

COMMUNICATING in PUBLIC

Objectives

1. describe the nature of public communication
2. understand the nature, symptoms and causes of public speaking apprehension
3. manage public speaking apprehension or stage fright in communicating ideas
4. demonstrate a basic understanding of the essential steps in speech preparation
5. use an appropriate method of presentation in delivering a speech on a topic that is of interest to the audience and meets the demands of the occasion
6. evaluate your own presentation and others with respect to the suggested essential steps in speech preparation

INTRODUCTION

Why speak in public? There are many reasons why you may have to speak in public. Perhaps in your sociology class you have to report on your group's summer immersion project. You may find yourself involved in school politics and campaigning for a University Council seat. You may have to defend your thesis during your senior year. You may be asked to give a talk on your hobby to another group. Your social life may also lead to various public speaking engagements, from proposing a toast at a wedding of your best friend to giving an after-dinner speech in a high school reunion. A future job may have you delivering a talk in a sales conference. As head of a firm you may be the obvious person to give a speech on behalf of your company in a radio or television program. At some time or another we all have to make a speech.

For centuries public communication has been the glue that holds societies together. In the first chapter you learned how public speeches perform important functions for the community. Speeches are used for self-definition, spreading information, debating questions of fact, value and policy and bringing about individual and group change. Gronbeck's speech communication transaction model which incorporates six elements and their varying aspects shows how public speaking is a complex transaction. Speechmaking is not an easy task. Certain skills and competencies are needed to be an effective speaker. Although a good number of people have a natural gift for public speaking, many still face such a prospect with fear and apprehension. After this unit, you should be able to face up to the challenge and give a good speech.

In this chapter you will become acquainted with the nature of public communication. In order to make the idea of delivering your first speech less threatening, you will learn about the nature of public speaking apprehension or stage fright and the ways to overcome it in order to communicate poise and self-confidence to your listeners. You will learn the important steps in speech preparation. Finally, you will know how to choose the right presentational method for your speech and how to critique speeches of others as well as your own.

THE NATURE OF PUBLIC COMMUNICATION

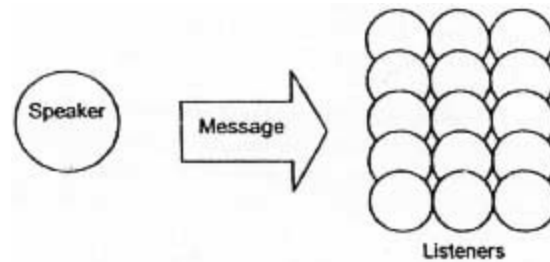
Monroe and Ehninger describe public communication as "involving a single speaker who, in a relatively formal tone and manner, presents a continuous, uninterrupted, informative, persuasive or entertaining discourse of supposedly general interest to a sizeable number of other persons." This level of communication is invariably referred to as public speaking, public address and one-to-many interaction.

Note the following characteristics of public communication.

- There is constant role stability in public communication. The speaker remains speaker and the listener remains listener throughout the speech event. Figure 1 diagrams this speaker-listener relationship.
- The degree of formality in public communication is usually high. This results from the appreciable physical distance which separates the speaker from the listener. A certain degree of psychological distance may also be evident.
- The language employed in public speaking is more restricted and less personal than private conversation.

- Because of greater audience diversity, audience analysis and adaptation become more difficult.
- Thus, there is need to prestructure the message. The speech should be adapted to the occasion and the needs of the audience as a whole. There are prescribed time limits in the length of speeches and the interaction between speaker and audience.
- The opportunities for the speaker to perceive and adjust to listener feedback are comparatively few. Although feedback is immediate, it is often limited to non-verbal responses.

As you prepare for your speech and get set to listen to the speeches of others, note how these characteristics of the level affect the outcomes of public communication transactions.



(Figure 1: Public Communication)

STAGE FRIGHT

Are you becoming increasingly nervous at the thought of delivering a classroom speech? You can take comfort from the fact that you are not alone. You are in good company if the thought of delivering a speech causes you some concern. Even the most experienced speakers or performers have felt some degree of stage fright. Famous stage and movie actress Helen Hayes, singer Barbra Streisand, the late U.S. politician Robert Kennedy, comedian Carol Burnett, local television and movie actress Boots Anson-Roa, director and writer Behn Cervantes have all confessed at one time or another how nervous they have felt prior to a performance or a presentation. Speech anxiety is felt by many people. It is not restricted to speakers nor is it unique to a group of people. Varsity players, job applicants, interviewers, teachers and musicians experience this phenomenon at one time or another and affect them in varying degrees of intensity. For as Bradley puts it, public speaking apprehension is “a normal form of anxiety, or emotional tension, occurring in anyone confronted with a situation in which the performance is important and the outcome uncertain.”

What exactly is *stage fright*? The term stage fright is a misnomer. One need not be on a stage or platform to feel the anxiety reaction. Also, a speaker is not really experiencing fear that is associated with physical danger but rather an anxiety or apprehension about the performance or presentation. It is referred to by other labels namely, public speaking apprehension, speech anxiety, communication apprehension, reticence, shyness, public speaking nervousness.

Stage fright is a normal response. The physical symptoms you experience are a positive sign that your body is preparing itself for the public speaking event. Adrenaline pours into the bloodstream and when you feel a physical and psychological charge. A certain amount of nervous energy is in fact necessary for successful public speaking. According to E. R. Robinson, “the complete absence of feelings of apprehension is neither normal nor a desirable state.” Without the tension, your performance may be lifeless. Some tension is constructive for it enlivens your presentation.

On the other hand, excessive nervous tension can be harmful. A speaker experiencing a high level

of anxiety may fail to channel this energy positively. He may use the energy in random behavior and fidgeting or withdrawal from the situation. So long as you are able to understand this phenomenon and harness the tension to useful outlets, you should be able to build your self-confidence as a speaker.

We never know when stage fright will occur. We do know that it occurs more frequently in public speaking situations. The researches of Punsalan and Caparas confirm that many U. P. students experience stage fright or speech anxiety, especially in public speaking situations. Caparas' study revealed that when university students were asked what their most serious speech communication problem was, many admitted that stage fright was at the top of the list. Lack of preparation, lack of fluency in English and negative reactions from the audience were determined to be some of the causative factors. Punsalan's study, on the other hand, revealed that students who spoke in Filipino had a more positive attitude towards speech communication and experienced a lesser degree of stage fright.

What are the symptoms of stage fright? Many speakers have felt a sinking feeling, dry mouth, butterflies in the stomach, clammy hands, excessive perspiration, weak knees, cracking voice and mental blocks. Other symptoms have been observed of speakers by their audiences such as withdrawal behavior (looking at the floor or ceiling, out the window), excessive random behavior, flushing or blanching, rapidity of speech rate, vocal hesitation, nonfluency and indirect eye contact. Organic activities, such as pounding of the heart, increase of pulse rate and blood pressure have been experimentally measured.

You can manage your fear of public speaking. Stage fright can be controlled and its severity reduced. It would be essential to *begin by knowing the nature, symptoms and causes of stage fright* in order to reduce the emotional responses which produce it. You must *develop the right attitude about public speaking anxiety*. Realize that the physiological changes you are experiencing or bodily reactions you are feeling are a sign that your body is getting ready. Know that nervousness dissipates or is reduced by the act of speaking. Should your mind go blank, refer to the matter humorously. If other symptoms become obvious, do not apologize. This will only cause undue attention. Use the energy to improve your concentration. Make it work for you, not against you.

Develop the right attitude about listeners. They are really a friendly group. They want to see you succeed in your public communication efforts. Although your Communication III audience (classmates and teachers alike) will be listening to you with paper and pencil they really would like to see you perform a good job. Look forward to their praises as well as the suggestions for further improvement. Analyze your audience and their expectations at the outset.

Prepare thoroughly for your speaking assignment. Know fairly well what requirements you have to satisfy. Choose topics that interest you. Make use of available preparation time in gathering materials for your speech, writing a clear outline, rehearsing and preparing for your audio or visual aids. Do not memorize. This practice usually causes you to worry about forgetting. Speak extemporaneously instead.

Use effective bodily action. Directed bodily activity will help dissipate excess energy and aid you in more effective communication. If you find your hands trembling when you get to the front or up the stage, remember once again that your body is preparing for physical and mental efficiency. This is your body's way of eliminating the excess tension. Harness this energy by moving from one side of the table or lectern to another, using your pointer to refer to your diagram, smiling, looking at your audience more directly.

Look positively at other opportunities there might be to communicate interpersonally. Take part in varied speaking situations. Actively participate in classroom discussions. Engage in conversations

with your friends and teachers. Contribute your ideas in meetings of your organizations. Take up the challenge to speak in public. The exposure in these different settings will certainly boost your confidence. Delivering a speech could be a pleasant and meaningful experience the next time around.

THE STEPS IN SPEECH PREPARATION

As with most other skills, there are no short cuts to learning how to speak in public. Following are the important steps in speech preparation.

1. Choose a topic that is appropriate to you as the speaker, the audience and the occasion.
2. Gather materials for the speech.
3. Outline the body of the speech
4. Develop the body of the speech through the use of verbal and non-verbal supporting materials chosen in terms of their appeal to one or more of the factors of attention.
5. Develop the Introduction of the speech
6. Develop the Conclusion of the speech.
7. Rehearse the speech orally

STEP 1: CHOOSE A TOPIC

The first step in speechmaking is selecting a topic that is appropriate to yourself as *the speaker, your audience, and the speech occasion*. A consideration of these factors will help you arrive at a carefully selected topic which must be phrased suitably to convey a specific speech purpose.

To begin with, *the topic must be appropriate to you as the speaker*. It must grow out of your experience, interests or knowledge. You must also have genuine enthusiasm for the subject. If you have the option to choose the topic for your classroom public speech, a good starting point is to review your own interests and knowledge. Talking about a subject which you have learned from a personal experience will give you more confidence and poise. Some students when faced with the task of deciding what to talk about in their Communication III class often feel a sense of helplessness. Little do they realize that everyone knows something or has at least done things he can talk about in a speech.

Here are a few examples of speech topics that have grown out of the student's personal experience and knowledge. A coed from Sulu explained the versatility of the malong as she described its different uses. A member of the U.P. Diver's Club spoke on the dangers of scuba-diving. A student who took a summer job as a student research assistant in the Senate decided to deliver a persuasive speech on the need to regionalize the election of Philippine senators. A male student who loved to cook during his spare time shared a family recipe for a no-bake cheese cake. Capitalize on your personal experience and you will be surprised at the wealth of potential topics to choose from for your speech.

Sometimes, a topic simply interests you and you would like to know more about it. You may want to explore the subject matter even if it has not touched you directly. The speech then becomes a learning experience for yourself as well as your audience. Suppose you are interested in psychic healing but do not know much about it. This would provide a good opportunity to research on a topic that intrigues you and turn it into an interesting talk.

