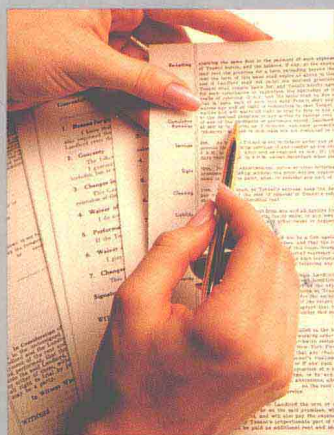
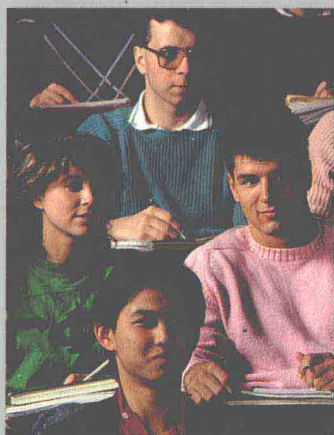


THE  
**AUDIENCE**  
THE  
**MESSAGE**  
THE  
**SPEAKER**



FIFTH EDITION

**JOHN HASLING**

# THE AUDIENCE, THE MESSAGE, THE SPEAKER

FIFTH EDITION

**John Hasling**  
Foothill College

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# ABOUT THE AUTHOR

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**John (Jack) Hasling** is a professor of speech communication at Foothill College in Los Altos Hills, California. He received his M.A. from Sacramento State University in 1963 where he later became a lecturer in speech and coach of the debate team. In 1966 he moved to Foothill College and has taught there ever since. His primary area of expertise is in public address, but he also teaches courses in group discussion, interpersonal communication, and radio broadcasting. In his earlier years he had worked as an announcer and engineer at several northern California radio stations acquiring experience that enabled him to write a textbook entitled *Fundamentals of Radio Broadcasting*, which was published by McGraw-Hill in 1980.

In addition to teaching, John Hasling has been actively involved in faculty affairs at the state and local level. He served as chairperson of the Foothill College Improvement of Instruction Committee and later as president of the Academic Senate. He is a former member of the Commission on Instruction for the California Association of Community Colleges and is a charter member of the Bay Area Speech Teachers Association. He has also served twice as parliamentarian at the California State Academic Senate convention.

**To Elsie for her gentle  
and insightful critiques**

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# PREFACE

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Students who say they have had no experience in public speaking may be forgetting about the times they spent as a member of the audience. It would be difficult to imagine an adult who had never been to a lecture, church service, court trial, panel discussion, travelogue, or pep rally. Any of those occasions can be used as a model for studying public speaking. The principles we teach in speech classes come to us from observations that are made by members of the audience. The view from that perspective, therefore, seems to be the logical starting place for a course in public address—thus, the sequence, The Audience, the Message, and the Speaker.

## CULTURAL ENRICHMENT

In Chapter 1 I have also presented a brief list of historic orators who have profoundly influenced the way people of the world have reacted to the events and issues of their times. My main purpose for doing this was to illustrate the power of the spoken word, but there are other reasons for including such a list: It serves as an opportunity for instructors to introduce students to at least a fragment of information that is essential for a liberal arts education. This might be regarded as tangential to some students and may prompt them to ask the inevitable question, “Why do I need to know about these things?” Sometimes I say, “Because your audience will know about them and you should too”; however, that is not an altogether satisfactory response. A student who wants to learn public speaking in order to become a ski instructor may regard the connection between parallel turns

and Greek philosophy to be rather remote. The fact is that a liberal arts education may indeed not be a necessary criterion for a ski instructor. If we were to view public speaking purely from a vocational perspective we would be able to reduce the subject matter of the course considerably. Libraries and bookstores are full of manuals that give nothing but practical information on techniques for delivering an effective speech. If I were to teach public speaking in a trade school or as an in-service training course for a large corporation, I'm sure I would teach it quite differently than I do in a college setting.

