

## LECTURE 12: Public Communication

### Learning Outcomes



#### **Look for a topic early.**

Choose a topic that interests you. Developing your topic begins with defining your purpose. You should understand and be able to state the following simply and clearly:

- Your general purpose (to entertain, to inform, or to persuade).
- Your specific purpose (expressed in the form of a purpose statement).
- Your central idea (expressed in the form of a thesis statement).

#### **Your next step in developing your topic is to analyze the speaking situation.**

- Analyzing the audience enables you to adapt your speech to your listeners.
- Analyzing the occasion enables you to customize your speech to its circumstances as a unique event.
- Finally, you will need to gather information for your speech, including from the following sources:
  1. Internet research
  2. Library research
  3. Interviewing
  4. Personal observation
  5. Survey research

A surprising number of people will give speeches that will change their lives. Some of these will be job-related speeches, like the presentation that gets your new company funded or wins you a promotion. Some will be personal, such as the toast at your best friend's wedding or a eulogy for a lost friend. And some will have the potential to change the world, perhaps locally, as you get a civic improvement project started in your home town, or even globally, when you try to persuade listeners to deal more effectively with global problems like hunger, disease, or environmental threats. You probably realize that the ability to speak well in public can benefit both your personal and professional life. You may also recognize that successful public speaking can be a liberating, transforming experience that boosts your self-confidence and helps you make a difference in the world. Yet most of us view the prospect of standing before an audience with the same enthusiasm we have for a trip to the dentist or the tax auditor. In fact, giving a speech seems to be one of the most anxiety-producing things we can do

## **CHOOSING A TOPIC**

Often the difference between a successful and an unsuccessful speech is the choice of topic. Your topic should be familiar enough for your audience to understand, yet be innovative enough to hold its attention. This chapter will discuss a number of approaches to choosing and developing an effective topic. The following guidelines will help you pick a topic that is right for you, your audience, and your assignment.

### **Look for a Topic Early**

The best student speakers usually choose a topic as soon as possible after a speech is assigned by their instructor, and then they stick with it. One reason to look for a topic early is so that you will have plenty of time to complete the speech and practice it. Adequate practice time is essential to effective speech making, but the reasons for choosing a topic early run even deeper than that. Ideas seem to come automatically to speakers who have a topic in mind; things they read or observe or talk about that might have otherwise been meaningless suddenly relate to their topic, providing material or inspiration. The earlier you decide on a topic, the more you can take advantage of these happy coincidences.

### **Choose a Topic That Interests You**

Your topic must be interesting to your audience, and the best way to accomplish that is to find a topic that is interesting to you. Your interest in a topic will also improve your ability to create the speech, and it will increase your confidence when it comes time to present it. Sometimes it's difficult to pinpoint what your interests are especially when you are being pressed to come up with a speech topic. If that happens to you, you might want to review your favorite media, discuss current events with your family and friends, or just contemplate your interests in solitude. The following check-list could be used as a guide.

### **REVIEW DISCUSS CURRENT EVENTS THINK ABOUT**

- Newspaper
- International
- Activities

- Magazines
- National
- Hobbies
- Books
- Local
- special interests
- related Web sites
- family
- personal experience

After you choose your topic, you can begin developing it. Your first step in that task is defining your purpose.

### DEFINING PURPOSE

No one gives a speech or expresses any kind of message-without having a reason to do so. This is easy to see in those messages that ask for something: “Pass the salt” or “How about a movie this Friday?” or “Excuse me, that’s my foot you’re standing on.” But even in subtler messages, the speaker always has a purpose: to evoke a response from the listener.

Sometimes purposes are misunderstood or confused by the speaker. This causes wasted time both in the preparation and in the presentation of the speech. It is essential, therefore, that the speaker keep in mind a clear purpose. The first step in understanding the purpose is to formulate a clear and precise statement of that purpose. This requires an understanding of both general purpose and specific purpose.

### **General Purpose**

Most students, when asked why they are giving a speech in a college class, will quickly cite course requirements. But you have to analyze your motives more deeply than that to develop an effective speech purpose. *Even if you are giving your speech only for the grade, you still have to affect your audience in some way to earn that grade.* If your motive for speaking is to learn effective speech techniques (as we hope it is), you still have to influence your audience to accomplish your goal because that is what effective speaking is all about. When we say you have

to influence your audience, we mean you have to change the audience in some way. If you think about all the possible ways you could change an audience, you'll realize that they all boil down to three options, which happen to be the three basic general purposes for speaking.

