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STEPHEN E. LUCAS (美) 著



THE ART *of*
PUBLIC SPEAKING

演讲的艺术

Eighth Edition

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外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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北京 BEIJING

京权图字: 01 - 2004 - 1930

图书在版编目(CIP)数据

演讲的艺术: 第8版/(美)卢卡斯(Lucas, S. E.)著. —北京: 外语教学与研究出版社, 2004. 9
ISBN 7 - 5600 - 4453 - 0

I. 演… II. 卢… III. 演讲—语言艺术—英文 IV. H019

中国版本图书馆 CIP 数据核字(2004)第 091616 号

Stephen E. Lucas

THE ART OF PUBLIC SPEAKING, EIGHTH EDITION

ISBN: 00 - 07 - 256406 - 07

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Authorized English language reprint edition jointly published by McGraw-Hill Education (Asia) Co. and Foreign Language Teaching and Research Press. This edition is authorized for sale in the People's Republic of China only, excluding Hong Kong SAR, Macao SAR and Taiwan Province.

本书英文影印版由外语教学与研究出版社和美国麦格劳-希尔教育出版(亚洲)公司合作出版。此版本仅限在中华人民共和国境内(不包括香港、澳门特别行政区及台湾省)销售。未经出版者预先书面许可,不得以任何方式复制或抄袭本书的任何部分。

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演讲的艺术

第8版

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责任编辑: 刘相东

出版发行: 外语教学与研究出版社

社 址: 北京市西三环北路 19 号 (100089)

网 址: <http://www.fltrp.com>

印 刷: 北京外国语大学印刷厂

开 本: 850×1168 1/16

印 张: 35.5

版 次: 2004 年 10 月第 1 版 2004 年 10 月第 1 次印刷

书 号: ISBN 7 - 5600 - 4453 - 0/G·2337

定 价: 49.90 元

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导 读

随着国际空间的日益缩小,随着北京奥运会的悄然临近,英语演讲在中国正逐渐成为一种时尚。由麦克劳-希尔教育出版公司授权、外语教学与研究出版社出版的《演讲的艺术》一书系统地介绍了英语演讲的训练方法,并分析讲解了大量的英语演讲的范例,对于有兴趣锻炼英文口才的人来说,应该是一本首选读物。

《演讲的艺术》一书的作者斯蒂芬·卢卡斯博士是美国威斯康星大学麦迪逊分校交流艺术系的教授,也是专门研究美国演讲学的国际知名学者。卢卡斯博士在演讲学领域有着杰出的研究成果,并在推动和普及演讲学的教育方面做出了极大的贡献。在过去的20年里,卢卡斯博士为威斯康星大学麦迪逊分校培养和训练了大批的讲授演讲课程的教师,并在近几年内为对外经济贸易大学、四川大学和苏州大学培养了数名讲授英语演讲课程的教学人员。卢卡斯博士曾在美国的多所大学进行过演讲和讲学,深受各校师生的欢迎。在2001年至2004年短短三年的时间里,卢卡斯博士曾三次访问中国,并在北京大学、北京外国语大学、对外经济贸易大学、国家教育行政学院、四川大学、复旦大学和上海外国语大学进行演讲和学术讲座。卢卡斯博士还分别在2002年度的21世纪—爱立信杯和2004年度的21世纪—外教社杯中国高校英语演讲比赛上担任评委,并荣任对外经济贸易大学的名誉教授。

卢卡斯博士精心撰写的《演讲的艺术》是一本经得起时间检验的优秀教科书,自1983年第一次出版至今始终高居美国演讲教科书销售排行榜的榜首。目前,在美国以及世界其他国家和地区,有近千所大学用此书做为英语演讲课程的教材。演讲在美国的很多大专院校都是必修课,这说明演讲在美国高等教育中占有很重要的位置;同时也说明,演讲是需要经过系统的训练才能掌握的一种本领。也许中国的读者不会想到,很多美国人对演讲都怀有惧怕的心理。比如,在一次有关演讲的问卷调查中,针对“你最惧怕的是什么?”这个问题,有些人回答说最怕死,有些人说最怕虫子,也有人说最怕老鼠,但绝大多数的人回答说最惧怕的是演讲。在美国,除了学校开设演讲课程外,还有一些演讲俱乐部和训练班可供人们练习和展示演讲的技巧。

对于英语演讲的学习者和爱好者来说,《演讲的艺术》一书具有双重的使用价值,因为它既详细地介绍了英语演讲的技巧,又系统地讲解和示范了英语演讲稿的写作方法。这本书也为国内的英语教学提供了更为新颖和实用的教材。中国传统的英语教学方式由于受诸多方面因素的限制,不能帮助学生从根本上

