and humanities, education, nursing and allied health, and business courses—are the focus of Part 9.

Find New Opportunities for Civic Engagement

Public speaking also offers you ways to enter the public conversation about social concerns and become a more engaged citizen. Public speaking gives you a voice that can be heard and can be counted.

Climate change, immigration reform, gun violence—such large civic issues require our considered judgment and action, yet too many of us leave it up to politicians and other “experts” to make decisions about issues such as these. Voter turnout in the United States is much lower than in most established democracies, with only about 50 percent of young persons ages 18–29 voting in the 2020 presidential election.² This same age group barely shows up at the polls at all for congressional, state, and local elections. When we as citizens speak up in sufficient numbers, democracy functions better and change that truly reflects the will of the people occurs. For example, the students who survived the 2018 school shooting in Parkland, Florida, emerged as powerful voices in favor of gun control. Speaking passionately at rallies and in public forums, the Parkland students made a real impact on civic discourse: They helped pressure state lawmakers into passing new restrictions on gun purchases.

As you study public speaking, you will have the opportunity to research topics that are meaningful to you, consider alternate viewpoints, and choose a course of action.³ You will learn to distinguish between argument that advances constructive goals and uncivil speech that serves merely to inflame and demean others. In short, you will practice the “rules of engagement” for effective public discourse.⁴ As you do, you will gain confidence in your ability to join your voice with others in pursuit of issues you care about.

The Classical Roots of Public Speaking

Originally, the practice of giving speeches was known as **rhetoric** or **oratory**. Rhetoric flourished in the Greek city-state of Athens in the fifth century B.C.E. and referred to making effective speeches, particularly those of a persuasive nature.

Athens was the site of the world’s first direct democracy, and public speaking was the vehicle that allowed it to succeed. Meeting in a public square called the **agora**, Athenians (or, more specifically, free male citizens of Athens, not women or slaves) routinely spoke with great skill on the issues of public policy; and their belief that citizenship demands active participation in public affairs endures in modern democracies to this day.

After Greece fell to Rome, Roman orators divided the process of preparing a speech into five parts—*invention*, *arrangement*, *style*, *memory*, and *delivery*—called the **canons of rhetoric**. These parts correspond to the order in which these teachers believed a speech should be put together.

- *Invention* is discovering the types of evidence and arguments you will use to make your case (see Chapter 24).
- *Arrangement* is organizing the evidence and arguments in ways best suited to the topic and audience (see Chapter 12).
- *Style* is using language in a way that best expresses your speech ideas (see Chapter 15).
- *Memory* is practicing your speech until it can be artfully delivered (see Chapter 16).
- *Delivery* is using vocal and nonverbal behaviors when speaking (see Chapters 17 and 18).

Although these founding scholars of the Western rhetorical tradition surely did not anticipate the ever-present Power Point or Prezi slideshow that accompanies contemporary speeches, the speechmaking structure they bequeathed to us as the canons of rhetoric remains remarkably intact. Often identified by terms other than the original, these canons continue to be taught in current books on public speaking, including this pocket guide.

QUICK TIP**Voice Your Ideas in a Public Forum**

The Greeks called it the *agora*; the Romans, the *forum*. Today, the term **public forum** denotes a variety of venues for the discussion of issues of public interest, including physical spaces such as town halls as well as virtual forums streamed to listeners online. Participation in any of these forums, such as those scheduled by office holders (e.g., a state or U.S. senator or representative), offers an excellent opportunity to pose questions and deliver brief comments, thereby providing you with exposure to an audience and building confidence. Forums sponsored by office holders are posted on their websites; to find a forum in your area, check your local town hall or look online at <https://townhallproject.com>.

Learning to Speak in Public

None of us is born knowing how to deliver a successful speech. Rather, public speaking is an acquired skill that improves with practice. It is also a skill that shares many features with other familiar activities, such as conversing and writing, and it can be much less daunting when you realize that you can draw on expertise you already have.

Draw on Conversational Skills

In several respects, planning and delivering a speech resembles engaging in a particularly important conversation. When speaking with a friend, you regularly check to make certain you are understood and adjust your meaning accordingly. You also discuss issues that are appropriate to the circumstances. When strangers are involved, however, you try to get to know their interests and attitudes before revealing any strong opinions. These instinctive adjustments to *audience*, *topic*, and *occasion* represent critical steps in creating a speech. Although public speaking requires more planning, both the conversationalist and the public speaker should try to uncover the audience's interests and needs before speaking.

Draw on Skills in Composition

Preparing a speech also has much in common with writing. Both depend on having a focused sense of who the audience is. Both speaking and writing often require that you research a topic, offer credible evidence, employ effective transitions,

and devise persuasive appeals. The principles of organizing a speech parallel those of organizing an essay, including offering a compelling introduction, a clear thesis statement, supporting ideas, and a thoughtful conclusion.

Develop an Effective Oral Style

Although public speaking has much in common with both everyday conversation and writing, a speech is a unique form of communication characterized by an oral style of language. Language used in a speech is simpler, more rhythmic, more repetitious, and more interactive than language used in conversation or writing.² Effective speakers use familiar words, easy-to-follow sentences, and frequent repetition to emphasize ideas and help listeners follow along.

Language in a speech also is typically more *interactive* and *inclusive* of the audience than written language. Audience members want to know what the speaker thinks about the topic and want to feel as though the speaker is relating the message particularly to them. Speakers accomplish this by making specific references to the audience and to their own relevant opinions and beliefs. Yet in contrast to conversation, you must practice the words you will say and the way you will say them in order to develop an effective oral style.

Demonstrate Respect for Difference

Every audience member wants to feel as though the speaker has the audience member's particular needs and interests at heart and to feel recognized and included in the message. To create this sense of inclusion, a public speaker must be able to address diverse audiences with sensitivity, demonstrating respect for differences in culture and identity. Striving for inclusion and adopting an audience-centered perspective will bring you closer to the goal of every public speaker: establishing a genuine connection with and offering something of value to their audience.