1. **To entertain.** To relax your audience by providing it with a pleasant listening experience
2. **To inform.** To enlighten your audience by teaching it something
3. **To persuade.** To move your audience toward a new attitude or behavior

A brief scrutiny of these purposes will reveal that no speech could ever have only one purpose. These purposes are interrelated because a speech designed for one purpose will almost always accomplish a little of the other purposes; even a speech designed purely to entertain might change audience attitudes or teach that audience something new. In fact, these purposes are cumulative in the sense that, to inform an audience, you have to make your remarks entertaining enough to hold its interest—at least long enough to convince it that your topic is worth learning about. And you certainly have to inform an audience (about your arguments) in order to persuade it. Deciding your general purpose is like choosing the “right” answer on one of those multiple choice tests in which all the answers are right to a certain degree, but one answer is more right than the others. Thus, we say that any speech is primarily designed for one of these purposes. A clear understanding of your general purpose gets you on the right track for choosing and developing a topic. Understanding your specific purpose will keep you on that track.

### **Specific Purpose**

Whereas your general purpose is only a one-word label, your specific purpose is expressed in the form of a purpose statement—a complete sentence that describes exactly what you want your speech to accomplish. The purpose statement usually isn't used word for word in the actual speech; its purpose is to keep you focused as you plan your speech. There are three criteria for a good purpose statement.

1. *A Purpose Statement Should Be Receiver Oriented.* Having a receiver orientation means that your purpose is focused on how your speech will affect your audience members. For example, if you were giving an informative talk on how to sue someone in small claims court, this would be an inadequate purpose statement:

**My purpose is to tell my audience about small claims court.**

As that statement is worded, your purpose is “to tell” an audience something, which suggests that the speech could be successful even if no one listens. **Your purpose statement should refer to the response you want from your audience:** It should tell what the audience members will know or be able to do after listening to your speech. Thus, the preceding purpose statement could be improved in this way:

**After listening to my speech, my audience will know more about small claims court procedures.**

That’s an improvement, because you now have stated what you expect from your audience. But this purpose statement could be improved more through the judicious application of a second criterion:

2. *A Purpose Statement Should Be Specific.*

To be effective, a purpose statement should be worded specifically, with enough details so that you would be able to measure or test your audience, after your speech, to see if you had achieved your purpose. In the example given earlier, simply “knowing about small claims court” is too vague; you need something more specific, such as:

**After listening to my speech, my audience will know how to win a case in small claims court.**

This is an improvement, but it can be made still better by applying a third criterion

3. *A Purpose Statement Should Be Realistic.*

You must be able to accomplish your purpose as stated. You must aim for an audience response that is possible to accomplish. In your small claims court speech, it would be impossible for you to be sure that each of your audience members has a winnable case. So a better purpose statement for this speech might sound something like this:

**After listening to my speech, my audience will be able to list the five steps for preparing a small claims case.** This purpose statement is receiver oriented, specific, and realistic. It

also suggests an organizational pattern for the speech (“the five steps”), which can be a bonus in a carefully worded purpose statement.

### **The Thesis Statement**

So far we have discussed how to select a topic, how partially to focus that topic through its general purpose, and how to focus it further through its specific purpose. Your next step in the focusing process is to formulate your thesis statement. **The thesis statement tells you what the central idea of your speech is.** It tells you the one idea that you want your audience to remember after it has forgotten everything else you had to say. The thesis statement for your small claims speech might be worded like this:

**Arguing a case on your own in small claims court is a simple, five-step process that can give you the same results you would achieve with a lawyer.**

Unlike your purpose statement, your thesis statement is usually delivered directly to your audience. The thesis statement is usually formulated later in the speech-making process, after you have done some research on your topic. The progression from topic to purpose to thesis is, therefore, another focusing process, as you can see in the following examples:

*Topic:* Grade inflation is good

*General Purpose:* To entertain

*Specific Purpose:* After listening to my speech, my audience members will be unafraid to march up to their professor and say, “Give me an ‘A’ or else.”

*Thesis Statement:* Handing out high grades as if they were Halloween treats makes everybody look good, and it doesn’t cause cavities.

*Topic:* Can the Internet cure the common cold?