解决学以致用问题；《演讲的艺术》一书最主要的价值在于她给学习者提供了在英语演讲的实践中学习英语的机会，从而使学习语言的过程也成为使用语言的过程。在课堂教学中，使用这本书有助于提高学生的学习兴趣，增强学生主动学习的积极性，并且可以促进师生之间和学生之间的互动。为了便于教师和学生课堂上的使用，卢卡斯博士还为此书编写了内容详尽的教学参考书和简单实用的学生练习册。参考书和练习册均由美国麦克劳-希尔教育出版公司出版，希望外研社能够根据市场需求重印这些书。

《演讲的艺术》一书共分5个部分，总共有18章。第1部分由第1到第3章组成，这一部分着重介绍了演讲的基本理论和概念，演讲中的道德准则以及倾听在言语交流中的重要性。第1章介绍了英语演讲与日常交谈的相同及不同之处，讨论了战胜怯场的一些方法，讲解了言语交流过程中的要素，即：“讲话者”(speaker)、“信息”(message)、“渠道”(channel)、“听众”(listener)、“反馈”(feedback)、“干扰”(interference)和“场景”(situation)，并举例说明了这些要素在言语交流过程中相互作用和相互制约的关系，强调了言语交流过程的复杂性和多变性。本章同时也提及了演讲与现代社会多元化文化之间的关系。在阅读这一章时，读者应重点学习和理解言语交流过程中的要素以及要素间的关系，因为这些基本理论会在日后的演讲实践中起到十分重要的指导作用。第2章解释了演讲中所涉及的一些道德准则，比如演讲者和听众应分别遵守的一些道德规范。这一章也列举了几种主要的剽窃方式以帮助学习者增强识别能力和道德意识。第3章则讨论了倾听与批评性思维的关系，并介绍了几种不同的倾听方式，例如：“欣赏性倾听”(appreciative listening)、“同情性倾听”(empathic listening)，“理解性倾听”(comprehensive listening)，和“批评性倾听”(critical listening)。在这一章里，作者还指出了影响倾听效果的一些原因，如：“精力不集中”(not concentrating)，“听得过于仔细”(listening too hard)，“过早下结论”(jumping to conclusion)，“过分注意演讲者的外表和演讲风格”(focusing on delivery and personal appearance)等等。

第2部分由第4到第7章组成。这部分主要讲述了在演讲的准备阶段如何选题和立意，如何分析听众的特点，如何收集资料 and 如何规范地使用所搜集到的论据来说明自己的想法。第4章首先介绍了选择演讲话题的一些具体的方法，然后讲解了如何确定演讲的“总目的”(general purpose)，“具体目的”(specific purpose)，和“中心思想”(central idea)。对于这一章，读者要特别地加以重视，因为本章所涉及的是演讲稿写作训练的基础步骤，熟练的掌握这些步骤可以为日后的演讲实践奠定扎实的基础。第5章解释了分析听众特点对演讲成功的重要性，

并讲解了如何从不同的角度分析和了解听众的特点，比如可针对听众的心理特点、人文特征或所处的场景进行分析。这一章也介绍了了解听众特点可采用的方式，如采访或问卷调查，并详细讲解了问卷题目的种类和问卷的制作方法。这一章的最后一部分讲解了在演讲前和演讲过程中演讲者应怎样根据听众的反应与需求对演讲的内容和方式进行调整。在第6章中，作者介绍了应如何利用图书馆及国际互联网资源，如何评估网络资料的质量，如何进行采访，以及如何整理归纳所查到的资料。中国读者在学习这一章时可根据自己的具体的情况选择相关的内容阅读。第7章介绍了论据的种类，例如：“例证”(examples)、“统计数字”(statistics)和“证明”(testimony)，这一章还对这些论据的种类进行了细分，并讨论了使用各类论据时所要注意的一些问题。这一章旨在帮助学习者正确并有效的使用所搜集到的资料，应被视为学习的重点。