Speech communication teachers have often heard the following comments: “Ma’am, I’m only a sophomore and I have nothing to talk about.” “I don’t believe in women in the military.” “I don’t know how to cook.” “I’m scared of the water.” “WHAT am I going to talk about?” You should have no reason to feel desperate about a speech topic. There are other leads that you can pursue to get you started. The course you are enrolled in is one. An Architecture student talked about the Bahay na Bato. A Human Kinetics major spoke on the practical uses of arnis de mano. An Anthropology student gave a speech on the colorful traditional costume of the T’boli women. Still another, a Theater Arts student, shared with her classmates the humorous situations that arose in the casting and production of the Dulaang U.P.’s theater season.

Another suggestion is to “revisit” your hometown and get reacquainted with its unique and colorful traditions. A Baguio girl delivered a speech on a ritual that she herself witnessed: the Canao festival. If you have traveled around the Philippines, this can certainly provide some ideas to talk about. An Arts Studies major who joined her Humanities II classmates to Pakil, Laguna chose to speak on the art of wood-carving. Another who revisited Corregidor described the potential of the island as a tourist destination.

Have you had the privilege to travel outside the country? You can share your observations and insights of people and places you have visited. One student who visited Spain and witnessed the opening of the bullfight season in Plaza de Toros in Seville described the event in very vivid detail for her informative speech. Some foreign students have used the speech class as an opportunity to acquaint their Filipino classmates with the culture of their respective home countries. A student from Hong Kong gave a persuasive speech on his personal stand regarding the reversion of Hong Kong to Mainland China in 1997. Another, a Korean coed spoke on the traditional costume of Korea called the “hanbok.” A Pakistani student demonstrated how pita bread is made.

Talk about your hobbies. Unusual hobbies, like raising an iguana, making ethnic jewelry and jungle warfare are certainly interesting. Stamp collecting, cross-stitching and comic book collecting continue to be worthwhile diversions that you can talk about for your speech.

For speeches outside the classroom, topic selection is seldom a problem. Usually the speech subject is determined by the occasion, the audience and the speaker’s qualifications. When former Philippine President Corazon C. Aquino delivers public lectures, she is often invited to speak on the gains of the EDSA revolution and people power. Ms Laurice Guillen will discuss movies and directing. Senator Leticia Ramos-Shahani might share her views about foreign affairs and women in politics. The same is true of ordinary citizens. The drug counselor is asked to talk about the dangers of drug abuse. The stock broker discusses initial public offerings (IPOs) while the teacher might talk about new trends in teaching.

The topic must also be suitable to your audience. The subject of your talk must be suggested by the interests, knowledge, attitudes and needs of your audience. It must also add to their knowledge. The fact that you are a photography buff, a vegetarian or a bowling aficionado does not mean that your audience will be equally interested in these topics which initially interest you. How then will you determine what is interesting, fresh and important to your listeners? You will need to do *audience analysis*. Verdeber defines audience analysis as the study of audience knowledge, interests and attitudes. Essential demographic data must first be gathered. Some of these dimensions include age, gender, education and group affiliation.

1. **Age.** How old are the members of your audience? Age indicates interests, affects your audience’s ability to understand your topic and also reveals if they have enough experience and

years to be familiar with persons and events you will be referring to. For example, the Japanese Occupation may be very vivid to your lolos and lolas. Although a younger audience like you may learn about this historic event in your Kasaysayan classes you may not have the emotional associations of older people who have experienced the war first hand. Young audiences are described as an energetic, impulsive, often changeable and fickle lot. Older people, on the other hand are described as more conservative with more or less fixed attitudes about things. These general traits can be valuable clues as to what interests your audience, and as to what they believe in.

2. **Gender.** Is the group primarily male, primarily female or fairly balanced? The gender makeup of your audience is still an important consideration even as the environment is gradually becoming a gender-neutral one. Until recently, it was assumed that if you faced an all-male audience you might expect a higher knowledge and interest level on topics such as auto mechanics and sports. Meantime, if you had an all-female audience you might expect a higher level of knowledge on such topics as child rearing and cooking. These are gender stereotypes which are slowly becoming outmoded. The picture is changing. What we now see is a gradually emerging gender-neutral environment with both sexes sharing a wider range of interests and experiences.
3. **Educational and Intellectual Level.** You need to consider both the formal school training and education gained from experience. These dimensions serve as an index of the intelligence level of the audience as well as their critical and interactive capacities. A well-educated audience is perceived to be more open-minded and more willing to listen to new arguments than less well-educated ones. Research has shown that with respect to the use of propaganda, highly intelligent listeners are more resistant to emotional appeals and shift their attitudes less in response to nonrational arguments than less intelligent ones.
4. **Group Affiliations.** Membership in social, political, cultural occupational, professional, and religious groups provide valuable clues about your audience's special interests, points of views, motivations, biases and prejudices.
5. **Size.** Although this last audience trait does not directly affect your choice of a topic, it can impact upon your delivery and presentation. You will still want to know how large the audience is. Is it an intimate gathering or is it a huge crowd gathered at the steps of Palma Hall? Most speech classes in the university consists of a medium-size audience numbering between twenty-five to thirty. This should be a comfortable size for beginning speakers. Some can get horrified at the thought of addressing a large crowd. As you gain more experience, you may welcome the challenge of speaking to a larger audience.

Once you have completed the demographic analysis of your audience, you are now ready to move a step further and assess your audience's interest in the topic, their knowledge about it and their attitudes toward it. Gronbeck refers to this as "*psychological profiling.*" These characteristics will help you determine how well your listeners will accept and understand what you want to say. Note that you do not keep the audience in mind only when choosing a topic. Every step of the way a sensitive speaker will anticipate how his listeners will respond.

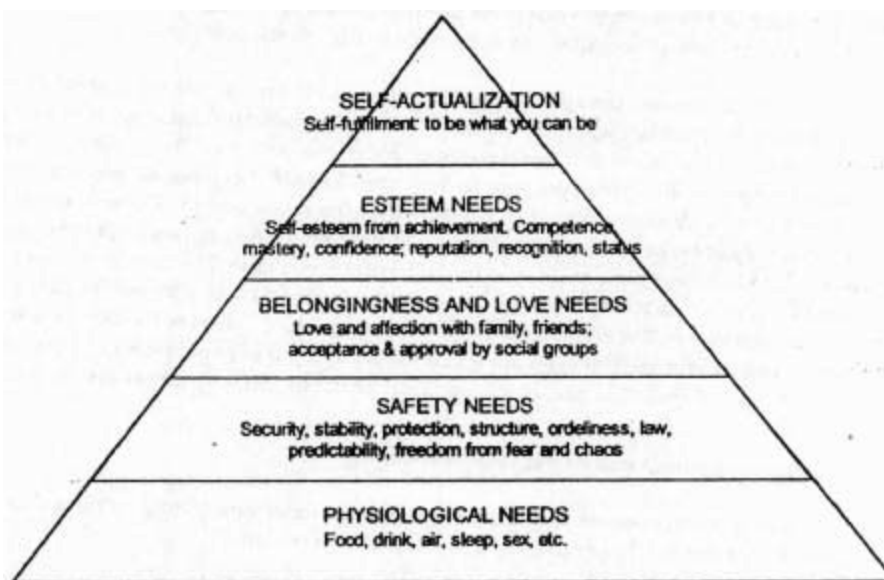
KNOWING AUDIENCE'S NEEDS: Maslow's Hierarchy of Needs

We have often stressed that your speech must be related to your audience's wants and interests.

One of your important concerns therefore as a public speaker is to know what drives your specific audience to think and respond in a certain way. You will have to know what needs and desires must be satisfied or created so that your listeners can be moved to action. Gronbeck refers to these interests and desires as *motive needs*.

In *Motivation and Personality*, psychologist Abraham H. Maslow provides a classification of these fundamental human needs. Refer to Figure 2 for Maslow's hierarchy of motives.

1. *Physiological Needs* – for food, water, air, sleep, sex etc. These are basic biological or bodily requirements.
2. *Safety Needs* – for security, protection from harm, stability, law and order, freedom from fear
3. *Belongingness and Love Needs* – for devotion and affection with family and friends; need for acceptance and approval by social groups
4. *Esteem Needs* – for self-esteem based on achievement, competence, confidence; and for esteem of others (reputation, recognition and status)
5. *Self-Actualization Needs* – for self-fulfillment, to become what you potentially can be, desire to actualize your capabilities.



(Figure 2: Maslow's Hierarchy of Needs)

These needs function as a prepotent hierarchy. Lower-level needs must first be satisfied in whole or in part before the higher-level needs can operate. People who rely on a hand-to-mouth existence and worry about the roof over their heads will have little time to strive for the higher-level needs such as esteem or self-actualization needs. But once these biological requirements are met, higher level drives can become operative. On the other hand, individuals who are not financially or economically challenged may find it difficult to relate to a persuasive speech demanding an increase in the benefits for socialized tuition because their biological and safety needs have mostly been met or satisfied. Furthermore, Maslow says that we move from one level to another depending on how our lives progress or regress.

Remember that effective public speaking is audience-centered. You, the speaker, are there to gain a desired response from your listeners. Even as you have chosen a topic suitable for your listeners, the audience will continue to influence to a great extent the decisions you make about organizational patterns, the types of supporting materials and the delivery of your speech.

The topic must also be appropriate to the speech occasion. No matter what the occasion or situation, audiences usually have a clear idea about the speeches they consider appropriate for the occasion. They expect to hear political speeches in the Senate floor, homilies in church, eulogies in memorial rites and commencement speeches in graduation ceremonies. It is apparent then that outside the classroom, the choice of a topic is most often dictated by the occasion. Speeches during the centennial celebration of the Philippine Revolution centered on the role our country's revolutionary heroes played. If the occasion is in observance of Earth Day, the speeches will focus on the need to respect the laws of nature and to preserve what ever is left of the earth. Audiences will feel alienated if speakers violate these expectations as they relate to the speech occasion.

In the classroom, the speech should conform to the project or assignment. If your group decides to simulate a speech occasion or event, make sure that topic suits the theme of the program. Time is another important element of the occasion. The question "Can I accomplish my specific speech purpose in the time allotted?" becomes an important one. Choose a topic that you can prepare for within the given time period. Remember too that the speech should be kept within the designated time limit. A common fault of beginning speakers is to choose a topic that is too broad for the given time. The time allotment for the classroom speeches is relatively short. It would be quite ambitious for you to attempt to discuss the history of the Filipino people or the ten greatest Asians of the 20th century in ten minutes. The shorter the time you are given to speak, the more specific and limited the topic must be. Adapt to the predetermined time limits to make a more effective speech.

Determine the general end or purpose in speaking

Along with choosing your topic, you need to determine your general end or purpose in speaking. There are three general ends in speaking.

1. ***To inform.*** When your general purpose is to inform, your goal is to enhance the knowledge and understanding of your listeners – to convey information not previously known to your audience or about which they know little about.