*General Purpose:* To inform

*Specific Purpose:* After listening to my speech, my audience members will use the information available on the World Wide Web to be better informed before they see their doctors.

*Thesis Statement:* Online medical data can save you the cost and hassle of an unnecessary trip to the doctor.

*Topic:* Organ donation

*General Purpose:* To persuade

*Specific Purpose:* After listening to my speech, audience members will recognize the importance of organ donation and will sign an organ donors card for themselves.

*Thesis Statement:* Because not enough of us choose to become organ donors, thousands of us needlessly die every year. You can help this needless dying.

## **Analyzing the Speaking Situation**

### ***The Listeners***

Analyzing the Audience: what motivates your listeners? It is about what they want, need and expect from your speech. **Demographics** are characteristics of your audience that can be labeled, such as number of people, age, gender, group membership, and so on. Demographic characteristics might affect your speech planning in a number of ways. Present your speech from their perspective and consider their Age, Gender, and project your speech using an appropriate style.

By analyzing the Audience you should be able to know how many will be present? Why they should listen to you? What do they need to listen to your message? How much do they already know on the topic?

Analyzing Audience also involves understanding their:

**ATTITUDES, BELIEFS, AND VALUES** Audience members' feelings about you, your subject, and your intentions for them are central issues in audience analysis. One way to approach these issues is through a consideration of attitudes, beliefs, and values.<sup>6</sup> These characteristics are structured in human consciousness like layers of an onion. They are all closely interrelated, but attitudes lie closer to the surface, whereas beliefs and values underlie them. An **attitude** is a predisposition to respond to something in a favorable or unfavorable way. A **belief** is an underlying conviction about the truth of something, which is often based on cultural training. A **value** is a deeply rooted belief about a concept's inherent worth or worthiness. An audience might, for example, hold the value that "freedom is a good thing." This value might be expressed in a belief such as "people should be free to choose their political leaders," which in turn will lead to the attitude that "voting is an important right and

responsibility for all citizens.” This in short leads to a predisposition to vote—in other words, a positive attitude toward voting.

### ***The Occasion***

The second phase in analyzing a speaking situation focuses on the occasion. The occasion of a speech is determined by the circumstances surrounding it. Three of these circumstances are time, place, and audience expectations.

Time: consider the Length of time and the Time of day/night and is the Date significance? Yes.

The Place: Look at it, is it an outdoor or indoor? Its size: How can you use it to your advantage?

What needs to change? Get there early, so be at the venue early enough to prepare and for orientation. According to Lucas (2019), No matter what the situation, listeners have fairly definite ideas about the speeches they consider appropriate. They expect to hear political speeches in Congress, sermons in church, after-dinner speeches after dinner, and so forth. Speakers who seriously violate these expectations can almost always count on infuriating the audience.

Perhaps most important, the occasion will dictate how long a speech should be. When you are invited to speak, the chairperson will usually say how much time you have for your talk. If not, be sure to ask. And once you know, pare down your speech so it fits easily within the allotted time. Do not exceed that time under any circumstances, for you are likely to see your audience dwindle as you drone on.

## GATHERING INFORMATION

This discussion about planning a speech purpose and analyzing the speech situation makes it apparent that it takes time, interest, and knowledge to develop a topic well. Much of the knowledge you present in your speech will be based on your own thoughts and experience. Setting aside a block of time to reflect on your own ideas is essential. However, you will also need to gather information from outside sources. By this time you are probably familiar with both Internet searches and library research as forms of gathering information.

Sometimes, however, speakers over-look some of the less obvious resources of the Internet and the library. More often they also overlook interviewing, personal observation, and survey research as equally effective methods of gathering information. We will review all these methods here and perhaps provide a new perspective on one or more of them.

### **Internet Research**

**SEARCH ENGINES** Searching the Web is one of the most popular online activities.

If you treat this activity like a game it can be fun, but under deadline pressure it can be frustrating unless you approach it systematically. The main problem with trying to find information on the Web is that it is unstructured and unguided—the user is usually unassisted by library professionals, mentors, or professors. A systematic search enables the user to make some sense of this amorphous mass.

For example, if you were to enter the key words “television programming” on most search engines you would be presented with a list of more than fifty thousand sites. Now, if you don’t have the time to check out all these sites (remember that anyone with a computer can build a Web site), you might narrow your search by using a more specific term. In this case, however, even the term “MTV” will yield thousands of sites.