本书的第3部分包括第8到第10章。这部分介绍了英语演讲稿的写作方法和写作规范，读者应该把整个这一部分作为重点来学习。第8章详细地讲解了如何用不同的构思方法来组织演讲稿正文的内容。这些构思方法包括“时间顺序法”(chronological order)，“空间顺序法”(spatial order)，“因果顺序法”(causal order)，“话题顺序法”(topical order)，和“问题与解决方案顺序法”(problem-solution order)。这一章还具体讲解和示范了如何根据不同的构思方法来确定和整理演讲稿正文的段落大意。作者在第8章里还介绍和讲解了连接性词语(connectives)的种类和用法，这是中国的读者应重点学习和掌握的内容。由于英语是“表形性”语言，所以英语文章中上下文之间的关系经常要通过连接词语来表达，这一点与中文有很大的不同。中文属于“表意性”语言，在多数情况下，文中上下文的关系可通过语句本身的意义表示出来。因此，中国的读者应特别注意学习英语连接词语的使用。连接词语的正确和恰当的使用可以使英文演讲逻辑清晰，结构紧凑。连接性词语包括“过渡”(transitions)、“段落预展”(internal previews)、“段落总结”(summaries)和“指向标”(signpost)等。在第9章中，读者可以学到如何写演讲稿的开头与结尾。演讲稿的开头一般由四部分构成，1. 引起注意力和兴趣 (get attention and interest)；2. 揭示话题 (reveal the topic)；3. 建立可信度和亲善感 (establish credibility and good will)；4. 预展正文的主要内容 (preview the body of the speech)。演讲稿的结尾一般由两部分构成：1. 示意收尾 (signal the ending)；2. 强化中心思想 (reinforce the central idea)。这一章还详细地介绍了写演讲的开头句和结尾句的技巧，希望读者能认真地学习和掌握。第10章是难度较大的一章。这一章讲解了如何整理和准备演讲的“文稿提纲”(preparation outline)和“讲稿提纲”(speaking outline)。所谓“文稿提纲”事实上

是用提纲的形式写成的演讲稿的全文，而“讲稿提纲”则只包括演讲稿的要点。写“文稿提纲”是为了训练学习者撰写演讲稿的能力，使用“讲稿提纲”意在锻炼演讲者“半即兴演讲”的能力，读者在学习的过程中注意不要将二者混淆。对于中国的读者来说，“文稿提纲”的写作和“讲稿提纲”的使用会有相当的难度，教师可将演讲的长度控制在可操作的范围，以降低其难度。要说明的一点是，在威斯康星大学的演讲课上，“文稿提纲”只用于“解说性演讲”和“说服力演讲”的写作，这些演讲的长度大约在七到九分钟之间。其他体裁的演讲一律要求用文稿的形式写作，演讲的长度约在两分钟到四分钟之间。无论是哪一类体裁的演讲，学生在演讲时都必须使用“讲稿提纲”。关于演讲的体裁，请见本教材的第4部分。关于演讲的形式，请阅读本书的第4部分。

第4部分由第11到第13章组成。这一部分主要介绍了演讲写作中的语言技巧，演讲的不同形式，以及直观教具的制作和用法。在这个部分里，读者应着重学习第11章中介绍的不同的修辞格，比如“明喻”(simile)、“暗喻”(metaphor)、“重复”(repetition)、“排比”(parallelism)、“对照”(antithesis)以及“押头韵”(alliteration)等，并学会如何巧妙地利用这些修辞手法来增强语言的感染力。第12章介绍了几种不同形式的演讲，如“照稿宣读”(reading from manuscript)，“全文背诵”(reciting from memory)、“即兴演讲”(speaking impromptu)和“半即兴演讲”(speaking extemporaneously)。所谓“半即兴演讲”是指在有一定准备的情况下，凭借简单的提纲进行演讲。“半即兴演讲”是最难驾驭的，也是最实用的一种演讲形式，因此是本教程的教学重点。另外，这一章也讲解了演讲中应该掌握的一些要领，例如：演讲者与听众目光的接触(eye contact)，演讲者声音的抑扬顿挫(vocal variety)，和肢体语言的配合(hand gestures and body language)，这些都是读者在本部分中应重点学习和掌握的内容。第13章涉及直观教具的制作和展示，在这一章里，读者可以了解直观教具的不同种类及其用途，同时也可以学到展示直观教具的方法和要求。在这一章的附录里，作者还专门介绍了在演讲中如何使用PowerPoint，对读者有很大的参考价值。

在《演讲的艺术》一书的最后一部分，即第5部分中，作者介绍了演讲的几种主要的体裁，其中包括“解说性演讲”(informative speeches)、“说服力演讲”(persuasive speeches)，以及“特殊场合演讲”(speeches for special occasions)。以其实用性和使用的频率而论，“解说性演讲”和“说服力演讲”应该被视为学习的重点。在实际的工作环境中，“解说性演讲”和“说服力演讲”有很高的实用价值。举例来说，“解说性演讲”可帮助学习者提高在国际学术会议上所做的发言的质量，可帮助新闻发言人有效地用英语组织讲话的内容，也有助于英文讲

