

Fifth Edition

THE ART OF PUBLIC SPEAKING

Stephen E. Lucas





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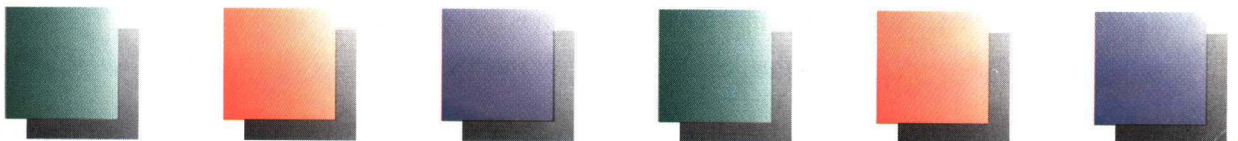
THE ART OF PUBLIC SPEAKING

STEPHEN E. LUCAS

University of Wisconsin-Madison

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THE ART OF PUBLIC SPEAKING

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About the Author

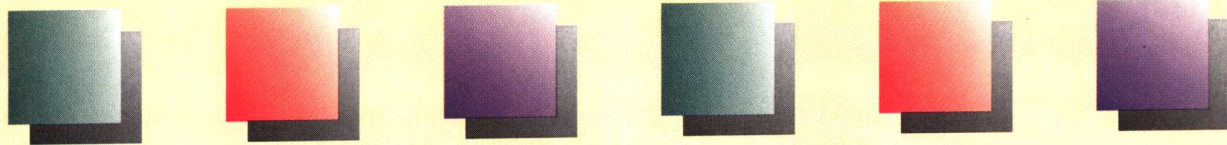
Stephen E. Lucas is Professor of Communication Arts at the University of Wisconsin-Madison, where he has taught since 1972. Born in New York and raised in California, he received his bachelor's degree from the University of California, Santa Barbara, and his master's and doctorate degrees from Penn State University.

Professor Lucas has been recognized for his work as both a scholar and a teacher. His first book, *Portents of Rebellion: Rhetoric and Revolution in Philadelphia, 1765-1776*, received the Golden Anniversary Award of the Speech Communication Association in 1977 and was nominated for a Pulitzer Prize. His major articles include "The Schism in Rhetorical Scholarship" (1981), "The Renaissance of American Public Address: Text and Context in Rhetorical Criticism" (1988), and "Justifying America: The Declaration of Independence as a Rhetorical Document" (1989). He is currently writing a book on Booker T. Washington's Atlanta Exposition Address.

Professor Lucas has received a number of teaching awards, including the Chancellor's Award for Excellence in Teaching at the University of Wisconsin. His lecture course on "The Rhetoric of Campaigns and Revolutions" is among the most popular on campus and has twice been selected for statewide broadcast in its entirety by Wisconsin Public Radio.

In addition, Professor Lucas has directed the introductory public speaking course at the University of Wisconsin-Madison since 1973. Over the years he has been responsible for numerous teaching innovations and has supervised the training of hundreds of graduate assistants. He has also participated in public speaking workshops and colloquia at schools throughout the United States.

Stephen Lucas lives in Madison, Wisconsin, with his wife Patty and his sons Jeff and Ryan. His interests include travel, sports, art, and photography.



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*. I am deeply appreciative to the students and teachers who have made it the leading textbook on its subject at colleges and universities across the United States.

In preparing this, the fifth 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 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. The speech classroom, however, 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 experiences students will face after they graduate—in their careers and in their communities.

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 FIFTH EDITION

Given the favorable response of teachers and students to the first four editions of *The Art of Public Speaking*, 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 suggestions from readers. The most important of these improvements provide fuller coverage of ethics, of diversity and multiculturalism, and of persuasive speaking. Let me explain a bit about each.

Ethics

In previous editions, the ethics of speechmaking was discussed as part of Chapter 1. Now it is the subject of Chapter 2. After explaining the importance of ethics, this new chapter presents guidelines for ethical speaking, discusses the problem of plagiarism and how to avoid it, and explains guidelines for ethical listening. Reviewers have responded to the chapter with great enthusiasm, and I hope instructors and students alike will find it a valuable addition to the new edition.