The success of an informative speech depends on how well the audience is able to retain the informative material. If you demonstrate how to do the Heimlich maneuver, describe the history and symbolisms of the U.P. Oblation, report on common propaganda techniques or explain how to operate a digital camera, you are speaking to inform.

2. ***To entertain.*** When your general purpose is to entertain, your goal is to provide interest and enjoyment for your listeners. You want to afford them a pleasant diversion. If you talk on the lighter side of commuting, amuse your classmates with a caricature of unusual characters in the dormitory, demonstrate some feats of magic, you are speaking to entertain.

3. ***To persuade.*** When your general purpose is to persuade, your aim is

- a. ***To convince or argue.*** When your purpose is to convince, your aim is to modify or change the belief and attitudes of your listener, to secure mental or intellectual agreement, to win your listeners to your point of view. Speeches to convince are directed towards audiences who are primarily neutral or opposed to the proposition. Neutral audiences have not yet crystallized their judgements hence, they will be likely receptive. Although hostile audiences may not be won by a single argumentative speech, there is a great chance that their existing opposition may be weakened by a well-prepared speech. If you try to convince your classmates that the

proposed tuition fee is unjustified or that the Philippines should adopt a parliamentary form of government you are speaking to convince.

- b. *To impress or stimulate.* When your purpose is to impress, your aim is to reinforce already existing beliefs and attitudes, to deepen the convictions of your listeners about your chosen topic. Should the topic be controversial, the audience must be sympathetic to the proposal of the speaker. If you try to reinforce your audience's feelings about the meaning of academic freedom or the need for moral leadership in the country, you are speaking to impress or stimulate.
- c. *To actuate.* When your purpose is to actuate, your aim is to secure direct, observable, specific and immediate action from your listeners. The speech to actuate is usually directed to those audiences who are extremely favorably disposed toward your plan or recommendation. If you want your listeners to sign a petition for the roll-back of oil prices, donate to the Mt. Pinatubo Fund Drive, to join a rally, walk for a cause or vote for a particular candidate for a University Council seat, you are speaking to actuate.

Word the SPECIFIC SPEECH PURPOSE

Once you have chosen your topic and determined the general speech end or purpose, you will need to narrow this generalized purpose to an exact and precise goal. The specific speech purpose (SSP) is a single infinitive phrase which tells us what you want to accomplish in your speech. White calls it the "bull's-eye or target of the talk." When wording the SSP include the following: 1) the general end or purpose in speaking, 2) the specific audience, and 3) the specific topic.

Examine the following specific speech purposes.

General end or purpose: to inform

Specific audience: Communication III class

Specific Topic: the history and symbolisms of the U.P. Oblation

SSP: to inform my Communication III class of the history and symbolisms of the U.P. Oblation

General end or purpose: to entertain

Specific audience: Communication III class

Specific Topic: the travails of commuting

SSP: to entertain my Communication III class by sharing with them personal and interesting insights on the travails of commuting.

General end or purpose: to convince or argue

Specific audience: Communication III class

Specific Topic: the adoption of a two-party system

SSP: to convince my Communication III class that the Philippines should adopt a two-party system.

General end or purpose: to impress or reinforce

Specific audience: Communication III class

Specific topic: rededication to the principles of freedom and justice

SSP: to reinforce my audience's (Communication III class) commitment to the principles of justice and equality for all people as embodied in the Philippine Constitution

General end or purpose: to actuate

Specific audience: University students

Specific topic: Juan de la Cruz for University Student Council chairman

SP: to actuate University students to vote for Juan de la Cruz for chairman of the University Student Council

As a final check for the suitability of your topic, answer the following questions.

1. Does my topic grow out of my experience, interests or knowledge? Do I have genuine enthusiasm for the topic?
2. Is the topic suggested by the interests, attitudes and needs of my listeners? Does the topic add to their knowledge?
3. Is the topic appropriate to the occasion?
4. Have I properly limited the topic? Does the topic result from my purpose to inform, entertain, convince, impress, or actuate?

If your answers to the above questions are in the affirmative, then you are now well on the way to the next important stage of speech preparation.

STEP 2: GATHER MATERIALS

Once you have worded the Specific Speech Purpose, your next step is to gather the materials for your speech. What kinds of speech materials do you look for? Where do you find these sources of information? How do you acquire these facts, materials and illustrations for your speech? You can use your own knowledge and experience. Or you can secure additional outside information from printed materials as well as nonprint resources, from interviews with experts, from conversations with friends, from on-the-spot observations, and from surveys and questionnaires.

You can use yourself as a resource. A natural starting point is to determine what you already know about the subject. It will be helpful at this point to put your ideas on paper and make an analysis list. An analysis list, according to White, is simply a tentative list of ideas or points that you might wish to present in your speech. The list can be further expanded to include the additional information or data that you will need to secure.

A student afflicted with juvenile diabetes chose to do an informative speech on how one can live with the disease on a daily basis. He cited statistics on the incidence of the disease in the Philippines. He talked about the symptoms of the disease and then described his daily regimen. A Theater Arts student spoke on the trials and tribulations of the Dulaang's U.P. theater season for her speech to entertain. She was a production major involved in the casting and production of plays for the season.

You may not be a production major, a tennis champ or your stories may not be so dramatic, but using your own knowledge and experience not only enriches your speech and arouses the interest of your listeners. More importantly it will give you confidence. If you actually experienced the subject of your speech and observed it first-hand, it makes a whole lot of difference.

Most of the time, you will find out that what you know is not enough. You will need to work your way outward and secure additional research materials through the following ways.

1. Reading books, newspapers, magazines, journals and other *printed resources* can provide

specific information and general concepts relevant to your purpose. You may also access *nonprint resources* in the form of taped radio and television programs as well as computerized data bases. Speeches, discussions and other important events are often broadcast over tv and radio. Some local stations allow access to these coverages for a fee. You can also access a computerized database. A computer database is information stored so that it can be retrieved from the computer terminal. Most computers are now linked to the Internet. Users can browse through the vast collection of information available from local and international sources.

2. *Interviewing* people who have expert knowledge about the subject of your speech is another possible source. The experts can provide up-to-the minute information which may not yet be available on print. They can also suggest other sources, materials and even situations to observe. Be sure to apply the techniques of good interviewing discussed in a previous chapter.
3. *Conversing with friends* is an excellent way to gain insights and views on your topic. Engaging others in informal discussions is a useful supplement especially when preparing a persuasive speech. Conversations with friends can provide a testing ground for your arguments and may even stimulate the production of better ones.
4. *On-the-spot observation*. If you are speaking on a subject such as raising earthworms in one's backyard or the need for more dormitories on campus, arrange for a visit to the site, office, or factory. The experience will provide concreteness to your presentation.
5. *Questionnaires and surveys*. If you want to know what a group of people know, think or feel about the subject of your speech, this resource can be quite useful. You may wish to survey dorm residents to learn their views on campus security or the imposition of the single-fee policy. You may send questionnaires to a number of people about a controversial topic and compare the answers. The data gathered from these important tools can provide valuable supporting materials and evidence for your speech.

Gathering materials for your speech can be an exciting phase of speech preparation. You may uncover more information and materials than you can use. Begin your research early. Start with a preliminary bibliography of articles and books that might be helpful. Adopt an efficient note-taking method in your research. Do not forget to document the sources accurately. Verdeber suggests that in your speech as well as in any communication in which you use ideas not your own, work the source of your information into the presentation. This will not only add to your credibility but will enable the listeners to judge the worth of your ideas.

STEP 3: MAKE THE OUTLINE

Plato, 4th century philosopher, suggests that "every speech ought to be put together like a living creature, with a body of its own, so as to be neither without head, nor without feet, but to have both a middle and extremities described proportionately to each other and to the whole." In other words, an effective speech must have a beginning (Introduction), a middle (Body) and an ending (Conclusion). We will now begin to construct these main parts of the speech.

After selecting an appropriate topic which meets the necessary criteria and gathering suitable information and materials, you are now ready to organize the body of your speech. Your major task in this phase of speech preparation is to discover the main headings which will constitute the body of your speech and to arrange them in the most effective and logical way.

The body is the longest part of the speech, comprising about 80 to 85 per cent of the total speech. The specific speech purpose is accomplished in the body. It is for these reasons that the body of your talk is prepared before the introduction or conclusion.

Outlines are essential to effective speeches. An outline is a blueprint for your speech. It is an abridgment of the body of the speech containing the main ideas, subordinate points and supporting material arranged systematically according to a meaningful code of symbols and indentations. What purposes does the outline serve? An outline shows the relationships among the ideas of the speech. It ensures that these ideas have unity and coherence and emphasis. It estimates the length of your speech. As a preparation outline, you may use it while you rehearse. As a presentation outline, it serves as a guide in actual delivery.

Steps in constructing the outline of the body of the speech

In constructing an outline of the body of the speech, follow these four (4) basic steps. This should make your task of organizing the body an easy one.

1. First, word the statement.
2. Second, determine the main points.
3. Third, determine the subpoints.
4. Last, check for minimum essentials of outlining.

1. **Word the statement.** The statement (thesis sentence) is the central idea of your speech embodied in a simple declarative sentence. It must be consistent with your specific speech purpose. Remember to keep it concise and clearly worded. You will find it an easy task to evolve the main points which will comprise the body of your talk when the thesis sentence is clear and simple. In the examples below, note how the SSP and the Statements are consistent with one another.

SSP: to inform the Comm III class of the history and symbolisms of the UP Oblation

Statement: The UP Oblation has an interesting history and symbolisms.

SSP: to inform the audience of how a batik fabric is printed

Statement: There are five basic steps in printing a batik fabric: designing, applying the wax, dyeing, drying and removing the wax.

2. **Determine the main points.** Main points are the principal ideas of your talk which directly support the statement or the specific speech purpose. They will comprise the first-degree headings (Roman numerals I, II, III, etc.) of your body outline. Evolve the main points from the statement or the sentence you earlier formulated. They differ according to the purpose of your speech. If it is an informative talk, the main points may be the logical divisions of your speech. If it is a persuasive one, the main points may be the reasons for accepting your proposal.

Types of organizational patterns

Once you have established the main points, you need to decide in what order or sequential pattern you will use to present them in your talk. This is an important consideration for your choice will affect the clarity and persuasiveness of your presentation. What pattern will I use so that my presentation is effective and can easily be understood by the audience? The answer to this question depends on the subject or topic of your speech and the special needs of the audience and the occasion. Let us look briefly at the five most basic and traditional organizational patterns or order of arrangement. These are time, spatial, causal (cause-to-effect and effect-to-cause), problem-solution and topical orders.

