WHAT KIND OF COMMUNICATOR ARE YOU?
Take this quick and easy quiz to find out how you rank as a communicator.
On the line provided for each statement, indicate the response that best captures your behavior:
1, almost always; 2, often; 3, sometimes; 4, rarely; 5, never.
Add up your score and see where you stand.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Chapter</th>
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<tbody>
<tr>
<td>When I speak, I tend to present a positive image of myself.</td>
<td>2</td>
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<tr>
<td>In my behavior toward others, I look for more information to confirm or negate my initial impressions.</td>
<td>2</td>
</tr>
<tr>
<td>Before I act on perceptions drawn from people’s nonverbal cues, I seek verbal verification of their accuracy.</td>
<td>2</td>
</tr>
<tr>
<td>I use specific language when I speak, avoiding generalizations that could be misinterpreted.</td>
<td>3</td>
</tr>
<tr>
<td>I speak clearly, using words that people readily understand.</td>
<td>3</td>
</tr>
<tr>
<td>When I am speaking with people of different cultures or of the opposite sex, I am careful to monitor my word choices.</td>
<td>3</td>
</tr>
<tr>
<td>I tend to look at people when I talk with them.</td>
<td>4</td>
</tr>
<tr>
<td>Most of my sentences are free from such expressions as “uh,” “well,” “like,” and “you know.”</td>
<td>4</td>
</tr>
<tr>
<td>I consider the effect of my dress on others.</td>
<td>4</td>
</tr>
<tr>
<td>I try to make sure that my nonverbal messages match my verbal messages.</td>
<td>4</td>
</tr>
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If your score is between 0-12 points: You’re a communicating guru! Though we all have room to improve, it looks like you’re confident in your abilities to listen, speak, and read people from all walks of life. Ask a friend or family member to rate you, and find out if they think you’re all that!

13-40 points: You come to this course with a lot of life experience in communication, but you probably wouldn’t be the first person to volunteer to present in front of class. Now, it’s time to refine what you already know, learn the theories behind communication, and refine the communication skills you apply in your own life. You’re on your way!

41-50 points: You have some communication strengths, but you just can’t make the first move asking out that special someone because you’re not sure they’re into you. You’re definitely ready to find areas to build confidence and improve your skills.
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CHAPTER

Communicating through Nonverbal Behaviors

Learning Outcomes

LO\(^1\) Identify characteristics of nonverbal communication

LO\(^2\) Identify channels through which we communicate nonverbally

LO\(^3\) Discuss how our self-presentation affects communication

LO\(^4\) Examine how nonverbal communication varies based on culture and gender

LO\(^5\) Understand guidelines for improving nonverbal communication
We’ve all heard—and said—“actions speak louder than words.” Actions are so important to our communication that researchers have estimated that in face-to-face communication as much as 60 percent of the social meaning is a result of nonverbal behavior (Burgoon & Bacue, 2003, p. 179). In other words, the meaning we assign to any communication is based on both the content of the verbal message and our interpretation of the nonverbal behavior that accompanies and surrounds the verbal message. And interpreting these nonverbal actions is not always the easiest thing to do.

We begin this chapter by briefly identifying the characteristics of nonverbal communication. Next, we describe the sources of nonverbal information that we use when we interpret and assign meaning to the behavior of others: body language (kinesics), nonsymbolic vocal sounds (paralanguage), our use of space (proxemics), and self-presentation cues. Then we explore how the meaning of nonverbal communication may vary based on culture, sex, and gender. Finally, we offer suggestions to help you improve your accuracy at interpreting nonverbal messages and for increasing the likelihood that others are able to accurately interpret your behavior.

In the broadest sense, the term nonverbal communication is commonly used to describe all human communication events that transcend spoken or written words (Knapp & Hall, 2006). Specifically, nonverbal communication behaviors are those bodily actions and vocal qualities that typically accompany a verbal message. The behaviors are usually interpreted as intentional and have agreed-upon interpretations in a particular culture or speech community (Burgoon & Hoobler, 2002, p. 244).

**Characteristics of Nonverbal Communication**

Nonverbal communication is distinct from verbal communication in that it is continuous and multichanneled. It may be unintentional and ambiguous. The nonverbal part of the message is the primary conveyer of emotion.