Public Speaking as a Form of Communication

Public speaking is one of four categories of human communication: dyadic, small group, mass, and public speaking.

- **Dyadic communication** happens between two people as in a conversation.
- **Small group communication** involves a small number of people who can see and speak directly with one another.

- **Mass communication** occurs between a speaker and a large audience of unknown people who usually are not present with the speaker, or who are part of such an immense crowd that there can be little or no interaction between speaker and listener.
- In **public speaking**, a speaker delivers a message with a specific purpose to an audience of people who are present during the delivery of the speech. Public speaking always includes a speaker who has a reason for speaking, an audience that gives the speaker its attention, and a message that is meant to accomplish a specific purpose. Public speakers address audiences largely without interruption and take responsibility for the words and ideas they express.

Public Speaking as an Interactive Communication Process

In any communication event, several elements are present. These include the source, the receiver, the message, the channel, and shared meaning (see Figure 1.1).

The **source**, or sender, creates a message. Creating, organizing, and producing the message is called **encoding**—the process of converting thoughts into words. The recipient of the source's message is the **receiver**, or audience; interpreting the message is called **decoding**. Audience members decode the meaning of the message selectively, based on their own experiences and attitudes.



FIGURE 1.1 The Communication Process

Feedback, the audience's response to a message, can be conveyed both verbally and nonverbally. The **message** is the content of the communication process—thoughts and ideas put into meaningful expressions, expressed verbally and nonverbally.

The medium through which the speaker sends a message is the **channel**. If a speaker delivers a message in front of a live audience, the channel is the air through which sound waves travel. Other channels are phones, televisions, and the Internet. **Noise** is any interference with the message. Noise can disrupt the communication process through physical sounds such as cell phones ringing and people talking or texting, through psychological distractions such as heated emotions, or through environmental interference such as a room that's too cold or the presence of unexpected people.

Shared meaning is the mutual understanding of a message between speaker and audience. The lowest level of shared meaning exists when the speaker has merely caught the audience's attention. As the message develops, a higher degree of shared meaning is possible. Thus, listener and speaker together truly make a speech a speech—they “co-create” its meaning.

Two other factors are critical to consider when preparing and delivering a speech—context and goals. **Context** includes anything that influences the speaker, the audience, or the occasion, and ultimately, the speech. In classroom speeches, context would include (among other things) the physical setting, the order and timing of speeches, and the cultural orientations of audience members. Part of the context of any speech is the situation that created the need for it in the first place. All speeches are delivered in response to a specific **rhetorical situation**, or a circumstance calling for a public response. Is the speech in response to a recent event affecting the audience? Bearing the rhetorical situation in mind ensures that you maintain an **audience-centered perspective**—that is, that you keep the needs, values, attitudes, and wants of your listeners firmly in focus.

A final prerequisite for any effective speech is a clearly defined **specific speech purpose** or goal—what you want the audience to learn or do as a result of the speech. Establishing a specific speech purpose early on will help you proceed through speech preparation and delivery with a clear focus in mind (see “Refine the Topic and Purpose” in Chapter 7).

From A to Z: Overview of a Speech

Public speaking is an applied art, and every speaking opportunity, including those provided by the classroom, offers you valuable hands-on experience. To help you get started quickly, this chapter previews the steps involved in putting together any speech or presentation. Subsequent chapters expand on these steps. Figure 2.1 illustrates the process of preparing for a speech.

Analyze the Audience

The first step in preparing any speaking event is to consider the audience—how their interests, needs, and opinions will influence their responses toward a given topic, speaker, and occasion. **Audience analysis** is a process of learning about audience members' attributes and motivations using tools such as interviews and surveys (see Chapter 6). For a brief first speech, however, simple observation may be your best tool. Consider some simple demographic characteristics: ratio of males to females, age ranges, and potential cultural or socioeconomic backgrounds. Take these characteristics into account as you select a topic and draft the speech, focusing on commonalities you can meaningfully relate to your audience.

Select a Topic

Unless the topic is assigned, the next step is to decide what you want to speak about. First, consider the speech occasion and reason for speaking. What topics will be suitable to your audience's needs and wants in these circumstances? Using these parameters, let your interests and expertise guide you

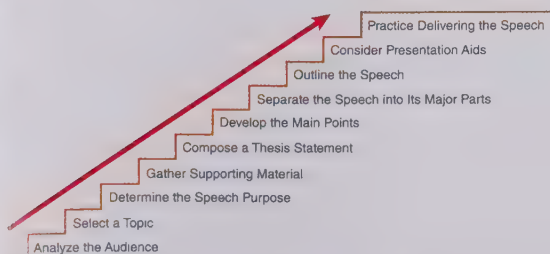


FIGURE 2.1 Steps in the Speechmaking Process

in selecting something to speak about (see Chapter 7 on selecting a topic and purpose).

🎯 Determine the Speech Purpose

A speech without a purpose is like a car without fuel—it won't get you anywhere. Actually, a speech requires that you fix *two* purposes in your mind. First, for any given topic, you should direct your speech toward one of three **general speech purposes**—to *inform*, to *persuade*, or to *mark a special occasion*. Thus you need to decide whether your goal is simply to give your audience information about the topic, to persuade them to accept one position to the exclusion of other positions, or to help them memorialize an occasion such as a wedding, a funeral, or an awards event.

You should also formulate a **specific speech purpose**—a statement of what you want the audience to learn, agree with, or perhaps act upon as a result of your speech. For example, if your general speech purpose is to inform, your specific speech purpose might be “to inform my audience about how drone activity is changing air traffic policy over major cities.” If your general speech purpose is to persuade, the specific speech purpose might be “to persuade my audience that they should support strict regulations on drone traffic.”