Time Order. This approach arranges the materials in chronological sequence. Temporal sequence is used when, describing a process, narrating a personal experience, giving directions, discussing human events. The following topics can be best organized according to the chronological order: the political career of the late Senator Benigno “Ninoy” S. Aquino Jr., the process of balut-making, the history of the U.P. Oblation, the evolution of the barong Tagalog. When employing this order, one need not always proceed in a forward direction. A speech on jazz might start with contemporary types and move backward. Remember though to stick to the chosen sequence once you have begun.

In the abbreviated outline below, see how time order is used to explain a process.

SSP: to inform the audience of the steps in making buntal hats in Bulacan

Statement: There are six basic steps in making buntal hats in Bulacan.

Main points:

- I. The buntal fibers are first prepared.
- II. The “mula” or design is created.
- III. The “susog” is woven.
- IV. The hat is moulded by hammering
- V. The “palapad” is made.
- VI. The “suksok” completes the hat.

Spatial Order. This sequence is best employed for subjects in which space or geographical relationships provide natural divisions. The main points proceed from left to right, top to bottom east to west or front to rear. For example, a talk on election trouble spots in the Philippines might be structured spatially. A lecture on the dual-brain theory could be presented using geographic order as the functions of the left and right hemispheres of the human brain are explored. A discussion on the dangers of scuba diving would entail a similar arrangement. It could organize the risks according to the varying depths of the water. Note how spatial order is used to arrange the main points in the following example.

SSP: to inform the audience of the sections of the U.P. Main Library

Statement: Knowing how the U.P. Main Library is arranged floor by floor will facilitate the use of the resources.

Main points:

- I. The Filipiniana section, journals and microfilm sections are located in the basement.
- II. The social sciences section and general reference section are located on the first floor
- III. The arts and letters section and special reading rooms are on the third floor.

Causal Order. When employing causal order, you trace the causes and/or effects of a situation or condition. When using this pattern of arrangement, the outline of the body will have only two major headings – one, dealing with the causes of the event and the other, dealing with its effects.

A talk on the El Nino can start with a discussion of the causes of the weather phenomenon followed by a description of the effects. In discussing the foreign currency devaluation, one can first review the consequences and then tackle the conditions which brought this economic crisis about. In the second instance, the effect-cause sequence seems more suitable because the general public is more aware of the effects. How do you determine what causal mode to use? If you feel that your audience is more acquainted with the causes, then begin with a presentation of the causes. Use effect to cause if you think your audience is more familiar with the effects.

The following outline uses the cause-effect pattern.

- SSP: To persuade my audience that the continued destruction of the coral reefs in Philippine waters threatens the country's ecology.
- Statement: The continued destruction of the coral reefs in Philippine waters will have damaging effects on me country's ecology.

Main points:

- I. The coral reefs in Philippine waters are being destroyed at an alarming rate by destructive fishing, pollution and siltation.
- II. If the destruction of the coral reefs in Philippine waters continues, it will threaten the ecology of our country.

Problem-Solution Order. This sequential pattern is akin to the causal order. This arrangement first analyzes the disturbing situation and then offers remedies or solutions. Again, the body of the speech will have two main divisions as seen in the outline below. This order is most suitable for persuasive speeches. What follows is a general outline using the problem-solution order.

- I. This is the problem.
 - A. This is the importance of the problem.
 - B. This is the nature of the problem
 - C. These are the causes of the problem.
 - D. These are the effects of the problem.
- II. This program will solve the problem.
 - A. This is the nature of the program.
 - B. This is how the program will solve the problem.
 - C. These are the results of the program.

Below is a more specific outline using the problem-solution order.

I. Traffic congestion continues to be a problem in Metro Manila

- A. Traffic congestion must be addressed.
- B. Traffic congestion is a concern of all sectors.
- C. Traffic congestion is partly caused by too many people on the streets all at the same time.
- D. Traffic congestion, if unsolved, results in service disruption and lowered productivity.

II. The adoption of staggered working hours (“flextime”) will help solve the traffic congestion in Metro Manila.

- A. “Flextime” will considerably ease traffic as it spreads the number of people on the street during rush hours.
- B. Government and private firms will adopt three working shifts.
- C. The proposed program will produce the following results.
 - 1. It will spread the number of people on the street during rush hours.
 - 2. Services and production will be improved.
 - 3. Workers will be given a choice on what time will be most convenient for them to work.

Topical Order. This sequential pattern is the most popular and the easiest to use. Topical order results when you divide the speech topic into subtopics, each of which becomes a main point of the body of your speech. These main points must subdivide the speech topic logically and consistently. Some subtopics are conventional or traditional divisions and may fall under such groupings as economic, educational, religious, political etc. For example, a discussion on the branches of government might be grouped under executive, legislative, judiciary. It is a good suggestion to stick to these traditional divisions.

If there are no recommended partitions, you will create them. But you will still have to determine which topic comes first. Perhaps you may wish to begin with the strongest, most interesting topics first and end with the weakest and least interesting ones. If the subject matter is of a technical or complex nature, you may use the order of understandability. Proceed from the simplest to the most complex. This method is exemplified in the second outline below. You may also work from the familiar to the unfamiliar, in other words begin with subject matter that your audience already knows or understands and then move to that which is new or unknown.

Here are two one-level outlines whose main points are arranged using the topical order.

SSP: to inform my Comm III audience of the differences of various types of bottled water

Statement: Various types of bottled water vary in taste and texture.

Main Points:

- I. Mineral water is considered a health drink because of its mineral components.
- II. Purified water is water that is filtered through purifier units.
- III. Distilled water is the purest type of water.
- IV. Natural spring water is best known as ground water.

SSP: to inform my Comm III class of the effects of too much exposure to the sun

Statement: The major effects of too much sun exposure range from the uncomfortable to the potentially health damaging.

Main Points:

- I. Too much sun exposure may result in a severe sunburn.
- II. Too much sun exposure may result in prematurely aged skin
- III. Too much sun exposure may result in a precancerous condition known as keratosis.
- IV. Too much sun exposure may result to skin cancer.

Your outline must have consistency of arrangement. You may choose to organize the main points of your speech following one method and another method for the subordinate points. For example, the topical pattern may be used for the main points and then chronological order for the first set of subordinate points under the first main point. Do not shift the pattern or order within the main points as this will confuse your listeners.

3. After selecting the main ideas and the organizational pattern, you will have to **determine the subpoints**. The subpoints are the second-degree headings of your body outline. They furnish the development needed to clarify and prove the main points. Subpoints (represented by the A, B, C headings of their immediately superior Roman numeral heads) are to main points what main points are to the statement.
4. As a last important step in outline construction, you will need to **check for the minimum essentials of outlining**. Follow these standard principles and rules to ensure a good outline.

A consistent set of symbols must be used. Use a standard system of symbols and indentations. The customary system of lettering, numbering and indenting is shown in the sample skeletal framework below.

SPECIFIC SPEECH PURPOSE:

SKELETAL BODY OUTLINE:

- I. _____
(Major Idea No. 1 directly supporting the Specific Speech Purpose)
- A. _____
(First Subpoint directly supporting I)
1. _____
(First supporting material detailing A.)
2. _____
(Second supporting material detailing A)
- B. _____
(Second Subpoint directly supporting major idea I.)
1. _____
(First supporting material detailing B)
2. _____
(Second supporting material detailing B)

II.

(Major Idea no. 2 directly supporting the Specific Speech Purpose)

A.

(First subpoint directly supporting II)

1.

(First supporting material detailing A)

2.

(Second supporting material detailing A)

B.

(Second subpoint directly supporting II)

1.

(First supporting material detailing B)

2.

(Second supporting material detailing B)

Traditionally, the main points are identified by Roman numerals (I, II, III, and so on). The subpoints, the components of the main points, are indicated by capital letters (A, B, C, and so on). The supporting materials, the components of the subpoints, are shown by cardinal numbers (1, 2, 3, and so on). Beyond this, there may be other sub-subpoints, in which case, the small letters (a, b, c, and so on) or 1) and 2) may be used. The number of divisions in the outline will depend on the speech topic.

The main points or the most important ideas are indented farthest to the left. Subordinate points and subpoints or the less important ideas are indented farther to the right.

Conventionally, each level of the outline must result in at least two entries. If there is a roman I, there must be a roman II. If there is an A, there must be a B. If there is a 1, there must be a 2 and so on.

Include only one idea per heading. Each heading must express a single idea. What happens when you run multiple ideas in one entry or sentence? The relationships of the ideas to one another and the rest of the ideas will not be very clear.

Subordinate the ideas properly. Each main point must directly support the statement or thesis sentence. Each item should be independent of the other main points. The outline must include only ideas which are related logically. All subpoints must be linked to the main point under which they are placed. Each subpoint must directly support the point under which it appears.

Use complete sentences in stating the main points and subpoints. This ensures that the ideas are developed fully.

Use parallel structure. The ideas must follow a consistent pattern of wording. The parallel phrasing will make it easier to understand and remember.

Types of outline

There are various types that can be used in public speaking.

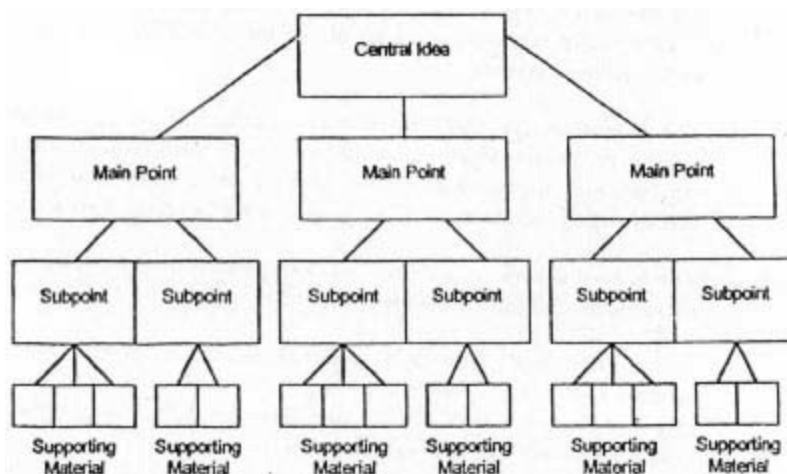
1. The phrase outline, sometimes referred to as a key-word outline, has each item expressed in phrases, key words or sometimes a single word. Although this outline type provides only a rough sketch of the speech it is helpful as a rehearsal or practice outline and a speaking outline as well
2. The sentence outline requires that each of the main points and all of the subordinate points are expressed in complete sentences. Although it requires much effort, this outline type assures that the ideas developed are complete thoughts. A full-content sentence outline will provide a clear and comprehensive picture of the whole speech. Usually a 3-level sentence outline will require

a set of main points (represented by Roman numerals), subpoints (represented by capital letters), supporting materials or pieces of evidences (represented by Arabic numerals) written in complete sentences. This is the type of outline you will be asked to prepare for your public speaking project.