解员或导游锻炼口才。“说服力演讲”的方法和技巧既可用于英文的谈判、法庭辩论和工作面试，又可用于英文的产品展示与推销以及广告制作。当然，除了这两种主要的演讲体裁外，读者也应该对“特殊场合演讲”的种类、要求和技巧有所了解。在“特殊场合演讲”一节中，作者着重讨论了“介绍性演讲”(speeches of introduction)、“颁奖者致词”(speeches of presentation)、“受奖者致词”(speeches of acceptance)、“纪念性演讲”(commemorative speeches)和“社交性演讲”(after-dinner speeches)。笔者建议大家在学习这一部分时，应把时间和精力主要用在需要重点掌握的内容上。

《演讲的艺术》一书语言生动、流畅、易懂，同时可成为理想的英语阅读材料。此书的另一个特点是选用了大量的范文进行分析和示范，范文中既有名人演讲，如：马丁·路德·金的“我有一个梦想”(I Have a Dream)，巴巴拉·布什的“选择与变化”(Choices and Change)，玛丽·费舍的“禁谈艾滋”(A Whisper of Aids)，也有历届威斯康星大学的学生在演讲课上所作的演讲。这些范例中还有中国学生在全国英语演讲比赛中的演讲片段，例如，作者在第7章中讲解延续性例证时引用了上海复旦大学孙妍同学在2001年全国英语演讲比赛上所使用的有关奥林匹克精神的延续性例证。在第11章中讲解暗喻时，作者引用了上海复旦大学张洁璇同学在2002年全国英语演讲比赛上所使用的有关全球化的暗喻。这可以说明中国学生在英语演讲方面有着优秀的潜质，有待于进一步地发掘。当然，学习英语演讲单凭优秀的潜质还是不够的，更重要的是要有“锲而不舍”的精神和踏踏实实的学习态度。荀子在《劝学》一文中赞扬了处于劣势的“蚓”的专一，批评了处于优势的“蟹”的浮躁，并且形象地说明了两种不同的做事态度所带来截然不同的结果。在学习英语演讲的过程中，我们应以此古训为诫。

出色的英语演讲要以扎实的英语基本功为基础。这对于英语是非母语的学习者来说是一个不小的挑战。要想克服这个困难，我认为最直接，最有效的方法就是大量地、有计划地阅读英文原文和优秀的英文译文，这包括小说、散文、传记、名人演讲以及各类的英文报刊杂志；所选读的文章的难易程度应根据个人的语言能力而定。其实，很多有价值的英语阅读材料都是浅显易懂的，所以不必因英语水平低而对英语阅读产生畏惧心理；英语阅读应该是一个循序渐进，由浅入深的过程。在阅读实践中要注意不断地学习和积累英语特有的句型和表达方式，这是学会使用地道的英语的关键所在。阅读时应采用默读与大声朗读相结合的方式以达到锻炼口才的目的。大量的、有效的英语阅读能够帮助学习者培养用英语思维的习惯，这对提高英语的口头及笔头表达能力是至关重要的。

如前所述，学习英语演讲的第一步是学习如何用英语写演讲稿，而英文的写作能力很大程度上来自于英语的阅读实践。中国古人所说的“读书破万卷，下笔如有神”的道理同样也适用于英语写作能力的提高。我个人认为，英语演讲稿应尽量争取直接用英语撰写；先用中文写出演讲稿，再将其译成英文的做法虽然可行，但是不应该提倡。

掌握英语公共演讲的艺术也需要大量的语言以外的知识的积累。一个受人欢迎并令人信服的演讲者必须要做到言之有物，言之有理，言之有据，要达到这些要求只凭一些英语演讲的技巧和演讲稿的写作方法是远远不够的，所谓“功夫在诗外”说的就是这个道理。事实上，无论是用哪一种语言演讲，成功的先决条件之一都应该是具有广博的知识，这包括对东西方文化的深入了解。对于英语不是母语的人来说，熟悉西方文化是学习英语演讲的重要环节，但成功的英语演讲也离不开演讲者对本民族文化的热爱、了解和尊重。熟悉本民族的历史文化能加大演讲者的思维和想象空间，使其演讲的内容更加丰富，演讲的语言更具表现力。这是只有讲双语或多种语言的演讲者才可能具备的优势，在学习英语演讲的过程中，我们应当充分地发挥这一优势。在对东西方文化兼收并蓄方面，林语堂先生为我们树立了典范，他的《吾国吾民》(*My Country and My People*) (1935)和《生活的艺术》(*The Importance of Living*) (1937)等著作立意深刻，文笔流畅，语言诙谐，被众多的东西方读者视为佳作。据说外研社重印了这两本著作。