🎯 Compose a Thesis Statement

Next, compose a thesis statement that clearly expresses the central idea of your speech. While the specific speech purpose focuses your attention on the outcome you want to achieve with the speech, the thesis statement directly expresses, in a single sentence, what the speech is about:

General Purpose: To inform

Specific Purpose: To inform my audience about the ways that *Game of Thrones* has affected tourism in Northern Ireland

Thesis Statement: During the eight-season series production of *Game of Thrones*, Northern Ireland tourism saw tremendous growth in the numbers of visitors to filming locations and exhibits of props and artifacts, making *Game of Thrones*-related information among the lead marketing material for tourism in the country.

From this point forward in the development of your speech, refer to the thesis statement often to make sure that you are on track to illustrate or prove it.

QUICK TIP

Speak with Purpose

To ensure that the audience learns or does what you want them to as a result of your speech, keep your thesis and speech purposes in sight. Write your thesis statement and general and specific speech purposes on a sticky note and place it on the edge of your computer screen. They will be helpful guides in developing your speech.

Develop the Main Points

Organize your speech around two or three main points. These are the primary pieces of knowledge (in an informative speech) or the key claims (in a persuasive speech) needed to explain or prove the thesis. Preparing a clear thesis will make the main points easily identifiable.

Thesis: Filming *Game of Thrones* in Northern Ireland has resulted in a large increase in tourism to the country.

- I. Filming locations have become major tourist destinations.
- II. Exhibits of props, equipment, and other items used in the series draw consistently strong crowds.
- III. The *Game of Thrones* attractions are frequently the lead items among marketing materials for Northern Ireland tourism.

Separate the Speech into Its Major Parts

Every speech will have an introduction, a body, and a conclusion. Develop each part separately, then bring them together using transition statements (see Chapter 11). The **introduction** serves to draw the audience's interest to the topic, speaker, and thesis. The speech **body** contains the speech's main points and subpoints. The **conclusion** restates the speech thesis and reiterates how the main points confirm it (see Chapter 14 on the introduction and conclusion).

DEVELOPING SPEECH PARTS

Introduction

- Pique the audience's interest with a quotation, short story, example, or other means of gaining their attention (see Chapter 14).
- Introduce yourself and your topic.
- Preview the thesis and main points.

(Use a transition statement to signal the start of the speech body.)

Body

- Develop the main points and illustrate each one with relevant supporting material (see Chapters 11 and 12).
- Organize your ideas and evidence in a structure that suits the topic, audience, and occasion.

(Use transitions to move between main points and to the conclusion.)

Conclusion

- Review the thesis and reiterate how the main points confirm it.
- Leave the audience with something to think about (see Chapter 14).

Outline the Speech

An outline is a plan for arranging the elements of your speech in support of your thesis. Outlines are based on the principle of **coordination and subordination**—the logical placement of ideas relative to their importance to one another. *Coordinate points* are of equal importance and are indicated by their parallel alignment. *Subordinate points* are given less weight than the points they support and are placed to the right of them. (For a full discussion of outlining, see Chapter 13.)

Coordinate Points

- I. Main point 1
- II. Main point 2
 - A. Subpoint 1
 - B. Subpoint 2

**Subordinate
Points**

- I. Main point 1
 - A. First level of subordination (subpoint 1)
 - 1. Second level of subordination
 - 2. Second level of subordination
 - a. Third level of subordination
 - b. Third level of subordination

As your speeches become more detailed, you will need to select an appropriate **organizational pattern** (see Chapters 12 and 24). You will also need to familiarize yourself with developing both working and speaking outlines (see Chapter 13). To allow for the full development of your ideas, a **working outline** generally contains points stated in close-to-complete sentences. A **speaking outline** is far briefer and uses either short phrases or key words.

 Consider Presentation Aids

As you prepare your speech, consider whether using visual, audio, or a combination of different presentation aids will help the audience understand points. (See Chapters 19–21.)

 Practice Delivering the Speech

Preparation and practice are necessary for the success of even your first speech in class. You will want to feel and appear ready to your listeners, an effect best achieved by rehearsing both the verbal and nonverbal **delivery** of your speech multiple times (see Chapters 17 and 18).

QUICK TIP**Be Aware of Your Nonverbal Delivery**

Audiences are highly attuned to a speaker's facial expressions, gestures, and general body movement. As you rehearse, practice facial expressions that align with the message of your speech. Audiences want to feel that you care about what you are saying, so consider how you can express that through your voice and body. Practice eye contact with your rehearsal audience; this is one way of showing the audience that you recognize and respect them. Finally, practice gestures that fit the tone of your speech, avoiding exaggerated movements.

Managing Speech Anxiety

Contrary to what most of us think, feeling nervous about giving a speech is not only normal but desirable. Channeled properly, nervousness (or more specifically, the adrenaline that accompanies it) can actually boost performance. The key is knowing how to make this state work *for* rather than *against* us. This chapter introduces specific anxiety-reducing techniques that speakers use to minimize their tension and maximize their speaking experience.

I focus on the information rather than being graded. I also practice my speech a ton to really make sure I do not speak too quickly. I time myself so that I can develop an average time. This makes me more confident [in dealing] with time requirements. And, because I know that I am well prepared, I really try to just relax.

— Kristen Obracay, student

🔍 Identify What Makes You Anxious

Anxiety is a state of uneasiness brought on by uncertainty and fear about the outcome of an event. Lacking positive public speaking experience, feeling different from members of the audience, or feeling uneasy about being the center of attention—each of these factors can lead to the onset of **public-speaking anxiety** (PSA), a situation specific social anxiety that arises from anticipating giving an oral presentation.¹ Fortunately, we can learn techniques to tame this anxiety in each of these situations and make it work for us. An important first step is to identify what makes us anxious.