STEP 4: DEVELOP THE BODY

Thus far we have seen how the outline serves as the principal organizational tool in speech making. However, up to this point what we have is merely a skeletal framework. The speech must come alive. The assertions and generalizations must be made clear and credible. The first- and second-degree readings must be explained and made interesting. We need the supporting materials to intensify, clarify or prove our points.

If the framework of your speech proximates the representation of the pyramid structure of speech organization seen in Figure 3, then it is a well-built speech. According to Aristotle, famed Greek rhetorician and philosopher, a well-built speech is one that can be represented as a hierarchically arranged network of ideas. Visualize the pyramid with the apex as the central idea (the Statement or Thesis Sentence as we call it). The main points or most important ideas spread out to the next level. In the next tier are the subpoints supporting the principal ideas. Finally at the base of the structure are the supporting materials. If your speech can be represented by such a hierarchy with everything pointing toward the central focus of the speech or the main idea, it can be a clear, persuasive and pleasing speech.



(Figure 3: Representation of Pyramid Structure of Speech Organization)

It is clear from this representation that the smaller units at the base of the triangle are vital for the development of the speaker's ideas. Various types of supporting materials such as the illustrations, explanations, comparisons and contrasts, statistics and testimony are needed to make the speaker's ideas more concrete. Include a sufficient number of clear and interesting supporting materials whose sources are properly credited. The skillful use of supporting materials, both verbal and non-verbal, often makes the difference between an effective speech and ineffective one.

VERBAL SUPPORTING MATERIALS

There are different types of supporting materials that you can use to amplify and prove the major points of your speech. The examples cited below are taken from the speech plans of Communication II students.

1. **ILLUSTRATION.** The illustration, a narrative of an event or an incident, is used to make an idea vivid and real in the minds of the listener. There are three kinds of illustrations: the developed factual illustration, the undeveloped factual illustration and the hypothetical illustration.

- a. ***The developed factual illustration*** describes in detail a specific event which actually happened. Notice how this true-to-life example is able to support the point under discussion.
A seemingly small P50.00 bribe can send you to jail. Alberto Malas, a jeepney driver, tried to bribe his way out of a traffic violation and landed in jail that same hour. He was picking up passengers at a No Loading and Unloading Zone on Shaw Blvd. Confronted by the police on duty, Malas slipped a fifty-peso bill into his license jacket before handing the license over. He is now facing charges of attempted corruption. Also, since his bail was set at P2,000, he may have to stay in jail for sometime.
- b. ***The undeveloped factual illustration*** or specific instance(s) is a condensed version of the developed factual illustration. It is still true-to-life but contains only the barest essentials. Using a series of three or more undeveloped factual illustration provides a powerful cumulative effect.

The following series of abbreviated examples support the point that facsimile machines serve many uses.

Kiro Sasaki, owner of a popular noodle shop in Kyushu, Japan uses his machine to take orders from busy persons during the lunch hour rush. Buddhist priests at Genshoj Temple 90 miles from Tokyo use theirs to receive prayers from people who do not have time to make a trip. Novelist Guchi Fujimoto like many Japanese writers uses one to get manuscripts into his publishers hands before his deadline passes. These are only a few of the ways in which the Japanese today are using the facsimile (fax) machine.

- c. ***The hypothetical illustration.*** When a factual illustration is not available, you may employ a hypothetical illustration. It is an imaginary incident or happening that tells us what could happen or probably happen. It is less persuasive than factual or real examples. Hypothetical illustrations must be consistent with known facts even as they are drawn from reflections of future occurrences.

Picture this scene. It's 9 pm and you are alone in the office. The phone rings. A colleague several time zones away is begging you to get on the next plane and help him close a deal. What do you do? Wait for your travel agents to open in the morning? Waste precious sleeping time arranging a hotel room and last minute flight on the phone. Or log onto the Internet and do it all online? When a Portuguese advertising representative found himself in this situation, he didn't have to think twice. He had to be in Madrid first thing in the morning,. He got on the Internet and 15 minutes later had a hotel room and flight booked.

2. **EXPLANATIONS** use definitions and descriptions to make an idea clear and vivid. A definition tells us what a word or term means. Although there are a variety of ways to define, the most

popular method of definition requires that you place a term in the class to which it belongs and show how it is different from other members of this class. Define abstract terms and concept that are not familiar to your listeners. Also, if you are aware that the term may have many meanings, make clear the one that you are using.

Suppose that in a persuasive speech on capital punishment, you want to make clear what you mean by “manslaughter.” You can define it as “the killing of another human being without malice such as in self-defense or thru reckless driving.” Notice how the the word has been placed in the category of actions called killings (limited to the killing of human beings and not other forms of life). The phrase *without malice* distinguishes it from murder while the examples provide the circumstances which warrant the charge of manslaughter.

See how the late National Artist NVM Gonzales used definition when he exhorted U.P. college of Arts and Letters graduates to begin using their imagination. He explained that the best part of imagination is its constructive aspect – which makes, creates, builds and preserves.

“Our imagination leaves much to be desired. By imagination I mean that faculty of mind that provides a culture with things to cherish, chronicles of the experience of the race, images of joy and fears, the rhythms and harmonies of a way of life. I am not saying that we do not have any of these. What I am saying is that we do not have enough of them. And heaven knows what we have we seem to be mindlessly throwing away, even destroying.”

In this other example, notice how the author sets forth his conception of a university. He first classifies the term and then separates it from other “communities.”

A university is a community of scholars. It is not a kindergarten. It is not a club. It is not a political party, it is not an agency of propaganda. A university is a community of scholars.

Descriptions tell us what a thing is, how it looks, it feels and what it does. See how the description below enables the listeners to form a mental picture.

The Rubik’s cube is a brightly-colored plastic widget developed in 1974 by Erno Rubik, a Hungarian professor. The 6 sides of the cube are of different colors. Each side is divided into three rows, each row into three smaller cubes. Each row can be rotated 360 degrees so that the cube can be twiddled from top to bottom, or from side to side.

3. COMPARISON/CONTRAST. Comparisons point out similarities of something that is known and something that is not. They may be *literal or figurative*. A contrast shows the difference between the two entities.

The literal comparison compares ideas or objects of the same class such as computers to computers, diseases to diseases and novels to novels. Since this form of support serves as logical proof, it is important that the two items being compared must be alike in significant detail.

The figurative comparison or analogy compares ideas or objects of different classes such as government to a ship and the human heart to a car motor. Although figurative analogies do not have probative value, they provide graphic and striking imagery as shown in the two (2) examples below.

Former Pres. Corazon Aquino once described the Philippine press as the freest in Asia but cautioned journalists against taking too many liberties, saying sensational reporting was like junk food. “Sensational reporting, like junk food, gives the illusion of being filled but gives them, the readers, no real nourishment.”

“Coarse and abrupt speech is unbecoming. Harsh words are like arrows that have been

shot and can never be recalled”.

4. **TESTIMONY.** Testimony may be presented in the form of direct quotations or in the form of paraphrases where you, the speaker, put into your own words what the original source or expert said. Testimony promotes persuasion when your listeners are made aware that the source is an expert. It also promotes attention especially if the source is a well-known figure, a celebrity or an important personality.

Thomas Merton in a beautiful little essay on the Philosophy of Solitude says that in reality all of us are solitary. But paradoxically, almost all of us are afraid to be alone. We are born alone-only us. And we die alone. No one goes with us on that last journey. We spend a good part of our lives making decisions and choices, for which we alone must accept responsibility

When you cite the statements of someone to support your points, remember to make clear that you are quoting. It is your ethical responsibility to tell the audience from whom you have taken your material.

5. **STATISTICS.** De Vito describes statistics as organized sets of numbers that help us to see at a glance trends or other important characteristics of an otherwise complex set of numbers. Check for recency and reliability of the source for your numerical information. Do not overuse statistics. Your audience may find too many figures difficult to follow. If you are presenting many, copy them onto handouts or present them on overhead projectors.

A student who spoke on the importance of fiber in one's diet used statistics to prove his assertion.

A banana a day keeps the doctor away. The banana is an excellent source of potassium (45 mg. per average banana) and a good source of magnesium (33 mg.) in addition to being an easily assimilated source of fiber.

Another employed statistical information to emphasize the possible ill-effects of exposure to visual display units:

Recent studies on the health hazards of VDU or visual display unit operators revealed that the chances are one in three that pregnant operators will have a miscarriage, stillbirth or a malformed child.

You may sometimes find good reason to combine two or more supporting materials, as when two sets of statistics are compared or when statistics are used within an example or description.

Leaking faucets can cause a great deal of water loss. An .8mm diameter hole (as big a ballpen point) wastes as much as 900 liters of water daily. A 1.6 mm. hole wastes as much as 10,000 liters of water daily. A 3.2 mm. diameter hole as big as a monggo bean, wastes as much as 14,000 liters of water daily.

These are the various types of verbal supporting materials that you can use to detail or prove the main points in the body of your speech. As Monroe and Ehninger suggest, use them generously and select them judiciously. You will choose them according to their appeal to one or more of the factors of attention.

Aside from using verbal supporting materials to clarify, amplify, or prove the main headings in the body of your speech, you may also present non-verbal supporting material in the form of visual or audio aids when appropriate. These devices promote clarity, interest and retention. Use audio-visual aids only if they can enhance your speech. There are many kinds of audio-visual aids.

1. **Actual objects** clarify your points and provide dramatic impact. To show the various capabilities of a mobile phone a student brought an actual cell phone to class. Another brought the fresh ingredients needed for making pizza to show how pizza is easy to make from scratch. A film major showed the camera equipment he used to shoot footages for a documentary he was making. In certain situations, you might need living objects as visual aids. A speech major invited his Korean taekwondo coach to demonstrate some basic stances. Another brought his pet iguana to the class to enable his audience to truly appreciate the unique form and color of the animal.
2. **Models** come in handy when the objects are either too big to be brought to the classroom, too small to be seen clearly by everyone or perhaps simply unavailable. A foot-high oblation souvenir is an example of a *small-scale model of a large object*. A *large-scale model* of a DNA molecule can be an effective aid to explain structure and function. *Life-size models* can facilitate demonstrations. A life-size dummy of a human torso can be used to explain the techniques of CPR..
3. **Photographs** can be useful if over-size enlargements are available. Computer-enhanced photos can be visually attractive. A member of the U.P Mountaineering Club presented 8 1/2 x 11 black and white pictures taken during their climb to Mt. Giting-giting. If you do not have access to photos this large, you will be better off with another type of visual aid. Regular-sized photographs are too small for a public presentation. You will have to pass them around and this can distract your listeners from your speech.
4. **Diagrams, sketches and other kinds of drawings** are practical alternatives to photographs. They are inexpensive and easy to make. One student used a simple diagram of the palm of the hand for a speech on acupressure. Another presented a set of drawings depicting the three different kinds of volcanoes according to shape. *Maps* are another kind of drawing that are useful for topics involving physical terrain. A student drew the map of her home province Bohol and highlighted the places of political, historical, and cultural interests.
5. **Graphs and tables** are effective for speeches which contain statistical data. *Line graphs, pie graphs, bar graphs and pictographs* clarify trends and patterns.
6. **Charts** help summarize large blocks of information. In a speech on noise pollution, one student used a chart to summarize various loudness levels with the corresponding decibel count. *Organizational charts* detail the structure and functions of a particular office. **Flow charts** help your audience visualize the stages of a process. Successive charts may be unveiled through the use of *flip charts*.
7. **Handouts** can be helpful aids in a speech presentation. Your audience can also refer to these materials later, after the speech.
8. The **blackboard (chalkboard) and white board** are also effective aids.
9. **Slides** (35-mm transparencies) provide the extra advantages of texture, relationships, color and shape. They can enhance a travelogue presentation or a talk on abstract painting. Special room requirements will have to be met to make a good slide presentation.
10. **Acetate transparencies** can be prepared beforehand and shown with the aid of an overhead

projector. The projector can also be used like a blackboard when the speaker writes on the acetate sheet.