要使演讲这门艺术臻于完美，演讲者必须处理好演讲的内容与形式之间的关系。刘勰在《文心雕龙·情采》一文中说道：“绮丽以艳说，藻饰以辩雕，文辞之变，于斯极矣”(Arguments adorned with embellishments and artifice in rhetoric mark writing of the highest quality)，说明了文章的最高境界即是内容与形式的完美统一。他同时也抨击了“以文而造情”的形式主义文风，提出“言与志反，文岂足徵”(When words run counter to true feelings, art is worthless)的观点。就英语演讲而言，马丁·路德·金的“我有一个梦想”可以说是内容与形式完美统一的范例。在这篇举世闻名的经典演讲中，金使用了大量的修辞手法，其中包括气势磅礴的重复与排比句式，生动形象的比喻和铿锵有力的对照和头韵。这些修辞手法的使用紧密地配合了演讲的主题，即美国黑人对自由、平等和正义的不懈追求和美好憧憬。从语言的实际处理上，我们可以看到金在演讲中把一些抽象的词语和概念变得形象化、具体化。比如：将“希望”(hope)比作“伟大的灯塔”(a great beacon light)，将“不公正”(injustice)比作(烧灼黑奴的)“烈焰”(flames)，将(黑奴所遭到的)“监禁”(captivity)比作“漫漫长夜”(long

night), 将“种族隔离”(segregation)比作“桎梏”(manacles), 将“种族歧视”(discrimination)比作“锁链”(chains); 金还将(黑人的)“贫穷”(poverty)比作“孤岛”(lonely island), 将(美国社会的)“物质繁荣”(material prosperity)比作“汪洋大海”(vast ocean)。这些形象的表达方式即简单易懂, 又深入人心, 所以能引起当时处在美国社会底层的听众的强烈共鸣。另外, 文中的“我有一个梦想……”(I have a dream that...), “让自由之钟长鸣……”(let freedom ring from...)等具有强大的感召力的重复与排比句式起到了进一步深化主题的作用, 并将整个演讲推向高潮。从这篇演讲中, 我们听到的是一位美国黑人运动的领袖向不合理的社会制度发出的发自内心的呐喊。“我有一个梦想”这篇演讲强大的生命力产生于演讲者的深刻的思想内涵, 真实、丰富的情感和恰如其分的表达方式。亚里士多德认为雄辩家应该具备的三项条件: “气质”(ethos)、“情感”(pathos)和“理念”(logos), 在金的身上得到了十分完美的体现。

笔者在国内教书时, 曾不止一次地听到有人在英语演讲中套用金的“我有一个梦想”这一句式, 虽然这并没有什么不妥, 但终究还是给人一种牵强附会的感觉。成功的演讲者应具有一定的创造力和想象力, 而不应盲目地或随意地照搬照抄某一种现成的模式, 因为演讲的生命力和感染力来自于演讲者本身的创作激情。记得在中国首次申奥的一次英语演讲比赛上, 一位选手用“尊敬的萨马兰奇先生, 我想告诉您……”(Dear Mr. Samaranch, I wish to let you know that...)这一简单的句子组成了一系列的重复与排比句式, 真切地表达了中国大学生渴望申奥成功的心情。尽管这个句式并不尽善尽美, 但它起码有以下几个长处, 第一, 这是演讲者的原创句式; 第二, 句式强化了演讲的主题; 第三, 句式所持的语气完全符合演讲者的年龄和身份; 第四, 句式从感觉上拉近了当年的奥委会主席与演讲者以及听众之间的距离。创造力和想象力并不只属于少数有天赋的人, 事实上, 我们每个人都可以拥有无穷无尽的创造力和想象力, 演讲者可以通过很多的方法和途径去培养或提高这些能力。具体地说, 演讲者的创造力和想象力可源于其强烈的求知欲、广泛的兴趣爱好、丰富的百科知识以及高度的社会责任感。

以雄辩为核心的演讲术是人类社会文明与智慧的结晶, 其作用和威力是不可估量的。在风云多变的国际政治与外交领域, 英语演讲经常被当作维护本民族利益或缓解国际冲突的有力武器。众所周知, 中国第二次申奥的成功与中国申奥代表团成员在申奥会上的令人信服的英文答辩是分不开的。在令人目不暇接的国际舞台上, 许多出色的中国政治家、外交家都曾通过英语演讲向国际社会展现了中华民族的气节, 展示了中华儿女的风采。被称为国之瑰宝的中华人

民共和国前国家副主席宋庆龄先生，中华人民共和国前外长乔冠华先生、黄华先生和钱其琛先生就是这些人中的杰出代表。荀子曰：“物类之起，必有所始；荣辱之来，必向其德。”成功的演讲者必须具备高尚的情操和良好的道德修养，仅仅有出色的英语口语还是远远不够的。在此，我衷心地预祝所有的读者都能在未来的英语演讲的天地里一展风姿，尽显风流。

殷苏娅

2004年8月5日于麦迪逊日落湖畔

殷苏娅现任教于美国新泽西州里查德·斯塔克顿学院，主教新闻写作与报导、大众传播学和广告学。殷苏娅毕业于美国威斯康星大学麦迪逊总校，曾就读于威大的新闻与大众传播学院，并获得新闻与大众传播学硕士学位及大众传播学博士学位。

Preface

If it is true, as Walter Pater said, that “a book, like a person, has its fortunes,” then fortune has indeed smiled upon *The Art of Public Speaking*. As the book enters its eighth edition, I am deeply appreciative of the students and teachers who have made it the leading work on its subject at colleges and universities across the United States.