Lack of Positive Experience

If you are new to public speaking or have had unpleasant experiences, anxiety about what to expect is only natural. Without positive experiences to draw on, it's hard to put this anxiety into perspective. It's a bit of a vicious circle. Some people react by deciding to avoid speeches altogether, yet gaining more experience is key to overcoming speech anxiety.

Feeling Different

The prospect of being in front of an audience makes many of us extra sensitive to how we think others perceive us. We may worry that others will notice something about our appearance or our accent. We may believe that no one could be interested in anything we have to say.

As inexperienced speakers, we become anxious because we assume that being different somehow means being inferior. Actually, each of us is different from everyone else

However, nearly everyone experiences nervousness about giving a speech.

I control my anxiety by mentally viewing myself as being 100 percent equal to my classmates.

—Lee Morris, student

Being the Center of Attention

Certain audience behaviors—such as chatting with a neighbor or checking text messages—can cause us as speakers to think we’ve lost the audience’s attention; we wonder if we’ve said something wrong or whether they’ve noticed our supposed flaws. Left unchecked, this kind of thinking focuses our attention on ourselves and distracts us from the speech itself. Our self-consciousness makes us feel even more conspicuous and sensitive to even the smallest faults, which increases our anxiety! Actually, an audience rarely notices anything about us that we don’t want to reveal.

It’s always scary to speak in front of others, but you just have to remember that everyone is human. . . . Nobody wants you to fail; they’re not waiting on you to mess up.

—Mary Parrish, student

Pinpoint the Onset of Anxiety

Different people become anxious at different times during the speechmaking process.² Depending on when anxiety strikes, the consequences can include everything from procrastination to poor speech performance. By pinpointing the onset of speech anxiety, you can manage it promptly with specific anxiety-reducing techniques.

Pre-Preparation Anxiety

Some people feel anxious the minute they know they will be giving a speech. **Pre-preparation anxiety** can be a problem when you delay planning for the speech, or when it so preoccupies you that you miss vital information needed to fulfill the speech assignment. If this form of anxiety affects you, start very early using the stress-reducing techniques described in “Modify Thought and Attitudes”.

Preparation Anxiety

For a few people, anxiety arises only when they actually begin to prepare for the speech. These individuals might feel overwhelmed by the time and planning required or hit a roadblock that puts them behind schedule. Preparation pressures produce a cycle of stress, procrastination, and outright

avoidance, all of which contribute to **preparation anxiety**. If you find yourself feeling anxious during this stage, make a plan to regain your confidence and focus. You might schedule short breaks or perhaps meet with a classmate to work on your speeches together. You may have to try a few options to find what works best for you.

Pre-Performance Anxiety

Some people experience anxiety as they rehearse their speech. This is when the reality of the situation sets in: They worry that the audience will be watching and listening only to them, feel that their ideas aren't expressed ideally, or sense that time is short. If this **pre-performance anxiety** is strong enough, some may even decide to stop rehearsing. If you experience heightened anxiety at this point, practice **positive self-talk**, turning negative thoughts to positive ones (see "Modify Thought and Attitudes" below).

Alternatively, you can project the negative thoughts into a worst-case scenario and imagine what might occur, such as forgetting to bring your speech to class. Now imagine a meteor falling into the room during the delivery. Your classmates certainly won't remember you flubbing a line or two! Working backwards from a worst-case scenario can help reduce pre-performance anxiety by reminding you that one speech is ultimately a single event and will not define the rest of your semester, career, or life.

Performance Anxiety

For most people, anxiety is highest just as a speech begins. **Performance anxiety** is usually most pronounced during the introduction of the speech when the speaker is most aware of the audience's attention. Audiences we perceive as negative usually cause us to feel more anxious than those we sense are positive or neutral. But experienced speakers agree that by controlling their nervousness during the introduction, the rest of the speech goes quite smoothly.

Regardless of when anxiety about a speech strikes, the key thing to remember is that you can actively manage your feelings through a variety of easy techniques and be able to deliver a satisfying and successful speech.

Use Proven Strategies to Build Your Confidence

Proven strategies exist to help you turn in your fears about public speaking, from positive self-talk and visualization to various relaxation techniques. The first step in taming

speech anxiety is to have a thorough plan for each presentation.

Prepare and Practice

If you know your material and have adequately rehearsed your delivery, you're far more likely to feel confident. Once you have prepared your speech, be sure to rehearse it several times.

Knowing your material is crucial! The worst anxiety comes when you feel unprepared. You just can't help but be nervous, at least a little. If you are confident about what you're speaking, the anxiety fades and you'll feel more comfortable.

—Shea Michelle Allen, student

Modify Thoughts and Attitudes

Negative thoughts about speechmaking increase speech anxiety, but positive thoughts reduce it.⁵ A positive attitude actually results in lowered heart rate and reduced anxiety during the delivery of a speech.⁶ As you prepare for and deliver your speech, envision it as a valuable, worthwhile, and challenging activity. Use these steps to challenge negative beliefs and encourage positive self-talk:

1. Identify your negative self-talk.
2. Examine the beliefs underlying the negative thoughts.
3. Replace negative self-talk and beliefs with positive statements and mental images (e.g., "Because I give this speech, the audience will see how much I care about this topic").
4. Continue practicing these steps until you feel confident about your speech.

QUICK TIP

Envision Your Speech as a Conversation

Rather than thinking of your speech as a formal performance where you will be judged and critiqued, try thinking of it as a kind of ordinary conversation. In this way, you will feel less threatened and more relaxed about the process. Here's what Virgin airlines founder and entrepreneur Richard Branson recommends:

Close your mind to the fact that you're on a stage with hundreds of people watching you and instead imagine yourself in a situation where you'd be comfortable speaking to a group . . . in your dining room at home, telling a story to friends over dinner. . . . This trick has certainly removed some of the anxiety for me.⁷

—Richard Branson, entrepreneur

Visualize Success

Visualization—the practice of summoning feelings and actions consistent with successful performance—is a highly effective method of reducing speech anxiety.⁸ Like positive self talk, visualization is a form of **cognitive restructuring**—training your mind to think in a more positive way about something that makes you anxious. It requires that you close your eyes and visualize a series of positive feelings and actions that will occur on the day of your speech.