First, nonverbal communication is continuous. Although you can choose to form and send a verbal message, you do not control whether your nonverbal behavior is interpreted as a communication message. As long as you are in the presence of someone else, that person may perceive your behavior as communication. When Austin yawns and stares off into the distance during a meeting at work, his coworkers will notice this behavior and assign meaning to it. One coworker may interpret it as a sign of...
boredom, another might see it as a sign of fatigue, and yet another may view it as a message of disrespect. Meanwhile, Austin is oblivious to all of the messages that his behavior is sending.

Second, nonverbal communication is multichanneled. We perceive meaning from a variety of nonverbal behaviors including posture, gestures, body movements, body appearance, non-language vocal mannerisms, and so on. When we interpret nonverbal behavior, we usually base our perception on a combination of these behaviors. So, Anna observes Mimi’s failure to sustain eye contact, her bowed head, and her repetitive toe stubbing in the dirt, as cues that mean her daughter is lying about not hitting her brother.

Third, nonverbal communication can be intentional or unintentional. Although we can carefully control the verbal messages we send, because nonverbal behavior is continuous, we often display behaviors that we are not controlling. For example, President George W. Bush’s noted “smirk,” a nonverbal facial mannerism, may be an intentional message conveying contempt for another’s opinion, or it may be an unintentional nervous reaction to speaking in public. Whether the smirk is intentional or unintentional, however, when we see it, we interpret and assign it meaning. Because nonverbal behavior is not easily controlled, it is perceived to be more accurate than verbal communication. So when your nonverbal behavior contradicts your verbal message, people are more likely to believe the nonverbal communication they perceive.

Fourth, the meaning of a particular nonverbal communication can be ambiguous. Any particular behavior can have many meanings. So regardless of what President Bush intends, the smirk is an ambiguous message and may be interpreted differently by different audience members.

Finally, nonverbal communication is the primary conveyor of our emotions. When we listen to others, we base our interpretation of their feelings and emotions almost totally on their nonverbal behavior. In fact, about 93 percent of the emotional meaning of messages is conveyed nonverbally. (Mehrabian, 1972). So, when Janelle says, “I’m really fine, but thanks for asking,” her sister Renee will understand the real message based on the nonverbal behaviors that accompany it. For example, if Janelle uses a sarcastic tone, Renee will understand that Janelle is angry about something. If Janelle sighs, averts her eyes, tears up, and almost whispers her message, Renee will understand that Janelle is really sad and emotionally upset.

**LO2 Sources of Nonverbal Communication**

There are a variety of sources or channels for the nonverbal messages that we interpret from others and display ourselves. These include the use of the body (kinesics), the use of the voice (vocalics/paralanguage), the use of space (proxemics), and self-presentation.

### Use of Body: Kinesics

Of all the research on nonverbal behavior, you are probably most familiar with kinesics, the technical name for the interpretation of body motions as communications (Wikipedia, 2006). Body motions are the movement of your body or body parts that others interpret and assign meaning. These include your gestures, eye contact, facial expression, posture, and your use of touch.

**Gestures**

Gestures are the movements of your hands, arms, and fingers that you use to describe or to emphasize. People vary, however, in the amount of gesturing that accompanies their spoken messages; for example, some people “talk with their hands” far more than others. Some gestures, called illustrators, augment the verbal message. So when you say “about this high” or “nearly this round,” we expect to see a gesture accompany...
your verbal description. One type of gesture, called **emblems**, can stand alone and substitute completely for words. When you raise your finger and place it vertically across your lips, it signifies “Quiet.” Emblems have automatic agreed-upon meanings in a particular culture, but the specific meaning assigned to a specific gesture can vary greatly across cultures. For example, the American hand sign for “OK” has an obscene sexual meaning in some European countries. Gestures called **adaptors** occur unconsciously as a response to a physical need. For example, you may scratch an itch, adjust your glasses, or rub your hands together when they are cold. You do not mean to communicate a message with these gestures, but others do notice them and attach meaning to them.

**Eye Contact**

Eye contact, also referred to as **gaze**, is how and how much we look at others when we are communicating. Although the amount of eye contact differs from person to person and from situation to situation, studies show that talkers hold eye contact about 40 percent of the time and listeners nearly 70 percent of the time (Knapp & Hall, 2006).