In preparing this edition, I have retained what readers have identified as the main strengths of previous editions. The book continues to be informed by classical and contemporary theories of rhetoric but does not present theory for its own sake. Keeping a steady eye on the practical skills of public speaking, it offers full coverage of all major aspects of speech preparation and presentation.

Throughout *The Art of Public Speaking* I have followed David Hume’s advice that one “who would teach eloquence must do it chiefly by examples.” Whenever possible, I have tried to *show* the principles of public speaking in action in addition to describing them. Thus you will find in the book a large number of narratives and extracts from speeches—set off from the text in a contrasting typeface. There are also many speech outlines and sample speeches. All these are provided so students can *see* how to formulate specific purpose statements, how to analyze and adapt to audiences, how to organize ideas and construct outlines, how to assess evidence and reasoning, how to use language effectively, and so forth.

Because the immediate task facing students is to present speeches in the classroom, I have relied heavily on examples that relate directly to students’ classroom needs and experiences. The speech classroom, however, is a training ground where students develop skills that will serve them throughout life. Therefore, I have also included a large number of illustrations drawn from the kinds of speaking experiences students will face after they graduate—in their careers and in their communities.

Also as in previous editions, I have been guided by the belief that a book intended for students who want to speak more effectively should never lose sight of the fact that the most important part of speaking is thinking. The ability to think critically is vital to a world in which personality and image too often substitute for thought and substance. While helping students become capable, responsible speakers, *The Art of Public Speaking* also aims at helping them become capable, responsible thinkers.

Features of the Eighth Edition

Given the extremely favorable response of teachers and students to the changes made in the 7th edition, I have kept the basic philosophy and approach of the book intact. At the same time, I have made a number of improvements in response to changes in world events, to advances in

technology, and to the evolving needs of students and instructors. The improvements cover a broad range of subjects and are discussed below.

PowerPoint

As the use of PowerPoint has become more ubiquitous in every venue for public speaking, the need for students to understand how to use it has grown apace. Many schools now provide students the opportunity to employ PowerPoint in the classroom, and employers increasingly assume that students who have taken a public speaking class have had some exposure to PowerPoint.

Unfortunately, PowerPoint is not always used well, a fact that has led many professors to lament the banality of a “typical” PowerPoint presentation, in which the content of a speech is reduced to a set of bulleted lists that a speaker reads off the screen to a bored audience sitting in a darkened room. Discontent with this kind of discourse has been captured perfectly in Peter Norvig’s parody of what the Gettysburg Address might have looked like if Abraham Lincoln had presented it with PowerPoint (“The Gettysburg PowerPoint Presentation” at www.norvig.com/Gettysburg/).

When used properly, however, PowerPoint is a rich resource that allows a speaker to integrate text, photographs, charts, graphs, sound, and even video into a speech. Accordingly, following Chapter 13, I have added a new appendix that explains how PowerPoint can be used to enhance a speech without either dominating it or enfeebling its content. This appendix explains the pluses and minuses of PowerPoint, how to plan where to employ PowerPoint in a speech, how to use the resources of PowerPoint most effectively, and how to work PowerPoint into the delivery of a speech smoothly and expertly. It also provides guidance for students with regard to the use of copyrighted materials on PowerPoint slides.

Because PowerPoint is a visual medium, the appendix includes a five-minute informative speech on the Great Wall of China that illustrates the use of PowerPoint. This speech is available on both the Student CD-ROM and the speech videotape that accompanies the book, and it is reprinted in full—with commentary—at the end of the PowerPoint appendix.

Finally, for students who need more guidance on the technical details of PowerPoint than can be covered in the appendix, the Online Learning Center website for *The Art of Public Speaking* includes step-by-step tutorials for PowerPoint 2000 and PowerPoint 2002. The tutorials can be accessed at www.mhhe.com/lucaspowerpoint.

Taken together, the PowerPoint appendix, the CD-ROM, and the online tutorials provide the most comprehensive set of teaching materials for PowerPoint available with any speech textbook. I have worked hard to make sure they provide the kind of guidance students need to use PowerPoint effectively and responsibly—in the classroom and beyond.