Close your eyes and allow your body to get comfortable in the chair in which you are sitting. Take a deep, comfortable breath and hold it . . . now slowly release it through your nose. Now take another deep breath and make certain that you are breathing from the diaphragm . . . hold it . . . now slowly release it and note how you feel while doing this. Now one more deep breath . . . hold it . . . and release it slowly . . . and begin your normal breathing pattern.

Now begin to visualize the beginning of a day in which you are going to give an informative speech. See yourself getting up in the morning, full of energy, full of confidence, looking forward to the day's challenges. As you dress, think about how the clothes you choose make you look and feel good about yourself. As you are drive, ride, or walk to the speech setting, note how clear and confident you feel. You feel thoroughly prepared for the topic you will be presenting today.

Now you see yourself standing or sitting in the room where you will present your speech, talking very comfortably and confidently with others in the room. The people to whom you will be presenting your speech appear to be quite friendly and are very cordial in their greetings and conversations prior to the presentation. You feel absolutely sure of your material and of your ability to present the information in a forceful, convincing, positive manner.

Now you see yourself approaching the area from which you will present. You are feeling very good about this presentation and see yourself move eagerly forward. All of your audiovisual materials are well organized, well planned, and clearly aid your presentation.⁹

🎯 Activate the Relaxation Response

Before, during, and sometimes after a speech you may experience rapid heart rate and breathing, dry mouth, faintness, freezing up, or other uncomfortable sensations. These physiological reactions result from the **“fight-or-flight” response**—the body's automatic response to threatening or fear-inducing events. Research shows that you can counteract these sensations by activating a *relaxation response*—using techniques

such as meditation, stretching, focused body movements, and controlled breathing.

Briefly Meditate

You can calm yourself considerably before a presentation with this brief meditation exercise:

1. Sit comfortably in a quiet space.
2. Relax your muscles, moving from neck to shoulders to arms to back to legs.
3. Choose a word, phrase, or prayer (e.g., “*Namaste*,” “*Om*,” “*Hail Mary, full of grace*”). Breathe slowly and deeply, repeating it until you become calm (about ten to twenty minutes).

QUICK TIP

Stretch Away Stress

You can significantly lessen pre-speech jitters by stretching. A half-hour to one-hour session of whole-body stretches and simple yoga poses, combined with deep breathing, will help discharge nervous energy and sharpen mental focus.

Use Stress-Control Breathing

When you feel stressed, the center of your breathing tends to move from the abdomen to the upper chest, leaving you with a reduced supply of air. The chest and shoulders rise, and you feel out of breath. *Stress-control breathing* gives you more movement in the stomach than in the chest.¹¹ Try it in two stages.

STAGE ONE Inhale air and let your abdomen expand. Exhale air and let your abdomen contract. Do this for a while until you get into the rhythm of it.

STAGE TWO As you inhale, use a soothing word such as *calm* or *relax*, or use a personal mantra such as: “Inhale *calm*, abdomen out, exhale *calm*, abdomen in.” Go slowly, taking about three to five seconds with each inhalation and exhalation.

Begin practicing stress-control breathing *several days* before a speech. When the occasion arrives, perform it while awaiting your turn at the podium and just before starting your speech.

I have two ways to cope with my nervousness before I’m about to speak. I take a couple of deep breaths from my stomach; I breathe in through my nose and out through my mouth. This allows more oxygen to the brain so you can think clearly. I also calm myself down by saying, “Everything

will be okay, and the world is not going to crumble before me if I mess up.”

—Jenna Sanford, student

Use Movement to Minimize Anxiety

During delivery, you can use controlled movements with your hands and body to release nervousness (see Chapter 18):

- Practice gestures appropriate to the moment, such as holding up your index finger when stating your first main point. Think about what you want to say as you do this, instead of thinking about how you might look or feel.
- Work the space as you speak. You don't have to be perfectly still at the front of the room when you deliver a speech. If you are able, move from one spot to another as you transition between main points. Movement relieves tension and helps hold the audience's attention.

QUICK TIP

Enjoy the Occasion

Most people ultimately find that giving speeches can indeed be fun. It's satisfying and empowering to influence people, and delivering a good speech produces these feelings. If you think about it this way, chances are you will find much pleasure in it.

Learn from Feedback

Speech evaluations help to identify ways to improve your presentations. Although you can learn a lot through self-evaluation, self-perceptions can be distorted.¹ Therefore, objective evaluations by others are often more helpful. Ultimately, all speakers rely on audience feedback to evaluate the effectiveness of their speeches.



CHECKLIST

Steps in Gaining Confidence

- ☐ Prepare and practice, early and often.
- ☐ Modify thoughts and attitudes—practice positive self-talk.
- ☐ Practice visualization, cognitive restructuring.
- ☐ Use stress control, breathing, meditation, and other relaxation techniques.
- ☐ Incorporate rehearsed, relaxed movements.
- ☐ Learn from the experience of public speaking and enjoy it.

Listeners and Speakers

Imagine giving a speech that no one heard. Merely considering such a circumstance points to the central role of the listener in a speech. In fact, *all successful communication is two-way*, including that of public speaking.

As listeners, connecting with a speaker takes effort and commitment. We can bring our full attention and critical faculties to bear on the speech event, tune out, or automatically reject the message. As speakers, connecting with audience members also entails work, requiring that we learn about, or listen to, their concerns—by analyzing the audience before delivering the speech (see Chapter 6) and by being responsive to listeners during delivery. Thus it is listener and speaker together who truly make a speech possible.