Throughout the text, therefore, I have made an intentional effort to include what might be called a "value added" element to the subject matter. Whenever possible I have tried to use examples that would do more than simply illustrate the point pertaining to rhetorical style or methodology; I have attempted to sneak in cultural references that I believe are important for all speakers to know. In Chapter 7, "Thinking and Reasoning," I have elaborated on this point of view. The value of conclusions drawn by speakers on current social issues is dependent not only on their reasoning process, but also on their understanding of related historical and cultural information. A speech course at the college level should require that students know something about government, world and national history, literature, science, and the arts. My hope is that this text will at least identify a few fundamentals of cultural literacy.

### **CRITICAL THINKING**

As speech instructors we are in the business of teaching more than just communication skills; our charge is to foster the development of critical thinking. Before students can deliver a speech persuasively they must first be able to reach a sensible conclusion of their own based on reliable evidence. In this edition I have continued to use the syllogism as a basic tool of reasoning because it is well designed for teaching important and relevant social principles as well as logic. For example, the claim in a major premise might be that every person charged with a crime is entitled to due process of law. A statement of that kind calls attention to constitutional rights and also demonstrates the rule of logic that the same conclusion must be drawn for anyone who falls into that category.

### **CONTENT AND ORGANIZATION**

The infrastructure of any speech textbook is, of course, its sections on gathering and organizing information. Students need to know where to find facts and how to put them together. In this edition I have responded to the requests of reviewers to include a sample speech that is strong in content and has a clear organizational structure. The presentation by

Thomas Kuhn that you will find in the appendix is one that I believe students will enjoy reading, not just because it is a good model, but also because it contains an abundance of “interest grabbers”—pertinent bits of information that entertain as well as educate.

## ATTITUDES AND ETHICS

The speech teacher who has to get four or five rounds of speeches into the course may be too burdened by time constraints to delve very deeply into psychological and philosophical elements of oral communication. I recognize that problem because it is a frustrating one for me too. For this reason, I rely on the text that I use to expose students to material upon which I am not able to elaborate in class. I try, however, to point out connections for them to see. The value of the principles expressed in Chapter 11, “Meeting Ethical Standards,” depends to a large extent on students being willing to accept assertions which I have made in other parts of the textbook. Aristotle claims, for example, that good sense is a criterion for good ethics. Therefore, developing a clear thinking and reasoning process is a necessary pursuit for meeting ethical standards as well as for becoming an effective speaker. But there is still another connection I like to make—relating ethical standards to speech anxiety. I believe that good ethics contributes to high self-esteem, and therefore to better performance on the podium. The person who can openly and honestly express the reasoning behind his or her claims without feeling defensive or anxious about audience criticism is a person who will be able to speak with confidence. But people who have hidden motives based on greed, prejudice, or selfish interests are going to be inclined to speak obtusely in order to avoid public scrutiny. In addition to all the other advantages, a speech course which emphasizes ethical considerations contributes in a very positive way to good mental health.

## ACKNOWLEDGMENTS

The opportunity to revise this text has been a gratifying experience for me in terms of my own personal and professional growth. I would like to thank the editorial staff at McGraw-Hill, particularly Fran Marino and Hilary Jackson. And I am sincerely grateful for the valuable reviews that were written by Jerry Agent, Hinds Community College; Kenneth R. Albone, Glassboro State College; Stanley Crane, Hartnell Community College; Sam Edelman, California State University at Chico; Dennis Fus, University of Nebraska at Omaha; Walter Johnson, Cumberland Community College; and Robert Payne, East Central University.

