

THE · ART · OF PUBLIC SPEAKING

THIRD EDITION



STEPHEN E. LUCAS

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STEPHEN E. LUCAS

University of Wisconsin–Madison

Third Edition

67890 DOH/DOH 9987654321

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Library of Congress Cataloging-in-Publication Data

Lucas, Stephen.

The art of public speaking.

Includes bibliographies and index.

1. Public speaking. I. Title.

PN4121.L72 1989 808.5'1 88-18343

ISBN 0-07-555134-9

Chapter Opening Photo Credits: Chapter 1 Gerald Fritz/Monkmeyer; Chapter 2 Ulrike Welsch; Chapter 3 Bohdan Hrynewych/Southern Light; Chapter 4 Sarah Putnam/The Picture Cube; Chapter 5 Frank Siteman/The Picture Cube; Chapter 6 UPI/Bettmann Newsphotos; Chapter 7 Brent Jones; Chapter 8 Ulrike Welsch; Chapter 9 Joel Gordon; Chapter 10 Susan Lapides/Design Conceptions; Chapter 11 UPI/Bettmann Newsphotos; Chapter 12 Ulrike Welsch; Chapter 13 Ida Wyman; Chapter 14 Ulrike Welsch; Chapter 15 Ulrike Welsch; Chapter 16 Bohdan Hrynewych/Southern Light

Cover: "The Senate Chamber as It May Be" (State Historical Society of Wisconsin)
Hand painted by Janie Paul

Text and cover design: Lorraine Hohman

R. R. Donnelley & Sons Company was printer and binder.



P R E F A C E

The *Art of Public Speaking* is written for college students enrolled in public speaking classes. This third edition, like its predecessors, seeks to be thorough without being tedious, clear without being mechanical, lively without being frivolous. It reflects my belief that a basic text can maintain the intellectual integrity of speechmaking while meeting the needs and abilities of undergraduate students.

In preparing the third edition, I have retained what professors and students have identified as the main strengths of the 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 "He who would teach eloquence must do it chiefly by examples." Whenever possible I have tried to *show* the principles of public speaking in addition to telling about 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. At the same time, however, the classroom is a training ground where students develop skills that will serve them throughout life. Therefore, I have also included a variety of illustrations drawn from the kinds of speaking situations students will face after they graduate—in their careers and in their communities.

FEATURES OF THE THIRD EDITION

Given the favorable response of teachers and students to the first two editions of *The Art of Public Speaking*, I have kept the basic structure of the book intact. At the same time, I have taken advantage of the opportunity afforded by a new edition to make a number of improvements in response to suggestions from readers. These improvements include:

- Greater emphasis on critical thinking, including a new section in Chapter 1 on the relationship between public speaking and critical 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.
- Expanded treatment of the importance of organization in Chapter 7.
- Improved coverage of introductions and conclusions in Chapter 8—including new sample introductions and conclusions (with commentary) and fuller explanation of the ways students can use delivery to enhance the impact of their opening and closing materials.
- A new section on after-dinner speeches in Chapter 15, including a full sample speech.
- Thorough reworking of examples throughout the book to keep the material as clear, stimulating, and up-to-date as possible.
- Six new sample speeches. In addition to the after-dinner speech in Chapter 15, these include fresh speeches with commentary at the ends of Chapter 6 and Chapter 14, as well as replacements for three speeches in the Appendix. As in previous editions, the sample speeches have been carefully selected both for their originality and their pedagogical value.

Besides these changes, I have tried in every chapter to make sure the footnote references reflect current theory and research. My aim has been to maintain the readability of the text while using the footnotes to help students understand that the principles of effective speechmaking have been confirmed by substantial contemporary scholarship as well as by centuries of practical experience.

PLAN OF THE BOOK

One of the biggest challenges in writing a textbook is deciding what to include and in what order to present it. I have tried to structure *The Art of Public Speaking* so its coverage of the material and its sequence of chapters will fit

the introductory public speaking class as it is offered at most colleges and universities. Still, only rarely does a textbook line up exactly with an instructor's established syllabus. For this reason I have made each chapter as self-contained as possible. Instructors should have little difficulty adapting the book to their own emphases and teaching methods.