Recognize the Centrality of Listening

More than any other single communication act, we listen—to *gain understanding*, to *evaluate and act on information*, and to *provide support*.¹ Many of us assume that these and other listening acts come naturally, but listening is an intentional act. While **hearing** is the physiological, largely involuntary process of perceiving sound, **listening** is the conscious act of receiving, constructing meaning from, and responding to spoken and nonverbal messages.² Listening involves consciously *selecting* what you will listen to, *giving it your attention*, *processing* and *understanding* it, *remembering* the information, and *responding* to it—either verbally, nonverbally, or through both channels.³

QUICK TIP

Succeed by Listening

College students in the United States spend more time listening (about 24 percent) than they do on any other communication activity, such as speaking (20 percent), using the Internet (13 percent), writing (9 percent), or reading (8 percent).⁴ Listening is also the number one activity employees engage in during the work day.⁵ Managers overwhelmingly associate listening skills with competence, efficiency, and leadership potential, and they promote employees who display those skills and hire new entrants who possess them.⁶ In both college and work arenas, skill in listening leads to success.

🎯 Recognize That We Listen Selectively

In any given situation, no two audience members will process the information in exactly the same way. The reason lies in **selective perception**—people pay attention selectively to certain messages while ignoring others. Two major factors influence what we listen to and what we ignore:

1. We pay attention to what we hold to be important.
2. We pay attention to information that touches our beliefs and expectations, and we ignore, downplay, or even belittle messages that contradict them.

To a certain extent, selective perception is simple human nature, but both as listener and speaker, there are steps you can take to counter it.

- As a *listener*, evaluate the speaker's message without pre-judgment and avoid screening out parts of the message that don't immediately align with your views.
- As a *speaker*, give the audience good reasons to care about your message. Demonstrate the topic's relevance to them, and anticipate and address audience attitudes and beliefs.

🎯 Anticipate Obstacles to Listening

Selective perception is hardly our only obstacle to listening. Numerous distractions keep us from listening in a way that is focused and purposeful. In any listening situation, including that of listening to speeches, try to identify and overcome common obstacles, whether stemming from the environment or our own behavior.

Minimize External and Internal Distractions

A **listening distraction** is anything that competes for the attention we are trying to give to something else. *External distractions* originate outside of us, in the environment, while *internal distractions* arise from our own thoughts and feelings.

External listening distractions, such as the din of jackhammers or competing conversations, can significantly interfere with our ability to listen, so try to anticipate and plan for them. If you struggle to see from a distance or hear over noise, arrive early and sit in the front. To reduce internal listening distractions, avoid daydreaming, be well rested, monitor yourself for lapses in attention, and consciously **focus on listening**.

**CHECKLIST****Dealing with Distractions While Delivering a Speech**

- ☐ *Problem:* Passing distractions (chatting, entry of latecomers)
- ☐ *Solution:* Pause until the distraction recedes
- ☐ *Problem:* Ongoing noise (construction)
- ☐ *Solution:* Raise your speaking volume
- ☐ *Problem:* Sudden distraction (collapsing chair, falling object)
- ☐ *Solution:* Minimize your response and proceed
- ☐ *Problem:* Audience interruption (raised hand, prolonged comment)
- ☐ *Solution:* Acknowledge the audience reaction and either follow up or defer your response to the conclusion of speech

Refrain from Multitasking

You cannot actively listen well while multitasking. Activities such as checking a cell phone or calendar, finishing an assignment, or responding to a text divert our attention from the message and reduce our ability to interpret it accurately.

Guard against Scriptwriting and Defensive Listening

When we, as listeners, engage in *scriptwriting*, we focus on what we, rather than the speaker, will say next.⁸ Similarly, people who engage in *defensive listening* decide either that they won't like what the speaker is going to say or that they know better. Remind yourself that effective listening precedes effective rebuttal. Try waiting for the speaker to finish before devising your own arguments.

Beware of Laziness and Overconfidence

Laziness and overconfidence can manifest themselves in several ways: We may expect too little from speakers, ignore important information, or display an arrogant attitude. Later, we discover we missed important information.

Work to Overcome Cultural Barriers

Differences in dialects or accents, nonverbal cues, word choices, and even physical appearance can serve as barriers to listening, but they need not if you keep your focus on the

message rather than the messenger. Refrain from judging a speaker on the basis of their accent, appearance, or demeanor; focus instead on what is actually being said. Whenever possible, reveal your needs to the speaker by asking questions.

QUICK TIP

Everybody's Different—Even in Listening Styles

Research suggests that most people listen in a habitual style, which tends to mirror aspects of their innate temperaments: “*People-oriented listeners* tend to listen supportively to feelings and emotions. *Action-oriented listeners* focus, sometimes impatiently, on what tasks need to be done. *Content-oriented listeners* enjoy evaluating information and making reasoned judgments about it. *Time-oriented listeners* want the message delivered in the least amount of time.

Preliminary studies also suggest that different listening styles tend to predominate in different cultures.¹⁷ Germans tend toward action-oriented listening, Israelis tend toward a content-oriented style, and Americans exhibit both people- and time-oriented styles. Why might this be relevant to both you as listener and as a speaker? As a listener, becoming aware of how you listen can help you to listen more actively rather than habitually. As a speaker, understanding differences in listening styles can help you appeal appropriately to different audiences.

Practice Active Listening

Active listening—listening that is focused and purposeful—is a skill you can cultivate. Setting listening goals, listening for main ideas, watching for nonverbal cues (see Chapter 18) and using critical thinking strategies will help you become a more adept listener.

Set Listening Goals

Determine ahead of time what you need and expect from the listening situation.

1. **Identify your listening needs:** “I must know my classmate’s central idea, purpose in speaking, main points and organizational pattern in order to complete a required written evaluation.”
2. **Identify why listening will help you:** “I will get a better grade on the evaluation if I am able to identify and evaluate the major components of Sara’s speech.”