Some search engines allow plain English queries where the user can type in a regular question, such as “Where can I find information about sexuality on MTV?” Plain English searches, however, will return lists that include every keyword in the question. On Google, for example, the preceding question recently returned 1,400,000 sites. The search became more usable, though, with the use of a carefully selected **search string**, the line of words you enter in the search box. You can string together several words to construct a very precise query.

## **Library Research**

Libraries, like people, tend to be unique. It's important to get to know your own library, to see what kind of special collections and services it offers, and just to find out where everything is. There are, however, a few resources that are common to most libraries, including the library catalog, reference works, periodicals, and non-print materials.

## **Interviewing**

The information-gathering interview is an especially valuable form of research on a college campus because so many experts of every stripe run loose there, from librarians to professors to lab technicians. The interview allows you to view your topic from an expert's perspective, to take advantage of that expert's years of experience, research, and thought. You can use an interview to collect facts and to stimulate your own thinking. Often the interview will save you hours of Internet or library research and allow you to present ideas that you could not have uncovered any other way. And because the interview is an interaction with an expert, many ideas that otherwise might be unclear can become more understandable through questions and answers. Interviews can be conducted face to-face, by telephone, or by e-mail.

## **Personal Observation**

Personal observation enables you to use current, local, first-hand research that you have done yourself. You can think of personal observation as a simple form of experimentation. Personal observation is used to collect information about your audience members.

Because audience members love hearing information about themselves, observing their behavior in this way can be an extremely valuable form of investigation. Survey research is also valuable in this respect.

## **Survey Research**

One advantage of **survey research**—the distribution of questionnaires for people to respond to—is that it can give you up-to-date answers concerning “the way things are” for a specific audience. No matter how you gather your information, remember that it is the *quality* rather than the quantity of the research that is most important. The key is to determine carefully what type of research will answer the questions you need to have answered. Sometimes only one type of research will be necessary; at other times every type mentioned here will have to be used.

## Managing Communication Apprehension

The terror that strikes the hearts of so many beginning speakers is called *communication apprehension* or *speech anxiety* by communication scholars, but it is more commonly known to those who experience it as *stage fright*.

### Facilitative and Debilitative Communication Apprehension

Although stage fright is a very real problem for many speakers, it is a problem that can be overcome. In fact, research suggests that the problem can be overcome in basic communication courses such as the one you are taking now. Interestingly enough, the first step in feeling less apprehensive about speaking is to realize that a certain amount of nervousness is not only natural but also facilitative. That is, **facilitative stage fright** is a factor that can help improve your performance. Just as totally relaxed actors or musicians aren't likely to perform at the top of their potential, speakers think more rapidly and express themselves more energetically when their level of tension is moderate.

It is only when the level of anxiety is intense that it becomes **debilitative**, inhibiting effective self-expression. Intense fear causes trouble in two ways. First, the strong emotion keeps you from thinking clearly. This has been shown to be a problem even in the preparation process: Students who are highly anxious about giving a speech will find the preliminary steps, including research and organization, to be more difficult. Second, intense fear leads to an urge to do something, anything, to make the problem go away. This urge to escape often causes a speaker to speed up delivery, which results in a rapid, almost machine-gun style. As you can imagine, this boost in speaking rate leads to even more mistakes, which only add to the speaker's anxiety. Thus, a relatively small amount of nervousness can begin to feed on itself until it grows into a serious problem.

### Sources of Debilitative Communication Apprehension

**PREVIOUS NEGATIVE EXPERIENCE** People often feel apprehensive about speech giving because of unpleasant past experiences. Most of us are uncomfortable doing *anything* in public, especially if it is a form of performance in which our talents and abilities are being evaluated. An unpleasant experience in one type of performance can cause you to expect that a future similar situation will also be unpleasant. These expectations can be realized through the self-fulfilling prophecies discussed in Lecture about The Self, Perception and Communication.

**IRRATIONAL THINKING** Cognitive psychologists argue that it is not events that cause people to feel nervous but rather the beliefs they have about those events. Certain irrational beliefs leave people feeling unnecessarily apprehensive. Psychologist Albert Ellis lists

several such beliefs, or examples of **irrational thinking**, which we will call “fallacies” because of their illogical nature.