11. ***Video tapes and films*** help audiences to visualize what you are talking about. A speech to inform on the Pampango Lantern Festival was made more interesting with a video taped segment of the annual festival held in San Fernando. A student who talked on weightlifting saved himself the trouble of bringing his heavy gear to class. He simply videotaped the essential jerks and showed the film to the class.
12. ***Audio material in the form of cassette or tape recordings, phonograph records, compact discs*** are also helpful. A speech on the development of original Philippine music (OPM) will not be complete unless you allow your listeners to hear the music. Tango music played in the background as one student demonstrated how to execute some tango steps.
13. ***Computer-generated graphics*** can enhance your presentation. With the aid of a computer and a graphics program or software, you can create transparencies, graphs, slides and drawings. They are not only easy to make but are more visually appealing than the ones produced manually.
14. ***You*** can be your own visual aid demonstrating an action or idea. Yoga positions can best be appreciated by demonstration.

Prepare your visual aids carefully. Here are *some practical tips*.

- Prepare your visual aids well ahead of time. Preparing them in advance allows more room for creativity and attractiveness. This also gives you to practice with them while you rehearse your speech.
- Keep them simple but clear. The audience should be able to decipher the information easily and quickly. In addition, when making handouts, use only a few type fonts and avoid fancy ones.
- Avoid clutter especially with statistics on a chart or graph. Don't use more than three curves per graph unless you want it to look like a plate of pasta.
- Make the visual aid large enough so that it can be easily seen by the audience. Take the size of the room into consideration. Check for visibility by standing as far away from it as your farthest listener will be situated.
- For classroom purposes, Bristol board or illustration board should be at least 2 or 3 feet in size.
- Make your visuals neat and professional looking. No need to spend extra pesos. Draw neatly, spell correctly, make your lines proportional and the letters symmetrical. Presenting aids that look that they have been prepared by a pro will certainly enhance your credibility.
- Use dark ink against a white background and an extra-wide marker so that your aid can be seen from the rear of the room.
- Print legends or titles simply and clearly with capital letters. Lettering should be at least 2 to 3 inches tall.
- Mount your visual aids so that they are easy to handle.
- If you plan to use the blackboard or whiteboard, practice drawing your diagrams while rehearsing your speech. Erase when not in use if they distract attention.
- Use contrasting colors for emphasis. Use red on white and black on yellow
- Number the steps in a sequence. Indicate relationships by lines and arrows
- Avoid materials and locations which will produce glare.
- Plan how you will set up the place (where to hang the charts or where to prop the objects)
- Humor can be used. Cartoons can be exaggerated or distorted.

Here are a few *tips in using visual aids*

- Make sure that the entire audience can see your visual aid. Display it so that it can be seen by the different sections of the audience (people in the middle as well as to your left and right).
- Talk to your audience, not the visual aid. When you point out things on the visual aid, look at the aid and point at the element of interest. Then turn your attention back to your listeners. Always maintain eye contact throughout.
- Visual aids should be properly introduced. Prepare your listeners for what they are to see. Explain points of interest carefully and concisely. Summarize and draw appropriate conclusions.
- Keep visual aids in your possession, unless each member of the audience can have a copy to look simultaneously at the matter you wish to call attention to. Handing out items can distract the attention of at least three segments of the audience (the person who has just had it, the person who has it now and the persons waiting to get it next). If the audience needs to inspect the a visual aid closely, you may pass it around. In which case, you have to stop speaking while doing so. Another option is to wait until your speech is over and then pass the visual aids to them. Remember to gather all your visual aids before the next speaker takes his turn. It is simple courtesy.
- If you want your listeners to reflect on some points in your speech, provide handouts that they can take home. You can print out the results of a survey you made for your panel discussion and give them time to digest the figures. Give them the recipe of the delicious lasagna you talked about so they can make it at home.
- Know where to stand. Stand behind or to one side of your visual aid. If you are left-handed, stand to the left; if you are right-handed stand to the right. Use the nearest hand when pointing to the object of attention.
- Cover aids when not in use. They can distract your listeners. Remove them from sight when you are done with them.
- If your listeners become too absorbed with the visual aid or intrigued by it, compensate for the distraction by reiterating the pertinent points.
- Use a pointer when calling attention to points of emphasis in the visual aid. Keep you hand steady when using laser pointers.
- If you have a demonstration, it may be better to have another person perform or demonstrate while you talk.
- Slides require a darkened room to achieve maximum effect. You may simply want to dim the lights so that your listeners can take down notes. Besides, you don't want to move the focus from you (the speaker) to the slides.
- Coordinate slides, overhead projections or videotapes with your verbal message. Talk louder or move more vigorously when presenting mechanical or electronic messages. Plan when to show them (before or after your verbal explanations).
- Anticipate problems that may arise when electronic devises such as overhead projectors, slide projectors and computers are used. Prepare for the unexpected when these gadgets fail or are not available. Before the speech, check the electrical outlets and make sure they are functioning. Carry spare batteries with you.
- For multi-media presentations, make sure that everything is synchronized. Check the lighting and sound requirements. It might be a good idea to have an assistant help you out so that you can free your hands while talking and thus ensure a more effective presentation.

FACTORS OF ATTENTION

Every supporting material (verbal or non-verbal) that you use in your speech must be selected and developed in terms of its appeal to one or more of the *factors of attention: proximity, significance, vivid concreteness, variety, humor*. These are sometimes referred to as factors of interest or factors of intensification. Wilson, Arnold and Wertheimer refer to them as rhetorical features. They are elements which enable you to attain the spontaneous interest or attention of your listeners.

Proximity. As much as possible you must direct your speech materials to the immediate wants and interests of your listeners. Depict them to be close in space and time to you audience. The adjacency can be real or imagined, actual or figurative. Your audience can more directly relate to the need for AIDS awareness if you choose statistical data that is nearer in time or space to them. Use figures on the incidence of the disease from local sources rather than foreign ones. Similarly you can generate greater interest if you talked about the latest trends in the local fashion scene than about developments in Italy, Paris or Singapore. Involve your listeners directly by referring to someone in the audience or on the immediate occasion. The closer you bring your speech topic “home” the more likely your audience will listen to it

Significance. Appeal to matters that are considered vital by your listeners. Audiences pay attention to topics which concern their health, future, reputation, property or employment. In a speech on EVAT, a Business Economics major related the cost-of-living index to the monthly allowance of his classmates and the price of meals in the cafeteria. Another who gave a persuasive speech advocating the closure of a land fill in his hometown stressed the significance of the topic by showing how the future lives of his classmates depended on the preservation of the environment.

Variety. Build variety or change in the development of your main ideas. Use different supporting materials which stimulate not just one sense, but a variety of senses (visual, aural, tactile, kinesthetic, gustatory). Appeal to as many wants and interests of your listener. To alert your classmates to the dangers of pollution your supporting material can depict a number of elements: Have them think about drinking toxic residues or about living in glassed-in cities. Have them imagine seeing thousands of dead fish on the beach or having to wear gas masks on an ordinary day.

Vividness. Develop your supporting materials so that they are vividly impressive. Imagery is an important aspect of vividness. In a speech to save the Pasig River, a student quoted the words of the former First Lady Amelita “Ming” Ramos who said “*the centuries have not been kind to this (the Pasig) river. Today, the Pasig River is on the verge of dying. Its hue is the color of mourning and its odor the stench of despair.*”

Activity. Change or movement always attracts attention. The activity can be real as in a speaker’s movement on stage. It can be suggested by the idea you are discussing; through the description of a varsity player finishing a triathlon or through the use of verbal imagery (He hurriedly vacated his heater seat)

Humor. Humor that is appropriate, fresh and in good taste is a sure-fire way to capture and hold the interest and attention of your listeners. It can ease a tense audience and help you establish good

support with them. You can use exaggeration, irony, play on words or amusing anecdotes.

STEP 5: MAKE THE INTRODUCTION

The introduction comprises about 10% of the entire length of the speech. It serves two important functions: to gain favorable audience attention and to clarify the purpose of the speech. In addition, an effective introduction builds the speaker's credibility and goodwill. Most introductions have two parts, the Attention Step and the Clarification Step.

Here are some suggestions to secure audience attention to your message. They are also suggested ways to accomplish the *Attention Step*.

1. Refer to the significance of the speech topic
2. Use humor that is fresh, brief and in good taste.
3. Tell an interesting story from your own experience or someone else's. The illustration can be factual or it can be imaginary.
4. Use a quotation
5. Make a stimulating statement or ask a provocative question.
6. Mention common bonds such as ideals, beliefs, relationships, interests that you share with your audience.
7. Refer to the speech occasion or purpose of the meeting.
8. Pay your audience complimentary remarks.

Here are some suggestions to prepare or orient the audience for the body of the speech. They are also ways to accomplish the *Clarification Step*.

1. State the key idea of the speech. For an informative speech, this would be the thesis statement. For a persuasive one, this would be the proposition.
2. State the main points or arguments of the speech.
3. Explain how you plan to develop the body by stating the main ideas or arguments.
4. Provide necessary background explanations or definitions.

To get your speech off to a good start, you will need to motivate your audience to pay attention to you and to prepare them for the body of your speech. You will also use the introduction to convince the audience of your knowledge, credibility and goodwill. Source-credibility will be discussed in greater detail in the chapter on ethos.

STEP 6: MAKE THE CONCLUSION

The Conclusion is your last opportunity to accomplish the Specific Speech Purpose of your talk. A typical ending usually comprises 5 per cent of the entire speech length. Gamble and Gamble list four important functions of the conclusion: to let your listeners know that you have come to the speech's end; to reemphasize your central idea and main points; to motivate the audience to respond as you desire; to achieve closure.

Here are some ways to achieve the goals of the conclusion. These are also suggested ways to

accomplish the *Summary Step*.