3. **Make an action statement (goal):** “I will minimize distractions, practice the active listening steps during the speech, take notes, and ask questions about anything I do not understand.”
4. **Assess how you did:** “I identified the components of the speech I decided to focus upon and wrote about them in class.”

Listen for Main Ideas

To ensure that you pay attention to and retain the speaker’s key points, try these strategies:

- Listen for introductions, transitions, and conclusions to alert you to the main points. Most speakers preview their main points in the introduction. Transitions often alert you to an upcoming point. Conclusions often recap main points.
- Take notes on the speaker’s main points. Several different methods of note taking—bullet, column, and outline—can be helpful.

QUICK TIP

Listen Responsibly

As listeners, ethically we are bound to refrain from disruptive and intimidating tactics—such as heckling, name-calling, interrupting out of turn, and other breaches of civility—as a means of silencing those with whom we disagree. The ability to dissent is a hallmark of a free society, but to preserve that freedom, we must refrain from using disruptive and intimidating tactics in place of civil dialogue.

Strive for the Open and Respectful Exchange of Ideas

In contrast to **monologue**, in which we try merely to impose what we think on another person or group of people, a dialogue is the open sharing of ideas in an atmosphere of respect.¹¹ True **dialogic communication** encourages both listener and speaker to reach conclusions together. For listeners, this means maintaining an open mind and listening with empathy.¹² For the speaker, this means approaching a speech not as an argument that must be “won,” but as an opportunity to achieve understanding with audience members.

Evaluate Evidence and Reasoning

Purposeful, focused listening and **critical thinking**—the ability to evaluate claims on the basis of well-supported evidence and reasoning—go hand in hand. As you listen to speeches, use your critical faculties to do the following:

- *Evaluate the speaker's evidence.* Does the evidence support the speaker's assertions? Is it accurate? Are the sources credible?
- *Analyze the speaker's assumptions and biases.* Does the speaker reveal a bias or make unfounded assumptions without supporting evidence?
- *Assess the speaker's reasoning.* Does it betray faulty logic? Does it rely on fallacies in reasoning? (See "Common Logical Fallacies," pp. 185–186.)
- *Consider other viewpoints.* Is there another way to view the argument? How do other viewpoints compare with the speaker's? Does the speaker address any critical counterarguments? (See "Counterarguments," p. 183.)

Offer Constructive and Compassionate Criticism

Follow these guidelines when evaluating the speeches of others:

- *Be honest and fair in your evaluation of the speech.* Assess the speech as a whole and remain open to ideas and beliefs that differ from your own.
- *Adjust to the speaker's style.* Each of us has a unique communication style, a way of presenting ourselves through a mix of verbal and nonverbal signals. Don't judge the content of a speaker's message by their style.
- *Be compassionate in your criticism.* Always start by saying something positive, and focus on the speech, not the speaker.
- *Be selective in your criticism.* Make specific rather than global statements. Rather than statements such as, "I just couldn't get into your topic," give the speaker something they can learn from: "I wanted more on why the housing market is falling. . . ."

Ethical Public Speaking

When we have an audience's attention, we are in the unusual position of being able to influence or persuade listeners and, at times, to move them to act—for better or worse. With this power to affect the minds and hearts of others comes the responsibility to be accountable for our message. Taking responsibility for your words lies at the heart of being an ethical speaker.

Ethics is the study of moral conduct. Applied to public speaking, **communication ethics** addresses our responsibilities when seeking influence over other people and for which there are positive and negative, or “right” and “wrong,” choices of action.¹ For example, should you show a gory photograph without warning to convince audience members to support animal rights? Should you bother to check the credibility of a suspect source before offering it to the audience? Is it ethical to present only one side of an argument?

Demonstrate Competence and Character

Ethics is derived from the Greek word **ethos**, meaning “character.” As Aristotle first noted, the foremost duty speakers have toward their audience is to demonstrate *positive ethos*, or good character. Speakers in ancient Greece were regarded positively when they displayed the “virtues” of *competence*, *good moral character*, and *goodwill*. Today, surprisingly little has changed. Modern research on **source credibility** (a contemporary term for *ethos*) reveals that people place their greatest trust in speakers who

- Have a solid grasp of the subject (Aristotle’s *competence*).
- Are honest and straightforward (*good moral character*).
- Are genuinely respectful of and interested in the welfare of their listeners² (*goodwill*).

Respect Your Listeners’ Values

Our sense of ethics, of right and wrong actions, is reflected in our **values**—our most enduring judgments or standards of what’s good and bad in life and of what’s important to us. Values shape how we see the world and form the basis on which we judge the actions of others.³

Because values are so central to who we are, consideration of the audience’s values is an important aspect of preparing an ethical speech. No member of an audience wants their values attacked, treated without respect, or simply unacknowledged.

Yet conflicting values lie at the heart of many controversies that today's public speakers might address, making it difficult to speak about certain topics without challenging cherished beliefs. The United States is a country of immigrants, for example, but a sizable minority (27 percent) of the population thinks that immigrants come to obtain government services and welfare.⁴ Attitudes vary considerably by age—68 percent of young adults ages 18–29 believe that immigrants strengthen the country—and by education, race, religion, and other variables.⁵ As you plan speeches on controversial topics, anticipate that audience members will hold a range of values that will differ not only from your own, but from each other's. Audience analysis is key to discovering and planning for and addressing these differences (see Chapter 6).

● Contribute to Positive Public Discourse

An important measure of ethical speaking is whether it contributes something positive to **public discourse**—speech involving issues of importance to the larger community, such as race relations, immigration reform, or other matters of concern. Perhaps the most important contribution you can make to public debates of this nature is the *advancement of constructive goals*. An ethical speech appeals to the greater good rather than to narrow self-interest. It steers clear of **invective**, or verbal attacks, designed to discredit and belittle those with whom you disagree. Ethical speakers avoid arguments that target a person instead of the issue at hand (*ad hominem* attack) or that are built upon other fallacies of reasoning (see Chapter 23).