### Overcoming Debilitative Communication Apprehension

There are five strategies that can help you manage debilitating stage fright:

1. **Use nervousness to your advantage.** Paralyzing fear is obviously a problem, but a little nervousness can actually help you deliver a successful speech. Most athletes testify that a bit of anxiety before an event boosts their energy. The same thing is true in speaking: Being completely calm can take away the passion that is one element of a good speech. Use the strategies below to *control* your anxiety, but don't try to completely eliminate it.
2. **Be rational about your fears.** Some fears about speaking are rational. For example, you ought to be worried if you haven't researched or practiced your speech, and it's reasonable to be afraid of a hostile audience. But other fears are based on the fallacies you read about on pages 389 and 390. It's not realistic to expect that you'll deliver a perfect speech, or that everyone in the audience will find your remarks totally fascinating. It's not rational to indulge in catastrophic fantasies about what might go wrong. For example, if you are afraid that you are going to freeze up in front of an audience, analyze in advance how likely that occurrence actually is. And then analyze why that event, even if it did happen, would not be catastrophic.
3. **Maintain a receiver orientation.** Paying too much attention to your own feelings—even when you're feeling good about yourself—will take energy away from communicating with your listeners. Concentrate on your audience members rather than on yourself. Focus your energy on keeping them interested, and on making sure they understand you.
4. **Keep a positive attitude.** Build and maintain a positive attitude toward your audience, your speech, and yourself as a speaker. Some communication consultants suggest that public speakers should concentrate on three statements immediately before speaking.
5. **Most importantly, be prepared!** Preparation is the most important key to controlling speech anxiety. You can feel confident if you know from practice that your remarks are well organized and supported and your delivery is smooth. Researchers have determined that the highest level of speech anxiety occurs just before speaking, the second highest level at the time the assignment is announced and explained, and the lowest level during the time you spend preparing your speech.

#### *Presenting Your Speech*

There are four basic types of delivery—extemporaneous, impromptu, manuscript, and memorized. Each type creates a different impression and is appropriate under different conditions. Any speech may incorporate more than one of these types of delivery. For purposes of discussion, however, it is best to consider them separately.

#### *Choosing an Effective Type of Delivery*

An **extemporaneous speech** is planned in advance but presented in a direct, spontaneous manner. Extemporaneous speeches are conversational in tone, which means that they give the audience members the impression that you are talking to them, directly and honestly. Extemporaneous speeches *are* carefully prepared, but they are prepared in such a way that

they create what actors call “the illusion of the first time”—in other words, the audience hears your remarks as though they were brand new. This style of speaking is generally accepted to be the most effective, especially for a college class.

An **impromptu speech** is given off the top of one’s head, without preparation. An impromptu speech is often given in an emergency, such as when a scheduled speaker becomes ill and you are suddenly called upon. Lack of preparation is the main problem with impromptu speeches, but there are some advantages to this style of speaking. It is by definition spontaneous. It is the delivery style necessary for informal talks, group discussions, and comments on others’ speeches

**Manuscript speeches** are read word for word from a prepared text. They are necessary when you are speaking for the record, as when speaking at legal proceedings or when presenting scientific findings. The greatest disadvantage of a manuscript speech is the lack of spontaneity that may result.

**Memorized speeches**—those learned by heart—are the most difficult and often the least effective. They often seem excessively formal. However, like manuscript speeches, they may be necessary on special occasions. They are used in oratory contests, and they are used as training devices for memory. They are also used in some political situations. For example, in televised debates between presidential candidates, the candidates are usually allowed to make prepared speeches, but they are not allowed to use notes.

### *Practicing Your Speech*

After you choose the appropriate delivery type for the speech you are giving, the best way to make sure that you are on your way to an effective delivery is to practice your speech repeatedly and systematically. One way to do that is to go through some or all of the following steps:

1. First, present the speech to yourself. “Talk through” the entire speech, including your examples and forms of support (don’t just say, “This is where I present my statistics” or “This is where I explain about photosynthesis”).
2. Tape-record the speech, and listen to it. Because we hear our own voices partially through our cranial bone structure, we are sometimes surprised at what we sound like to others. Videotaping has been proven to be an especially effective tool for rehearsals, giving you an idea of what you look like, as well as sound like.<sup>14</sup>
3. Present the speech in front of a small group of friends or relatives.
4. Present the speech to at least one listener in the room in which you will present the final speech (or, if that room is not available, a similar room). Have your listeners critique your speech according to the guidelines that follow.