1. Restate the key idea of the speech
2. List or review briefly the key points of the body of the talk
3. Summarize indirectly or informally
4. Use a quotation, comparison or illustration to reinforce the central idea.
5. Refer to the introduction to create a sense of closure

If you wish to actuate your listeners, your conclusion must include an *Action Step*. State clearly the nature of the action desired, how it is to be accomplished and the time and place of execution.

Here are excerpts from speeches made by Communication III students. Study the sample introductions and conclusions. Be able to identify the method used to attain the goals of the introduction and the conclusion.

Example 1 (from a speech by Ryan P. Dimaano, Communication III)

SSP: To inform my Communication III class of the components, processes and applications of virtual reality.

INTRODUCTION

Attention Step: Imagine yourself walking through your newly-constructed house. You find that the window in your bedroom doesn't quite catch the rays of the morning sun. You grasp the edges of the window frame, then pull it across the wall until it lets the sun's rays in properly. Walking over to the study room, you find that your heavy study table is not in its proper setting. With the ease of a toddler holding a lollipop, you pick up the whole object and reposition it. Entering the playroom, you find that there are electric sockets that might tempt the curious fingers of little children. With the wave of your hand, the electric sockets disappear.

I. Clarification Step: Unimaginable, isn't it? But possible in the world of virtual reality, one of the most sophisticated advances of technology. In common terms, when we say virtual reality, we may mean "almost real." In more technical terms however, virtual or artificial reality is a computer simulation of concrete and abstract objects. This morning, let us explore the wonder of virtual reality as we learn about its components, processes and applications.

CONCLUSION

SUMMARY STEP: Such is the wonder of artificial reality. Life as we know it will change radically through unlimited applications of virtual reality. I hope that you and I will all be ready for it.

Example 2 (from a speech of Ma. Corazon N. Abad, Communication III)

SSP: To inform my Communication III classmates of the general rules to follow in serving wine

INTRODUCTION

ATTENTION STEP: During the Middle Ages, a popular way of getting back at one's enemies was to ask them to dine with them and sometime during the festivities have them partake of a goblet of

poisoned wine. A guest had to be wary those days. Gradually the custom arose for the host to taste the wine before his guests to allay their fears. Today, the host samples the wine before the guests are served but this is done only as a means of assuring the host that his wine is in perfect condition.

I. CLARIFICATION STEP: Ascertaining the perfect condition of the wine is just one of the many considerations in wine serving. Today, I shall explain the rules to follow in serving wine. By the way, let me assure each one of you in the audience this morning that you are all my friends (not enemies) and I do not intend to get back at anyone of you.

CONCLUSION

SUMMARY STEP: I would like to emphasize that the rules in wine serving that I have discussed are only general considerations. In the final analysis, it is the individual's taste and palate that must be satisfied. I hope that the next time you serve wine or for that matter drink wine, you will do so with more grace and confidence.

Example 3

SSP: To entertain my Communication III class with the travails that a would-be medical student has to endure before being accepted to a good medical school

INTRODUCTION

I. ATTENTION STEP: I saw a psychiatrist last Friday. For the better part of an hour, I found myself lying on a couch and talking about my "Inner Child." It was a totally strange experience. I felt weird. I'd like to assure you however, that I am not psychotic. Neither am I neurotic.

I. CLARIFICATION STEP: What was I doing there if I'm not "crazy"? Simple, I was being interviewed by a member of the admissions committee of the med school I applied to. It was just the latest of the countless things I have had to go through in my attempts of get admitted to a good medical school. I must tell you that getting to med school is no easy thing.

CONCLUSION

SUMMARY STEP: Now that you know how difficult it is to get into med school, you probably won't consider studying medicine anymore. With all that a would-be medical student has to go through, one can't help but wonder if they're indeed crazy. Frankly, after all I've been through I'm feeling a bit neurotic myself. Do I then deserve to sit in the doctor's couch?) After this class, I'm going back to the psychiatrist who interviewed me, Meanwhile, I'm getting off this stage before I go completely nuts

Example 4 (from speech by Kathrina Moara Abad, Communication III)

SSP: To entertain my Communication III class by describing to them how to win the battle of the bulge

INTRODUCTION

I. ATTENTION STEP: My topic today is something many, my self included, may consider to be a

mission impossible. How to lose weight is indeed more often than not a losing struggle.

I. CLARIFICATION STEP: Those of you who aren't qualified to join the overweight army may find the ensuing discussion useless at this point. Then again you can never tell. You may just qualify in the next few months. Those of you who are already qualified to join the overweights, consider yourselves as soldiers of war. Get ready to fight. Psyche yourselves up. Remember, we can win the battle of the bulge!

CONCLUSION

SUMMARY STEP: I sincerely hope that you have internalized all the war tactics I have taught you. I also hope that I will never have to train you again for blubber combat. Remember, we can win the battle!

Example 5 (from a speech by Joan C. Mosatalla, Communication III)

To convince my Communication III class that demilitarization is the answer to the lost potential for the physical and psychological development of the Filipino children in militarized rural areas.

INTRODUCTION

I. ATTENTION STEP: I was only nine years old when an event happened that shocked my childhood life. It happened in the summer at my grandparents' house in a remote place in the Bicol. What I expected to be a memorable and happy vacation turned out to be a nightmare.

One night, as my relatives and I were peacefully sleeping, we were awakened by the sound of gunfire emanating from some distance from our place. I could not sleep the rest of the night. The thought of armed men barging in kept me awake all night. The next morning was worse. I was shocked to see dead bodies being paraded in the streets by military men. I went home after a few days not just because of fear but also because of loneliness. I could not find any children to play with. I have since returned to the place to visit my sick Lola. But nothing has changed.

I. CLARIFICATION STEP: My friends, this unforgettable experience is the inspiration behind my topic for this morning's speech. Demilitarization is the answer to the lost potential for development of children in militarized rural areas. I feel that most of us, having lived in urban places free from military operations, are not aware that the vast majority of the Filipino youth are victims of war. Militarization has brought irreparable damage to the physical and psychological well-being of many Filipino children. I firmly believe that the only solution that will end this tragedy is to remove the military troops in rural areas.

CONCLUSION

SUMMARY STEP: The late Senator Jose "Pepe" Diokno, champion of civil liberties, once said that 'to end militarization, we must cut off the passivity of the people, a passivity born of their powerlessness. To end militarization, we must arouse the people's consciousness of their power to achieve goals if they act together to exert pressure on the government to demilitarize itself.'

The victims of this tragedy have remained passive over the years as they continue to fear for their lives. We who are free and secure can do something. My friends, I urge you to take up the challenge! Like us, our fellow youth in the militarized rural areas have a right to a bright future, a future with peace, freedom and justice, a future “where mind is without fear and the head is held high; where knowledge is free.”

Example 6 (from a speech by Carla V. Mayo, Communication III)

SSP: To impress my Communication III class by paying tribute to Gliceria Marella Villavicencio, the godmother of the Philippine Revolutionary Forces

INTRODUCTION

ATTENTION STEP: “Batangas too had a lady as fair as Ibarra’s Maria Clara, as brave as the wife of Diego Silang, and as patient as Gregoria de Jesus. We too had a Melchora Aquino, a Tandang Sora who sheltered and fed the wounded and hungry soldiers, whose family ladder was even open to the weary revolutionists and who spent her wealth to provide for the needs of the soldiers of freedom – at the cost of the life of her own family.”

I. CLARIFICATION STEP These were the words of the late Claro M. Recto as he described a forgotten heroine of the Philippine Revolution, a woman from Batangas whose patriotism should long be remembered.

CONCLUSION

SUMMARY STEP: Words will never be enough to pay tribute to the patriotism of Gliceria Marella Villavicencio, the “General Godmother of the Liberation Forces.” May the zeal and moral leadership she displayed during the Philippine Revolution of 1896 be an inspiration to us all young men and women here gathered to witness the Centennial Celebration of the Philippine Revolution in the year 1996!

Example 7

SSP: to actuate my Communication III class to join Task Force Street children in order to alleviate the plight of Metro Manila’s street children

INTRODUCTION

ATTENTION STEP: If you’ve walked the streets of C.M Recto, Cubao or Ermita, chances are you have come across Kiko and Analissa. Kiko is a ten-year old boy who goes to public school by day and to the streets by the afternoon and night to sell cigarettes and candies. Analissa is six year old. She in the streets all day begging. She refuses to go home because her stepfather might molest her again. Home is now a waiting shed where she sleeps at night. You may chance upon her with solvent in her hand.

I. CLARIFICATION STEP: Kiko and Analisa are just two typical stretchildren. There are more than a million like them in our country today, thousands in Metro Manila alone. This morning, let me give you a glimpse of the plight of the street children, like Kiko and Analissa. I further seek

your support and invite you to join the Task Force Streetchildren, an organization aimed to give these children hope for their future.

CONCLUSION

SUMMARY STEP: To aim to eradicate the streetchildren crisis overnight is wishful thinking. It is deeply rooted in structural problems that have long existed even before we were born. But as the someone once said, a journey of a thousand miles begins with a single step. This is what the Task Force Streetchildren (TFS) believes in. Take this small step with us and help alleviate the plight of Kiko and Ana.

ACTION STEP: Application for membership to TFS is ongoing. My TFS friends and I will be at the A.S. walkway to answer your queries about the organization and other ways you can support the TFS. Again, I invite you to take this small step with TFS and help save the streetchildren of Metro Manila.

THE SPEECH PLAN

Once you have constructed the outline of the body of the speech and developed the introduction and conclusion, you are now ready to put all these together in a **speech plan**. What is a speech plan? A speech plan is a full-content sentence outline of the entire speech. It has three main sections: the introduction (consisting of the Attention Step and Clarification Step written out in full), the Body of the speech in outline form (at least a 2 to 3-level sentence outline complete with supporting materials), and the Conclusion (consisting of a Summary Step and an Action Step, when needed; also written out in full). The speech plan includes the following additional items: the title of the speech, the specific speech purpose (SSP), the statement or thesis sentence, sources for the research and suggested audio or visual materials that will be used for the presentation. For your extemporaneous speaking project in your Comm III class, you will be asked to submit a speech plan. Follow the format of the sample speech plans included in this chapter.

TRANSITIONS

After drafting the speech plan, you will need to check for coherence and unity in your ideas. You will have to prepare transitions. **Transitions** are words, phrases or sometimes complete sentences that link or bridge one point to another, one part of the speech to another or major sections of a speech. They make your ideas flow smoothly. They also assist the listeners in keeping track of your main points. Various types of transitions such as internal previews, internal summaries and signposts tell us where the speaker has been, where he is and where he is going.

Internal previews tell an audience what a speaker will take up next. They are usually found in the body of the speech particularly when the speaker starts to discuss a main point.

For example:

- *In discussing the problem of stage fright, we shall first look at its nature, second at its causes and third, at the ways we can cope in order to demonstrate poise and confidence.*

- *Now, let us consider the three main reasons why we should....*

Internal summaries remind the audience of what they have just heard. They are usually used after the discussion or presentation of a important main point or a set of main points. In effect they summarize the preceding points.