● Use Your Rights of Free Speech Responsibly

The United States vigorously protects **freedom of expression** (free speech)—defined as the rights of individuals to express their beliefs, thoughts, ideas, and emotions about different issues free from government censorship—thereby assuring protection both to speakers who treat the truth with respect and to those whose words are inflammatory and offensive. But while offensive speech is often legally protected under the **First Amendment**, racist, sexist, or ageist slurs, gay bashing, and other forms of negative or hate speech clearly are unethical. **Hate speech** is any offensive communication—verbal or nonverbal—directed against people's race, ethnicity, national origin, gender, religion, sexual orientation, or disability.

Be aware that even under the First Amendment, certain types of speech are not only unethical but actually illegal:

- Speech that incites people to imminent violence, or so-called “**fighting words**.”
- Speech that expresses blackmail, perjury, child pornography, or obscenity.⁷
- Speech that can be proved to be defamatory or potentially harmful to an individual’s reputation at work or in the community, called **slander**.

If you are talking about public figures or matters of public concern, you will not be legally liable for defamation unless it can be shown that you spoke with a **reckless disregard for the truth**—that is, if you knew that what you were saying was false but said it anyway. If your comments refer to private persons, it will be easier for them to assert a claim against you. You will have the burden of proving that what you said was true.

QUICK TIP

Beware the Heckler’s Veto

Drowning out a speaker’s message with which you disagree—called a **heckler’s veto**—demonstrates disrespect both to the speaker and to fellow listeners. It robs audience members of the ability to make up their own minds about an issue and silences the free expression of ideas. Tolerance for opposing viewpoints is a necessary ingredient of an ethical—and democratic—society. How is your school community doing on this score?

Observe Ethical Ground Rules

Ethical speech rests on a foundation of dignity and integrity. **Dignity** refers to bearing and conduct that is respectful to oneself and others. **Integrity** signals the speaker’s incorruptibility—that they will avoid compromising the truth for the sake of personal expediency.⁸ Speaking ethically also requires that we adhere to certain moral ground rules, or “pillars of character,” including being *trustworthy, respectful, responsible, fair, and civic-minded*.⁹

Be Trustworthy

Trustworthiness is a combination of honesty and dependability. Speakers demonstrate their trustworthiness by supporting their points truthfully and by not presenting misleading or false information.

Demonstrate Respect

Speakers demonstrate **respect** by treating audience members with civility and courtesy.¹⁶ Respectful speakers address listeners as unique human beings and avoid **ethnocentrism** and **stereotyping** (see Chapter 15). They refrain from any form of personal attack, and focus on issues rather than on personalities.

Make Responsible Speech Choices

Responsibility means being accountable for what you say. Ask yourself: Will learning about my topic in some way benefit my listeners? Do I use sound evidence and reasoning? (See Chapter 24.) Do I make emotional appeals because they are appropriate, rather than to shore up otherwise weak arguments? (See Chapter 23.)

Demonstrate Fairness

Fairness refers to making a genuine effort to see all sides of an issue and acknowledging the information listeners need in order to make informed decisions.¹⁷ Bear in mind that most subjects are complicated and multifaceted; rarely is there only one right or wrong way to view a topic.

Be Civic-Minded

Being **civic-minded** means caring about your community, as expressed in your speeches and your deeds. At the broadest level, being civic minded is essential to the democratic process because democracy depends on our participation.

Avoid Plagiarism

Crediting sources is a crucial aspect of any speech. **Plagiarism**—the use of other people's ideas or words without acknowledging the source—is unethical. You are obviously plagiarizing when you simply “cut and paste” material from sources into your speech and represent it as your own. But it is also plagiarism when you copy material from a source (such as a magazine article or a website) into a draft of your speech, and then change words and sentence structure to make it appear as if it were your own.

Orally Acknowledge Your Sources

The rule for avoiding plagiarism as a public speaker is straightforward: *Any source that requires credit in written form should be acknowledged in oral form.* These sources include direct quotations, as well as paraphrased and summarized information—any facts and statistics, ideas, opinions, or theories gathered and reported by others (see Chapter 10). More

than any other single action, acknowledging sources lets listeners know you are trustworthy and will represent both fact and opinion fairly and responsibly.

Citing Quotations, Paraphrases, and Summaries

When citing other people's ideas, you can present them in one of three ways:

- A **direct quotation** is a verbatim—or word for word—presentation of a statement made by someone else. Direct quotations should always be acknowledged in a speech.
- A **paraphrase** is a restatement of someone else's ideas, opinions, or theories in the speaker's own words. Because paraphrases alter the *form* but not the *substance* of another person's ideas, you must acknowledge the original source.
- A **summary** is a brief overview of someone else's ideas, opinions, or theories. While a paraphrase contains approximately the same number of words as the original source material stated in the speaker's own words, a summary condenses the same material, distilling only its essence.

Note how a speaker could paraphrase and summarize, *with credit*, the following excerpt from an article published online on Elite Daily titled "The Worst Rejection Text You Can Receive, According to 8 Women," by Hannah Schneider.

Original Version:	"One of the hardest parts of dating today can be how much of your most intimate interactions happen over text. Sometimes, people can be intimidated by the vulnerable task of turning someone down, so it makes sense that they might turn to texting. However, there are certainly ways to do it empathetically and respectfully."
-------------------	---

Compare the original version of the excerpt to how it could be properly quoted, paraphrased, or summarized in a speech. (Direct citation language is bolded for easy identification.)

Direct Quotation:	As Hannah Schneider states in an article titled "The Worst Rejection Text You Can Receive, According to 8 Women," published July 5, 2019 on the website Elite Daily, "People can be intimidated by the vulnerable task of turning someone down, so it makes sense that they might turn to texting. However, there are certainly ways to do it empathetically and respectfully."
-------------------	--