The Tradition of Public Speaking

Today, more than ever, students need to understand that public speaking is a subject of rich lineage that has been vital in cultures around the globe for several millennia. Much more than a manner of winning friends and influencing people, it is a vital mode of civic engagement through which people

express their ideas and influence their society. I have rewritten the opening pages of Chapter 1 to make this point more explicitly than in previous editions—partly through the addition of a new section titled “The Tradition of Public Speaking” and partly through the reworking of existing material. This new emphasis seeks to provide a sharper intellectual foundation for the book and for the public speaking course in general.

Plagiarism and the Internet

When it comes to plagiarism, no subject causes more confusion—or more temptation—than the Internet. Because it is so easy to copy information from the Web, many students do not understand the lines between plagiarism and the legitimate use of Internet materials. Nor do they understand the need to cite sources when using such materials.

To address these concerns, I have added a new section to Chapter 2 titled “Plagiarism and the Internet.” In addition to explaining how to avoid inadvertent plagiarism when working with the Internet, this section addresses the problem of websites that sell complete speeches and papers. Here, as elsewhere in the book, I emphasize the importance of firm ethical standards in every aspect of public speaking.

Audience-Centeredness

As the world has become more complex, so have the challenges of audience analysis and adaptation. The revised version of Chapter 5 reflects that fact in several ways. First, it grounds the process of audience analysis and adaptation in the concept of identification. As with several other changes in the book, this change makes explicit a theoretical orientation that had been implicit in previous editions. Second, Chapter 5 contains a new section on sexual orientation as a factor in demographic audience analysis.

Third, I have reworked the sections on religion and racial, ethnic, and cultural background to make sure both are as current as possible. Finally, I have added a caution against stereotyping at the beginning of the section on demographic audience analysis. Looking at demographic factors can provide important clues about an audience, but those clues need to be used prudently, responsibly, and in combination with situational audience analysis.

The importance of audience-centeredness to effective speechmaking has been a point of emphasis from the very first edition of *The Art of Public Speaking*. So, too, has the fact that the speech class is a vital forum for engagement on ideas and issues of consequence. Rather than dismissing the classroom as an artificial speaking situation, it needs to be treated as a real situation in which students can—and do—affect the knowledge, values, beliefs, and opinions of their classmates. This edition continues that emphasis. By doing so, I hope it will contribute to the reinvigoration of participatory democracy on campus and off.

Internet Research

Students and instructors alike have responded favorably to the section in Chapter 6 titled “Searching the Internet” ever since I added it in the 6th

edition. Readers of this edition will continue to find coverage of search engines, metasearch engines, and virtual libraries—as well as a compendium of specialized research sources—but each of these subjects has been thoroughly updated to keep pace with technological changes and the emergence of new websites.

I have also expanded the existing section on “Evaluating Internet Documents” and have added a new section on “Citing Internet Documents.” Too often, students either forget to cite Internet materials in their speeches or cite them in passing by saying something like, “As I found on the Web,” or “As the Internet states.” In addition to explaining the need for precise, accurate citation of Web sources, I provide two examples of such citation from classroom speeches. These excerpts are included on the CD-ROM, so readers can see how Internet citations can be woven into the delivery of a speech.

Inclusive Language

The Art of Public Speaking has long been a leader in emphasizing the need for inclusive language as a matter of ethics, accuracy, and audience-centeredness in speechmaking. In the past editions, that emphasis ran subtly throughout the text and was discussed at length in “A Note on Nonsexist Language” in Chapter 11. In addition to continuing to underscore the need for inclusiveness throughout the book, I have replaced the discussion of nonsexist language in Chapter 11 with a new section titled “A Note on Inclusive Language.”

This section includes material on nonsexist language, but it has been broadened to reflect the fact that as society has become more diverse, language has evolved to reflect that diversity. Regardless of the situation, audiences today expect speakers to be respectful of the different groups that make up American society. The new section on inclusive language helps explain how speakers can achieve that goal.

Persuasion and Ethics

In addition to Chapter 2, which focuses exclusively on the ethics of public speaking, a concern with ethics runs through *The Art of Public Speaking* like a theme in a symphony. In keeping with that approach, I have added a new section early in Chapter 15 on ethics and persuasion. This section reminds students of their ethical responsibilities as speakers and helps ensure that they keep those responsibilities in mind as they work on their persuasive speeches. As in previous editions, there is also a discussion of the ethics of emotional appeal in Chapter 16.