- *I hope that I have made clear the benefits one can derive from a vegetarian diet.*
- *We have just considered the disadvantages of the proposal.*
- *Let me summarize the fundamental ideas that we have covered so far.*

You can be creative in the use of transitions. You may use an internal summary first as you remind the listener of the thought just completed and then follow with an internal preview as you reveal the idea that is about to be developed.

- *In addition to....., we also need to.....*
- *We have spent some time talking about the causes. It is time now to discuss the consequences.*
- *Now that we have explored the origins of....., let us turn to its modern usage.*
- *Addressing the problem of poverty is only one part of the solution. The other part is to*
- *You will recall that earlier I emphasized the importance of audience analysis in choosing a topic. This time.....*

Signposts are brief phrases which indicate where you are in the speech. They can come in the form of *numerical signposts*. In a speech on the causes of juvenile crime, the use of numerical signposts helped the audience keep track of the major points of the discussion.

- *One major cause of juvenile crime is poverty.*
- *A second major cause of juvenile crime is broken homes.*
- *A third major cause of juvenile crime is lack of moral fiber.*

or Guideline number 1 is

Guideline number 2 is

Guideline number 3 is

or My first argument is

My second argument is....

Signposts may be in the form of *questions*. As listeners ponder upon the answer(s) to the questions, they get more involved with the speech.

How can we rid the streets of

Is there a way to a more efficient

What are the political ramifications

What can the studentry contribute?

Sign posts can also be *simple phrases* which focus attention on key ideas. The following phrases

Alert the listener that an important point is going to be taken up.

Remember this....

Above all....

Keep this in mind...

The most important thing..

Furthermore..

Consequently.....

STEP 7: REHEARSE THE SPEECH

Practicing the speech aloud is the final step in speech preparation. This does not only give you the chance to hear your speech the way your audience would hear it. More importantly this rehearsal period will help you establish your ideas and their sequences firmly in your mind resulting in a more poised and animated presentation.

How do you rehearse? Begin by mentally fixing the speech in your mind. If the talk is extemporaneous, you should memorize *only* the sequence of ideas you wish to present. Keep the introduction and conclusion in your head. You may want to remember some interesting quotes or joke. Pay close attention to your speech organization and content. Vary the wording of your ideas each time you rehearse. This will assure spontaneous and fresh delivery.

You may ask a friend to listen to you. Some prefer to practice before a mirror. This allows them to take note of their facial expressions and posture. Do not however plan your gestures or movement. It is also a good idea to rehearse with your visual aids. You may even try recording your speech. Remember though that a large audience and a big room will require increased voice projection. Whatever you decide, keep your delivery natural and spontaneous.

The choice of rehearsal procedure will depend on your experience and knowledge about the speech topic. Another factor will be the presentation method of your choice. For example, if you are rehearsing a speech to be read from a manuscript, always maintain eye contact with your audience.

PRESENTATIONAL METHODS

In delivering a speech, you may speak impromptu, memorize, read from a manuscript, or extemporize. Your choice of presentational method is usually determined by the nature of the speech occasion, the purpose of the talk and your personal capabilities. Note the advantages and disadvantages of each mode of delivery.

Impromptu Method

This is sometimes referred to as speaking on the spur of the moment. There is little or no specific preparation involved. The speaker simply relies on his general knowledge, experience and skills. Impromptu speeches are given in “rhetorical emergencies” (Gronbeck) such as an open forum which usually follows most symposia, after-dinner events, conventions and even in class. Your economics professor may call on you to explain the concept of production possibility frontier. Should that moment come about when you are asked to say a few words, concentrate and attempt to focus on a single idea which you can support with a few important and interesting details.

The Memorized Speech

This mode requires that the entire speech be written out word for word and then committed to memory. Some individuals can do a good job of memorizing, but for most of us we are faced with the constant danger of forgetting. When a speaker memorizes, he usually concerns himself with remembering the next word or phrase rather than on communicating his ideas. He is also unable to adjust to listener feedback. Memorized presentations are often stilted, formal, mechanical, hurried, sometimes oratorical or even elocutionary. As much as possible therefore, avoid the memorized speech.

The Manuscript or Read Speech

The manuscript speech, like the memorized mode, is written out in full. The speaker then leads from the manuscript. When is reading from the manuscript appropriate? It is appropriate when formality and careful wording of the speech is demanded such as when the President of the Philippines delivers his annual state of the nation address. It is appropriate when exact and technical language is required such as in the presentation of scientific papers in medical conventions. It is also appropriate when careful timing is essential such as in broadcast speeches. Do not sacrifice communicativeness and spontaneity simply because you have to read from the printed page.

The Extemporaneous Mode of Delivery Speech

This mode of delivery involves thorough preparation. You will have to accomplish the essential steps of speech preparation as earlier discussed. Once the speech is developed, it is often suggested that you commit to memory the main ideas and the order in which they will be presented. It is considered a flexible method because you word your speech as you go along. Another advantage of this method is the responsiveness to feedback that it provides. For most situations, including your speech communication class, use the extempore method of delivery.

CRITIQUEING PUBLIC SPEECHES

In addition to learning the steps in speech preparation, it is also important to learn how to evaluate critically the public messages/speeches of others. The speech classroom serves as a learning laboratory for studying and evaluating speeches. It provides the opportunity to hone your critical listening skills.

Begin the task of learning to evaluate speeches by going over the Check-off Evaluation Sheet (see Appendix). The criteria include speech content, organization, language and delivery. Having set the appropriate standards and expectations, you can now get set to listen to your classmates. Other evaluative measures which focus on relevant aspects of the speechmaking process may be suggested by your teachers. Use them not only in the classroom but in listening to real-life speeches and those broadcast over radio and television.

There will be opportunities for oral postspeech evaluations in class. These will be oral critiques from you classmates as well as your teacher. Learn to give constructive criticism for your classmates. Incorporate the suggestions of your teacher and the rest of the class in future speech projects.

CHAPTER SUMMARY

According to Monroe and Ehninger, public communication involves a single speaker who, in a relatively formal tone and manner, presents a continuous, uninterrupted, informative, persuasive or entertaining discourse of supposedly general interest to a sizeable number of other persons.

Public speaking apprehension or stage fright is a normal problem whose nature, causes and effects must first be understood before learning how it is controlled.

In preparing your first speech, follow these 7 important steps. First, choose a topic that is appropriate to you as the speaker, to your audience and to the occasion and the speech purpose. Second, gather speech materials. You may discover speech materials from the following sources: your own storehouse of information and experience, interviews with people, conversations with friends, print and non-print resources, observation and survey-taking.

Third, outline the body of your speech. Evolve the main ideas which will comprise the body of your talk from the thesis sentence and arrange them according to one of five patterns: chronological order, spatial order, problem-solution order, causal order and topical order. A sentence outline is suggested. Fourth, develop the main points in the body of your speech by employing various types of verbal and non-verbal supporting materials. These must be chosen according to their appeal to one or more of the different factors of attention.

Fifth, develop the Introduction of the speech. The introduction serves at least two important functions: to stimulate interest in the subject matter of the speech as well as you the speaker and to orient the audience to the body of your talk. To orient the audience to the subject, state the purpose of your talk, explain how you plan to develop the body either through listing the main ideas or preliminary summary of the main ideas, and provide necessary background information.

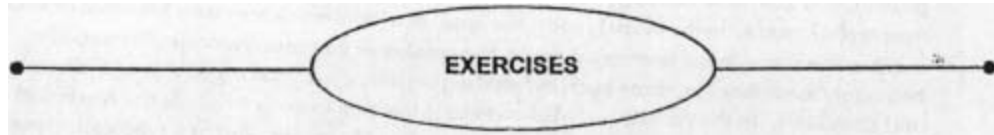
Sixth, make the Conclusion of your speech. An effective conclusion should restate the central idea or statement of the speech. List or review the main ideas presented in the body, summarize using a quotation, analogy or an illustration. Prepare the speech plan. Use transitions. Seventh and last, rehearse the speech aloud.

There are various presentational methods: the impromptu, the memorized, the manuscript speech and the extemporaneous method of delivery.

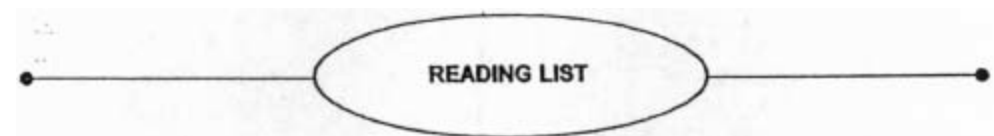
GUIDE QUESTIONS

1. How can stage fright or public speaking apprehension be used to enhance your public communication or delivery of a speech?
2. Why must a public speaker be audience-centered?
3. What is the difference between the specific speech purpose (SSP) and the statement or central idea of a speech? Why is it important to formulate these 2 items early in speech preparation?
4. Why is it important to draw on you own knowledge and experience in gathering materials for your speech?
5. What are the five basic patterns of organizing the main points in the body of a speech? Which are appropriate for an informative speech? Which are appropriate for persuasive speeches?

5. What role do transitions (internal previews, internal summaries, sign posts) play in a speech?
7. Which of the verbal supporting materials are best suited for logical proof? Which are the least suited? Why?
3. What are the objectives of a speech introduction? Identify the different methods one can employ to get the attention and interest of your listeners?
2. Why should you nearly always include a clarification step or a preview statement in the introduction of your speech?
10. Identify the various ways you can reinforce the central idea of your speech.



1. As soon as you get your teacher's approval of your topic for your extemporaneous speech, prepare a preliminary bibliography or reference list. This may include titles of books, articles, names of people you may want to interview, places to visit, or events to observe.
2. Plan to conduct an interview for your extemporaneous speech. Apply the techniques of effective interviewing learned in the previous unit. Determine how useful the information gathered from this interview will be for your public speech.
3. As an exercise in organization, unscramble the items in the scrambled outline in the appendix. Fit these items in the skeletal outline which has been provided.
4. Listen to a lecture in your speech communication class. List down as many transitions (internal previews, internal summaries, sign posts) employed by the instructor. How useful are these for good organization and note-taking?
5. Before delivering a persuasive speech ask your listeners to fill out a shift of opinion ballot, a form that will indicate their position (for, against or neutral) about the controversial topic. Immediately after your speech, have them fill out a similar form and indicate their current position. Note the difference.
6. Listen to your favorite newscaster deliver the news. Analyze the method employed to begin the telecast. Distinguish the attention step from the clarification step.
7. Read the Introduction of a sample speech in the appendix. How does the writer encourage favorable attention and orient the listeners to the body of the speech? Evaluate the choice of methods and suggest ways to make the introduction more effective.
3. Listen to reports made in your other classes. List down some of the ineffective ways or methods that have been used to close their presentations or speeches.



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