Part One, "Speaking and Listening," introduces the basic principles of speech communication and the respective responsibilities of speakers and listeners. Chapter 1 explains the value of a course in public speaking, examines the basic elements of the speech communication process, and discusses the ethical obligations of public speakers. A major purpose of this chapter is to instill a positive orientation toward speechmaking and toward the speech class. To this end, the chapter confronts what is nearly always uppermost in students' minds at the beginning of the class—stage fright. It also compares public speaking with conversation, stressing the fact that students can build upon many of the skills they already use in everyday communication.

Chapter 2 deals with listening. It shows the importance of good listening, identifies the basic causes of poor listening, and suggests ways to become a better listener. A special feature of this chapter is its explanation of methods for effective note taking.

Part Two, "Speech Preparation: Getting Started," takes up the initial steps of speech preparation. Chapter 3 sets forth criteria for workable speech topics. It offers several methods of finding a topic when one does not spring to mind—including a full discussion of brainstorming. Chapter 3 also uses a variety of examples to clarify how a speaker moves from choosing a topic to formulating a specific purpose and phrasing a sharp central idea.

Chapter 4 introduces the basic principles of audience analysis and explains how to adapt a speech to an audience. Two other features of this chapter are its emphasis on the classroom as an authentic speaking situation, and its explanation of how to use questionnaires as a method of audience analysis for classroom speeches.

Chapter 5 is devoted to gathering speech materials. Since many students do not know how to use the library efficiently, this chapter explains the basic resources and methods of library research. It also explains interviewing techniques—and follows a sample research interview through the entire interview process. Of course, instructors can assign only as much of this chapter as is necessary to meet the needs of their students.

Chapter 6 explains the basic types of supporting materials and presents guidelines for using them effectively. A full student speech, accompanied by a running commentary, illustrates how to work supporting materials into a speech.

Part Three, "Speech Preparation: Organization and Outlining," consists of three chapters. Chapter 7 shows students how to organize the body of a speech. The basic patterns of speech organization are illustrated by many examples, with special attention given to clarifying topical organization. The chapter also has a thorough section on transitions, internal previews, internal summaries, and signposts.

Chapter 8 is devoted to introductions and conclusions, again with many examples. Chapter 9 presents the principles of outlining and exemplifies them with a complete, annotated preparation outline. A sample speaking outline is also provided to show how a detailed preparation outline is transformed into a brief set of speaker's notes.

Part Four, "Presenting the Speech," focuses on language, delivery, and the use of visual aids. Chapter 10 discusses the importance of language and offers a number of practical guides for using language accurately, clearly, vividly, and appropriately. Chapter 11 deals with the basic methods of speech delivery, the use of the speaker's voice, and the role of nonverbal communication in speechmaking. Chapter 12 explains the advantages of visual aids, the kinds of visual aids, and the ways to use visual aids most effectively.

Part Five, "Varieties of Public Speaking," takes up different types of discourse. Chapter 13 focuses on speaking to inform. The first part of the chapter explains how to analyze and organize four basic kinds of informative speeches—speeches about objects, speeches about processes, speeches about events, and speeches about concepts. The second part of the chapter offers guidelines for constructing effective informative speeches. The chapter concludes with an annotated student speech.

In Chapter 14 the topic is persuasive speaking. Here I have tried to give students the information they most need to create effective persuasive speeches—without bogging them down in theoretical issues or excessive jargon. The first part of the chapter explains how to analyze and organize speeches on questions of fact, questions of value, and questions of policy. The second part deals with the special requirements of audience adaptation in persuasive speaking. The third part presents persuasive methods—building credibility, using evidence, reasoning, and appealing to emotions. A sample student speech with commentary shows how these methods work together. All in all, I believe you will find that this chapter offers an unusually clear and practical introduction to persuasive speaking.

Chapter 15 deals with speeches for special occasions; each section of the chapter includes at least one full sample speech. Chapter 16 is designed for instructors who include a unit on group discussion in their classes.