There are two other changes in Chapter 15 that warrant mention. First, I have added a section on “The Importance of Persuasion” at the start of the chapter. This section grounds the subject of persuasive speaking more firmly within the general subject of persuasion than had been the case in previous editions. Second, I have expanded the discussion of the potential range of persuasive responses in the section on “The Challenge of Persuasive Speaking.” A new figure illustrating the degrees of persuasion will also help students grasp this important subject.

Diversity

As society has changed since the first edition of *The Art of Public Speaking* in 1983, so has the book. In each edition, I have sought to relate the principles of effective speechmaking to students of diverse backgrounds, values, and aspirations. This new edition continues my efforts to make sure the book is respectful of and applicable to all its readers.

Rather than treating diversity as a subject to be highlighted in boxes for marketing purposes or to be tossed into a chapter or two for its own sake, I have woven the subject into the fabric of the book from beginning to end. This is evident from the section on public speaking in a multicultural world in Chapter 1 to the treatment of audience analysis in Chapter 5 to the material on inclusive language in Chapter 11 to the speech by Nelson Mandela accepting the Congressional Gold Medal in Chapter 17.

In addition, there are scores of stories, speech excerpts, outlines, examples, photographs, and other materials that reflect the diversity of contemporary life and its implications for speechmaking. This new edition also reflects the increasingly global context in which much public speaking takes place—including excerpts from student speeches delivered in China's 2001 and 2002 collegiate English-language speech competition. In a variety of ways, large and small, I have sought to instill respect for people of diverse cultures, backgrounds, and orientations and to encourage an inclusive approach to the art of public speaking.

Student CD-ROM

Bridging the gap between the printed page and the spoken word has always been the greatest challenge facing a public speaking textbook. The innovative student CD that accompanied the 7th edition brought the art of public speaking to life, and it has been fully revised and updated for this new edition. Specially marked icons in the margins of the book direct readers to the appropriate resources on the CD. Those resources have been carefully designed to help students master the skills, concepts, and principles discussed in the text. Let me say a word about each.

Speech Videos

Continuing one of the most popular features of the 7th-edition CD, the updated version contains 58 video clips that demonstrate the principles of public speaking in action—including more than a dozen brand new clips. Fully integrated with the text, each clip has been chosen to illustrate a specific aspect of speechmaking. Running in length from 20 seconds to a minute and a half, the clips are distributed evenly throughout the book. Three-fourths are from student presentations. The remainder are from public figures and include such models of rhetorical excellence as Winston Churchill, Martin Luther King, Ronald Reagan, Mary Fisher, Jesse Jackson, and Elizabeth Dole.

In response to requests from users of the 7th edition, a second CD presents 11 full student speeches for analysis and discussion. Included are ice breaker speeches, informative speeches, persuasive speeches, and commemorative speeches. Together, the excerpts and full speeches provide students with approximately two hours of video.

Interactive Study Questions

To reinforce key principles and ideas, the CD contains a comprehensive set of study questions for each chapter. These questions are fully interactive, use a variety of formats, and systematically cover all the major concepts discussed in the book. Entirely different from items in the *Test Bank*, the questions have been written both to quiz students and to help them learn. After students enter their answer for each question, they receive not just an indication of whether the answer is right or wrong, but *feedback* that explains the correct answer.

Speech Outliner

In addition to video clips and study questions, the CD includes a speech outliner that guides students systematically through the process of organizing and outlining their speeches. As students use the outliner, they move step by step through each element of the speech from title through bibliography. Tutorial screens explain the organizational methods involved in composing each part of the speech, and the outliner automatically formats the speech in accordance with proper outlining principles. It also allows students to save, revise, and print their work, as well as export it to their own word processors.

Outline Exercises

New to this edition, five interactive outlining exercises give students additional help in developing their skills of speech organization. These exercises present scrambled outlines that students can rearrange in the correct order by using standard drag-and-drop procedures. As in other parts of the CD, the aim of these exercises is to put the resources provided by computer technology to the best possible pedagogical use.

Bibliography Formats

The CD also presents a comprehensive set of sample citations for both the Modern Language Association (MLA) and American Psychological Association (APA) formats. Covering more than 30 types of source material—from books, essays, and newspaper articles to government publications, personal interviews, television programs, and Internet documents—these sample citations have been fully updated for the new edition and are especially valuable to students as they prepare their speech bibliographies.

Speech Preparation Checklists

A dozen checklists help students keep on track as they prepare their speeches. Included are checklists for ethical public speaking, for framing the specific purpose and central idea, for phrasing and organizing main points, for creating the preparation outline, for composing introductions and conclusions, for using supporting materials, and for preparing and presenting visual aids.

Glossary of Key Terms

Throughout the book, key terms are defined in the margin as they appear in the text. Those key terms are reproduced on the CD, where they can be