### **Guidelines for Delivery**

#### Visual Aspects of Delivery

In each type, the speaker must be concerned with both visual and auditory aspects of the presentation. Visual aspects include appearance, movement, posture, facial expression, and eye contact.

#### Auditory Aspects of Delivery

Auditory aspects include **volume** how loud or soft one speaks, **rate** how fast or slow one speaks, **pitch** is the emotional expression of voice, The highness or lowness of your voice—**pitch**—is controlled by the frequency at which your vocal folds vibrate as you push air through them, and **articulation** means pronouncing all the parts of all the necessary words and nothing else.

It is not our purpose to condemn regional or ethnic dialects within this discussion. It is true that a considerable amount of research suggests that regional dialects can cause negative impressions,<sup>18</sup> but our purpose here is to suggest *careful*, not standardized, articulation. Incorrect articulation is usually nothing more than careless articulation.. The four most common articulation problems are deletion, substitution, addition, and slurring of word sounds.

The most common mistake in articulation is **deletion**, or leaving off part of a word. As you are thinking the complete word, it is often difficult to recognize that you are saying only part of it. The most common deletions occur at the ends of words, especially *-ing* words. *Going*, *doing*, and *stopping* become *goin'*, *doin'*, and *stoppin'*.

**Substitution** takes place when you replace part of a word with an incorrect sound. The ending *-th* is often replaced at the end of a word with a single *t*, as when *with* becomes *wit*. The *th-* sound is also a problem at the beginning of words, as *this*, *that*, and *those* have a tendency to become *dis*, *dat*, and *dose*.

The articulation problem of **addition** is caused by adding extra parts to words, such as *incentative* instead of *incentive*, *athalete* instead of *athlete*, and *orientated* instead of *oriented*.

**Slurring** is caused by trying to say two or more words at once—or at least overlapping the end of one word with the beginning of the next. Word pairs ending with *of* are the worst offenders in this category. *Sort of* becomes *sorta*, *kind of* becomes *kinda*, and *because of* becomes *becausa*.

#### Activity



Read and reflect on the information and choose a topic that interests you. Developing your topic begins with defining your purpose. You should understand and be able to state the following simply and clearly:

- Your general purpose (to entertain, to inform, or to persuade).
- Your specific purpose (expressed in the form of a purpose statement).
- Your central idea (expressed in the form of a thesis statement).

#### Summary



This chapter dealt with your first tasks in preparing a speech: choosing and developing a topic. Some guidelines for choosing a topic include these: Look for a topic early and stick with it, choose a topic you find interesting, and choose a topic you already know something about.

One of your tasks is to understand your purpose so that you can stick to it as you prepare your speech. General purposes include entertaining, informing, and persuading.

Specific purposes are expressed in the form of purpose statements, which must be receiver-oriented, specific, and realistic.

Your next task is to formulate a thesis statement, which tells what the central idea of your speech is.

Another early task is to analyze the speaking situation, including the audience and the occasion. When analyzing your audience, you should consider the audience type (passersby, captives, and volunteers), purpose, demographics, attitudes, beliefs, and values. When analyzing the occasion, you should consider the times (and date) your speech will take place, the time available, the location, and audience expectations.

Although much of your speech will be based on personal reflection about your own ideas and experiences, it is usually necessary to gather some information from outside sources. Techniques for doing so include interpersonal research (such as interviewing), personal observation, and surveys, as well as Internet and library research.

One of the most serious delivery problems is debilitating (as opposed to facilitative) stage fright. Sources of debilitating stage fright include irrational thinking, which might include a belief in one or more of the following fallacies: the fallacy of catastrophic failure (something is going to ruin this presentation), the fallacy of perfection (a good speaker never does anything wrong), the fallacy of absolute approval (*every-one* has to like you), and the fallacy of overgeneralization (you *always* mess up speeches). There are several methods of overcoming speech anxiety. The first is to remember that nervousness is natural, and use it to your advantage. The others include being rational, receiver oriented, positive, and prepared.

There are four types of delivery: extemporaneous, impromptu, manuscript, and memorized. In each type, the speaker must be concerned with both visual and auditory aspects of the presentation. Visual aspects include appearance, movement, posture, facial expression, and eye contact. Auditory aspects include volume, rate, pitch, and articulation. The four most common articulation problems are deletion, substitution, addition, and slurring of word sounds.

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