*John Hasling*



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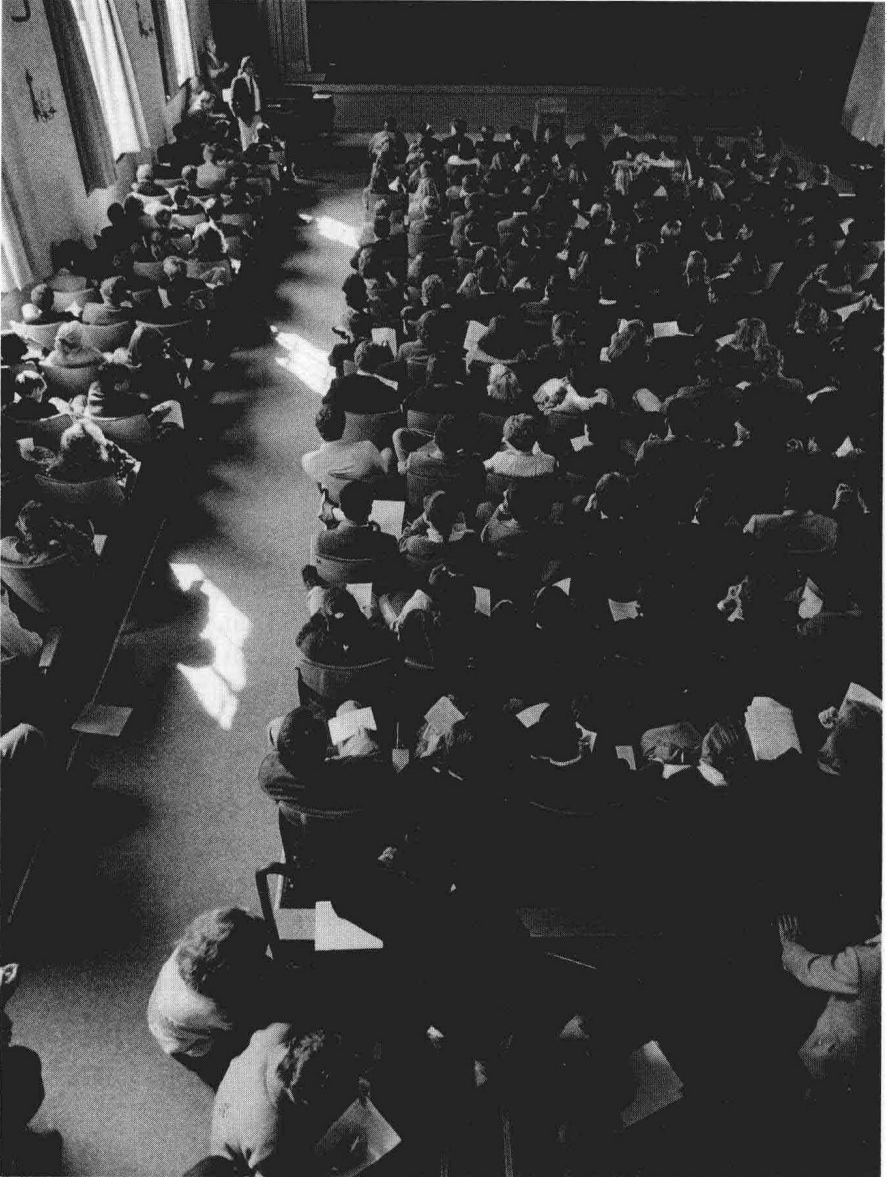
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PART **ONE**

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**THE AUDIENCE**

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# THE COMMUNICATION PROCESS

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A writer, a book, and a reader provide a communication model. It is a basic and fairly simple model, but it is one that is useful for us to examine. It consists of a sender, a message, and a receiver—the three elements that are essential in order for human communication to take place. My task as the sender of the message is to present ideas in ways that make it possible for you to receive and understand them; your task is to interpret what you think I mean. The model is a simple one because I am not getting any immediate response from you. If we were in the same room, there would be another dimension, because messages would be flowing in both directions. Even if you were not saying anything, I would be getting feedback that would tell me something about the way you were reacting. You might be doing nothing more than sitting in your room with the book open, but you would be exhibiting behavior patterns that I could observe. You might look up from time to time with a puzzled expression on your face; you might sigh, shake your head, nod, or perhaps even close the book altogether and turn on the TV. Those are all messages that I would be receiving and trying to interpret, just as you are trying to garner meaning from the words that I put on the page.