Through our eye contact, we both express our emotions and we monitor what is occurring in the interaction. How we look at a person can convey a range of emotions such as anger, fear, or affection. Shakespeare acknowledged how powerfully we express emotions through eye contact when he said, “The eyes are the windows of the soul.” With eye contact, you can tell when or whether a person or audience is paying attention to you, whether a person or audience is involved in what you are saying, and the reaction a person or audience is having to your comments. Although the use and meaning of eye contact varies from one cultural group to another, in the United States, effective public speakers not only use direct eye contact with audience members to monitor how their speech is being received, but also to establish rapport and demonstrate their sincerity. Speakers who fail to maintain eye contact with audience members are perceived as ill at ease and often as insincere or dishonest (Burgoon, Coker, & Coker, 1986).

**Facial Expression**

Facial expression is the arrangement of facial muscles to communicate emotional states or reactions to messages. Our facial expressions are especially important in conveying the six basic human emotions of happiness, sadness, surprise, fear, anger, and disgust. It appears that the particular facial expression for each of these emotions is universal and does not vary by culture. But we can consciously choose to mask the feeling expressed by our face or to feign feelings that we do not have (Ekman, 1999).

Facial expressions are so important to communicating the emotional part of a message that people have invented **emoticons**, a system of typed symbols to convey facial expressions online. For example, :-) conveys a smile, while :-( conveys a frown (Walther & Parks, 2002).

**Posture**

Posture is the position and movement of your body. From your posture, others interpret how attentive, respectful, and dominant
to unsolicited touch from others. Some people like to touch others and be touched; other people do not. Although American culture is relatively noncontact oriented, the kinds and amounts of touching behavior within our society vary widely. Touching behavior that seems appropriate to one person may be perceived as overly intimate or threatening by another. Moreover, the perceived appropriateness of touch differs with the context. Touch that is considered appropriate in private may embarrass a person when done in public or with a large group of people.

**Use of Voice: Vocalics**

The interpretation of a verbal message based on the paralinguistic features is called **vocalics**. **Paralanguage** is the voiced but not verbal part of a spoken message. Six vocal characteristics that comprise paralanguage are pitch, volume, rate, quality, intonation, and vocalized pauses.

**Pitch**

Pitch is the highness or lowness of vocal tone. People raise and lower vocal pitch and change volume to emphasize ideas, indicate questions, and show nervousness. They may also raise the pitch when they are nervous or lower the pitch when they are trying to be forceful. Lower pitch voices tend to convey more believability and credibility.

**Volume**

Volume is the loudness or softness of tone. Whereas some people have booming voices that carry long distances, others are normally soft-spoken. Regardless of their normal volume level, however, people do vary their volume depending on the situation and topic of discussion. For example, people talk loudly when they wish to be heard in noisy settings. They may vary their volume when they are angry, or they may speak more softly when they are being romantic or loving.

**Rate**

Rate is the speed at which a person speaks. People tend to talk more rapidly when they are happy,
perceive her message as sarcasm. But if her voice pitch rises with each word, we might perceive the vocalics as supplementing the message and understand that she is asking a question.

**Use of Space: Proxemics**

Have you ever been in the midst of a conversation with someone that you felt was “standoffish” or “pushy”? If you had analyzed your feeling, you might have discovered that your impression of the person or what was being said stemmed from how far the person chose to stand from you. If the person seemed to be farther away than you are accustomed to, you might have interpreted the distance as aloofness. If the distance was less than you would have expected, you might have felt uncomfortable and perceived the person as being overly familiar or pushy. **Proxemics** is the formal term for the interpretation someone makes of your use of space. People will interpret how you use the personal space around you, the physical spaces that you control and occupy, and the artifacts that you choose to decorate your space.