RESOURCES FOR INSTRUCTORS

The Art of Public Speaking has a number of instructional resources to help students learn and apply the principles of effective speechmaking. As noted earlier, Chapters 6, 13, and 14 contain sample speeches with commentary. Chapter 9 has a complete preparation outline and speaking outline, both with commentary. The Appendix consists of six additional speeches for discussion and analysis. These Appendix speeches have been chosen to illustrate particular aspects of speechmaking, and all of them are dealt with in the chapter exercises.

A set of application exercises accompanies each chapter. The exercises are written assignments that students can complete on their own, in conjunction

with reading assignments. They can also be used as the basis for classroom activities and discussion. In keeping with the importance of critical thinking and the experiential nature of speechmaking, these exercises require that students *work with* (rather than simply memorize) the principles presented in the book. The wide range of exercises—in the text and in the *Instructor's Manual*—should give instructors maximum flexibility in choosing those best suited for their students.

The *Instructor's Manual* contains supplementary exercises, speeches, and classroom activities; offers suggested course outlines and speaking assignments; provides synopses of the Appendix speeches; and gives a bibliography of additional teaching and learning resources.

There are also two videotapes of sample speeches that accompany *The Art of Public Speaking*. One was developed in conjunction with the second edition; the other is new to this edition. Taken together, they provide over a dozen speeches—informative and persuasive—that allow students to see the principles of effective speechmaking in action. A guide to each videotape is also available for instructors.

ACKNOWLEDGMENTS

Ralph Waldo Emerson said, “ ’Tis the good reader that makes the good book.” I have been fortunate to have very good readers indeed, and I would like to thank the following reviewers for their comments and suggestions: Jerry L. Allen, University of Bridgeport; David E. Axon, Johnson County Community College; Carl R. Burgchardt, Colorado State University; Randall Bytwerk, Calvin College; Kathryn J. French, University of Southern California; Thurmon Garner, University of Georgia; Thomas B. Harte, Southeast Missouri State University; Anne Holmquest, University of Louisville; Christopher Johnstone, Pennsylvania State University; Lawrence J. Rifkind, Georgia State University; Michael R. Schliessmann, South Dakota State University; Leah Slessinger, Post College; Geneva Smitherman-Donaldson, Wayne State University; William M. Strickland, University of South Carolina; Jeffrey Stromer, Queensborough Community College; Aileen Sundstrom, Henry Ford Community College; Susan M. Thomas, University of Illinois at Urbana-Champaign; Paul Trent, Mercy College; and James L. Wolford, Joliet Junior College.

I would also like to thank members of the Communication Arts 101 teaching staff at the University of Wisconsin-Madison who have helped me by collecting sample speeches, by identifying rough spots in the second edition, and by testing new exercises and assignments in the classroom. Among the people who deserve special mention in this regard are Mary Giovagnoli, Cherri Roden, Kristin Vonnegut, Lisa Glueck, Ken Hardy, Susan Zickmund, Andrea Dolan, Andy Sachs, Laura Sells, Kathy D'alessandro, Chuck Benesh, Bonny Donzella, Janie Harden, Greg Boiarsky, and Maggie Censky.

In addition, I am grateful to the students in Communication Arts 101 whose speeches provided the material for so many of the examples in the

book; to Amy Slagell, who assisted with the instructor's manual; to Professor Larry Schnoor, Executive Director of the Interstate Oratorical Association, for permission to reprint from *Winning Orations*, to professor Richard Street, who prepared the initial draft of the chapter on group discussion; and to Jeffrey Lucas, who tabulated the survey results reported in Chapter 13.

I am also indebted to the many talented people at McGraw-Hill who have contributed to this edition. They include Roth Wilkofsky, Bob Greiner, Lorraine Hohman, Della Mancuso, Suzanne Thibodeau, Safra Nimrod, Harold Vaughn, Chris Migdol, and, above all, Kathleen Domenig, who is, without question, the best speech editor in the business. As always, my wife, Patty, has been invaluable for her counsel and her support, while Ryan Lucas has been a constant source of good cheer.

Finally, I would like to dedicate this edition in memory of my mother, to whom I owe so much and from whom I first learned the value of a good book.

Stephen E. Lucas
Madison, Wisconsin

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