## COMMUNICATION MODELS

When people relate to one another face to face, we say that the communication is *transactional*: That means there are messages flowing in both di-

reactions simultaneously; you and the other person are both senders and receivers.<sup>1</sup> The term *transactional* does not mean that each person is *talking* at the same time; messages do not have to be *verbal*. A great deal of the meaning that we convey to other people is in the form of *nonverbal* messages. When you smile and nod your head, you are saying, “I hear you, and I like what you say,” just as clearly as you would if you were to speak the words. Often we forget that when we are in the presence of another person, we are sending messages whether we intend to or not; in fact, it is impossible for us *not* to communicate. Communication models can give you a picture of the process in which you participate every day of your life whether you are aware of it or not, and they can show you how components vary from one situation to another. If you understand the theory behind the practice, you will have a better chance of knowing how to be intentional in what you do and say.

### Conversation Model

There are a number of communication models that we could examine. In an ordinary conversation we say that the communication is *unstructured*—there are no formalized requirements placed on any of the individuals to conform to any particular style, topic, or sequence. The only rules or guidelines that are imposed on people in a conversational mode are those that social convention and common courtesy require. A two-person model is not difficult to examine, but when there are several other people in the conversation, the dynamics become more complex (Figure 1–1). There may be one person in the group to whom you relate differently, and that variation may affect the way the others react to you. From your own expe-

<sup>1</sup> Sylvia Moss and Stewart L. Tubbs, *Human Communication*, 6th ed., McGraw-Hill, New York, 1991, pp. 6–7.

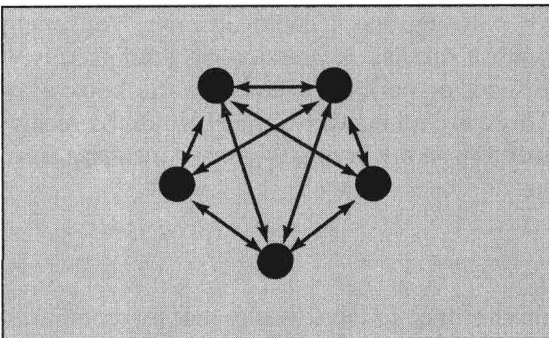


Figure 1  
Unstructured  
conversation  
model.



rience in groups you are probably aware that what others do and say has a strong influence on your own behavior. If you perceive that people are interested and are listening to your ideas, you may elaborate more fully; if you believe they are bored or are disapproving, you might hold back or even say nothing at all. Probably the best conversations you have are those in which the participants regard each other as equals. When one person attempts to introduce structure to the conversation by leading or directing the flow of communication, the dynamics change and the model begins to take a different shape.

### Group Discussion Model

People may get together in small groups for reasons that are purely social, but on other occasions there may be a specific task that members want to accomplish. A group with an identified purpose might be called a “committee” or a “task force” and probably would have an “agenda” so that members stick to the topic which they are supposed to be addressing. An agenda puts limitations on the subject matter and gives focus and direction to the discussion (Figure 1–2). There would probably be a specified time for the meeting to start and end; there would be goals that the group is expected to accomplish, and probably a summary statement at the end so the members would know what they had decided. Participants might make some preparation for a discussion of this kind, but they would speak in an impromptu fashion—that is, they would not plan their remarks in advance, and they would not expect to speak in any particular order.

### Public Speaking Model

A third model of communication is a situation in which one person has the attention of many others for an extended period of time. This is the

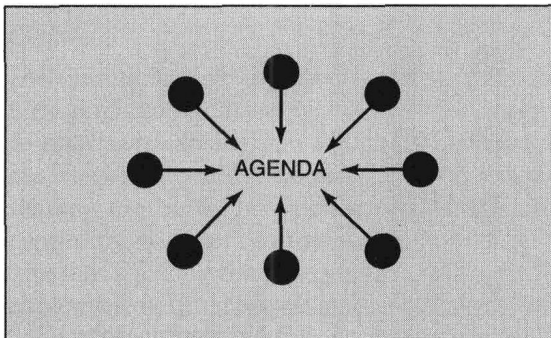


Figure 2  
Group discussion model.