Diversity and Multiculturalism

The Art of Public Speaking has long been a leader in recognizing and adapting to the diversity of contemporary life. As society has changed since the first edition 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 Art of Public Speaking* is respectful of and applicable to all of its readers.

Most important in this regard, I have added a new section to Chapter 1 on public speaking in a multicultural world. This section places public speaking in the context of today's global multiculturalism, explores the impact of cultural diversity on speechmaking, and offers basic strategies for addressing culturally diverse audiences. The placement of this section in the opening chapter reflects its importance to the book as a whole. Given the nature of the modern world, students need to know from the outset that many of the speaking situations they enter will involve people from a variety of cultural backgrounds.

Expanded attention to diversity and multiculturalism is also evident in every chapter—including the range of potential speech topics presented in Chapter 4, the treatment of audience analysis in Chapter 5, the discussion of reference materials in Chapter 6, the addition of a new section on nonsexist language in Chapter 11, and the inclusion of a new section on dialect in Chapter 12. There are also dozens of fresh examples throughout the book that reflect the diversity of life in our modern world and that encourage an inclusive approach to the art of public speaking.

Persuasion

In keeping with recommendations from readers of the fourth edition, I have strengthened the treatment of persuasion and divided it into two chapters. In previous editions, speaking to persuade was discussed in Chapter 14. Now it is presented in Chapters 15 and 16. After exploring the psychology of persuasion, Chapter 15 explains the kinds of persuasive speeches and how to organize them most effectively. Chapter 16 deals with the methods of persuasion and focuses on credibility, evidence, reasoning, and emotional appeals.

Among the specific improvements in these two chapters are greater attention to the psychological factors of persuasion, fuller discussion of evidence and reasoning, and expanded consideration of the strategies and ethics of emotional appeal. Taken together, the chapters offer the same clear approach to persuasion that was so well received by readers of past editions while updating and improving the text to keep it as current, useful, and readable as possible.

Other Improvements

In addition to the major changes described above, I have made a number of other improvements, including:

- Updated treatment of library research in Chapter 6.
- A fresh sample outline with commentary in Chapter 10.
- A new section on nonsexist language in Chapter 11.
- Expanded treatment of dialect in Chapter 12.
- A new unit on overhead transparencies in Chapter 13.
- Thorough reworking of examples throughout the book to keep the material clear, interesting, and relevant to today's readers.
- Four new speeches in the Appendix for analysis and discussion, including Mary Fisher's highly acclaimed speech on AIDS at the 1992 Republican National Convention.

In addition to these revisions, 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 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. The opening chapter explains the value of a course in public speaking, identifies the basic elements of the speech communication process, and seeks to ease the stage fright that is nearly always uppermost in students' minds at the beginning of the class. Chapter 2 deals with the ethics of public speaking, while Chapter 3 explores the importance of listening and offers practical tips to help students become better listeners.

Part Two, "Speech Preparation: Getting Started," takes up the initial steps of speech preparation. Chapter 4 guides students through the crucial process of selecting a speech topic, formulating a specific purpose, and phrasing an effective central idea. Chapter 5 introduces the basic principles of audience analysis and explains how to adapt a speech to an audience. Chapter 6 shows how students can gather materials for a speech by drawing on their own experience, by interviewing other people, and by conducting library research. Chapter 7 looks at the basic kinds of supporting materials and offers guidelines for using them effectively.

Part Three is titled "Speech Preparation: Organization and Outlining." After surveying the basic patterns of speech organization in Chapter 8, students learn in Chapter 9 how to construct effective introductions and conclusions. Chapter 10 explains the principles of outlining and exemplifies them with a model 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. Taken together, Chapters 8–10 provide a solid foundation upon which students can build their skills of speech organization.

Part Four is titled "Presenting the Speech" and focuses on language, delivery, and visual aids. Chapter 11 discusses the importance of language and offers a number of practical guides for using words accurately, clearly, vividly, and appropriately. Chapter 12 deals with the basic methods of speech delivery, the use of the speaker's voice, and the role of nonverbal communi-

cation in speechmaking. Chapter 13 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. In Chapter 14 the subject is informative speaking. The first part of this chapter explains how to analyze and organize informative speeches; the second part offers guidelines for effective informative presentations. Chapters 15 and 16 deal with speaking to persuade. They seek to give students the knowledge they most need to create effective persuasive speeches—without bogging them down in hazy theoretical issues or excessive jargon. Chapter 17 deals with several kinds of speeches for special occasions, while Chapter 18 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. Chapters 7, 14, 15, and 16 contain sample speeches with commentary. Chapter 10 has complete preparation and speaking outlines, both with commentary. The Appendix consists of seven additional speeches for discussion and analysis.

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.

A special feature of the fifth edition is the *Speaker's Helper*, an innovative computer program that guides students through the sometimes daunting task of outlining their speeches. This program, which is fully compatible with IBM and MacIntosh computers, utilizes the principles of interactive learning and has been developed exclusively for use with *The Art of Public Speaking*.

To give teachers as much assistance as possible, I have developed a four-volume *Instructional Resource Program*. The first volume is the *Instructor's Manual*, which contains chapter outlines; discusses the Application Exercises in the textbook; furnishes 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.

The second volume of the *Instructional Resource Program* is the *Test Bank*, which furnishes more than 1,200 examination questions based on *The Art of Public Speaking*. As a special feature the *Test Bank* offers preconstructed chapter quizzes for each chapter in the book, as well as several complete final examinations. The *Test Bank* is also available on disc for computerized test construction.

The third and fourth volumes of the *Instructional Resource Program* consist of two anthologies of material from *The Speech Communication Teacher*.

Taken together, these anthologies reprint more than 150 brief articles (1-2 pages each) relative to all aspects of teaching public speaking. Written by teachers for teachers, these articles offer a wealth of practical ideas for classroom use.

There are several videotapes of sample student speeches that accompany *The Art of Public Speaking*. A number of these speeches are printed in the book, so students can see on tape some of the same speeches they are studying in class. Instructors who adopt *The Art of Public Speaking* can also select from a wide range of "Great Speeches" videotapes that accompany the book. Among the selections on these tapes are Martin Luther King's "I Have a Dream" and Barbara Bush's 1990 commencement speech at Wellesley College, both of which are reprinted in the textbook.

Finally, I have produced a unique videotape entitled "Introductions, Conclusions, and Visual Aids." This tape contains excerpts from speeches by students and public figures that illustrate the principles of effective speech introductions and conclusions in action. It also contains examples of speakers using visual aids such as charts, graphs, drawings, photographs, and videotapes. Developed in conjunction with the fourth edition of *The Art of Public Speaking*, "Introductions, Conclusions, and Visual Aids" has been received with great enthusiasm at schools throughout the country and is available with the fifth edition as well.

■ 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: Mary Eleanor Anderson, Memphis State University; Sandy Berkowitz, University of Minnesota; R. B. Bookwalter, Marshall University; Jackie Buckrop, Ball State University; Carl Burghardt, Colorado State University; David Droge, University of Puget Sound; Thomas B. Harte, Southeast Missouri State University; Richard Haven, University of Wisconsin-Whitewater; Robert Heath, University of Houston; Susan Hellweg, San Diego State University; Susan Huxman, Wichita State University; J. Vernon Jensen, University of Minnesota; Richard Johannesen, Northern Illinois University; Jack Kay, Wayne State University; Jayne Landon, Bakersfield College; Ron Lustig, San Diego State University; Mary Y. Mandeville, Oklahoma State University; Judith S. Mish, Springfield Technical Community College; Robert J. Myers, Baruch College; Steve Neilson, University of Nevada; Terry Perkins, Eastern Illinois University; Laura Rouzan, Xavier University of Louisiana; Deanna Sellnow, North Dakota State University; Melody Templeton, Villanova University; Denise Vrchota, Iowa State University; and Kent Zimmerman, Sinclair Community College.

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As always, I owe a deep debt of gratitude to my family—Patty, Jeff, and Ryan—who have improved the book (and the life of its author) in countless ways. Finally, I would like to dedicate this edition in memory of my father, who believed deeply in the importance of sound thinking, clear writing, and effective speaking.

Stephen E. Lucas



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