**Personal Space**

**Personal space** is the distance you try to maintain when you interact with other people. Our need for and use of personal space stems from our biological territorial natures, which view space as a protective mechanism. How much space you need or view as appropriate depends on your individual preference, the nature of your relationship to the other person or people, and your culture. While the absolute amount of space varies from person to person, message to message, and from culture to culture, in general the amount of personal space we view as appropriate decreases as the intimacy of our relationship increases. For example, in the dominant U.S. culture, four distinct distances are generally perceived as appropriate

<table>
<thead>
<tr>
<th>quality</th>
<th>the sound of a person’s voice</th>
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<tr>
<td>intonation</td>
<td>the variety, melody, or inflection in one’s voice</td>
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<tr>
<td>vocalized pauses</td>
<td>extraneous sounds or words that interrupt fluent speech</td>
</tr>
<tr>
<td>proxemics</td>
<td>the interpretation of a person’s use of space</td>
</tr>
<tr>
<td>personal space</td>
<td>the distance you try to maintain when you interact with other people</td>
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the unwritten rules. For instance, people will tolerate being packed into a crowded elevator or subway and even touching others they do not know, provided that the others follow the “rules.” The rules may include standing rigidly, looking at the floor or the indicator above the door, but not making eye contact with others. The rules also include ignoring or pretending that they are not touching.

Physical Space

Physical space is the part of the physical environment over which you exert control. Our territorial natures not only lead us to maintain personal distance, but also lead us to assert ownership claims to parts of the physical space that we occupy. Sometimes we do not realize the ways that we claim space as our own; in other instances, we go to great lengths to visibly “mark” our territory. For example, Ramon arrives early for the first day of class, finds an empty desk, and puts his backpack next to it on the floor and his coat on the seat. He then makes a quick trip to the restroom. If someone comes along while Ramon is gone, moves his backpack and coat, and sits down at the desk, that person is violating what Ramon has “marked” as his territory. If you regularly take the same seat in a class, that habit becomes a type of marker, signaling comfortable, depending on the nature of the conversation. These distances are illustrated in Figure 4.1. Intimate distance is defined as up to 18 inches and is appropriate for private conversations between close, intimate friends. Personal distance, from 18 inches to 4 feet, is the space in which casual conversation occurs. Social distance, from 4 to 12 feet, is where impersonal business such as a job interview is conducted. Public distance is anything more than 12 feet (Hall, 1969).

Of greatest concern to us is the intimate distance—that which we regard as appropriate for intimate conversation with close friends, parents, and younger children. People usually become uncomfortable when “outsiders” violate this intimate distance. For instance, in a movie theater that is less than one-quarter full, people will tend to leave one or more seats empty between themselves and others whom they do not know. If a stranger sits right next to you in such a setting, you are likely to feel uncomfortable or threatened and may even move away. Intrusions into our intimate space are acceptable only in certain settings and then only when all involved follow...
to others that a particular seat location is yours. Other students will often leave that seat empty because they have perceived it as yours. Not only can we interpret someone's ownership of space by their markers, but we also can understand a person's status in a group by noting where the person sits and the amount of space over which ownership is claimed. In a well-established group, people with differing opinions will often choose to sit on opposite sides of the table, while allies will sit in adjacent spots. So if you are observant, you can tell where people stand on an issue by noticing where they have chosen to sit. There are many other meanings that can be discerned from how people use physical space.

Artifacts

Artifacts are the objects and possessions we use to decorate the physical space we control. When others enter our homes, our offices, or our dorm rooms, they look around and notice what objects we have chosen to place in the space and how we have arranged them. Then they assign meaning to what they see. For example, when Katie visited her boyfriend Peter at school, the first thing she noticed was a picture hanging on his bulletin board of him hugging a really cute woman that she did not recognize. The second thing she noticed was that the framed picture she had given him of her before he left for school was nowhere to be found. From this, she concluded that Peter wasn't honoring his promise not to see anyone at school.

The way that we arrange the artifacts in our space also can nonverbally communicate to others. Professors and businesspeople have learned that by choosing and arranging the artifacts in their space, they can influence interactions. We once knew a professor who was a real soft touch. So when he had to handle the students who were petitioning to enter closed classes, he turned his desk, which normally faced out the window, so that it was directly in front of the door. That way, the students couldn't get into his office, sit down, and break his resolve with their sad stories. Instead, they had to plead their case standing in the very public hall. In this case, his desk served as a barrier and protected him from his soft-hearted self.

People choose artifacts not just for the function of the object, but also for the message that the object conveys about them. So when Lee, the baby of his family, got his first job, the first items he purchased for his new apartment were a large, flat-screen TV and a stuffed leather couch and chair. He chose these primarily to impress his older and already successful brother. Whether the artifacts you choose are conscious attempts to impress or whether they simply reflect your taste or income, when others enter your space, they will notice the artifacts and draw conclusions.

LO 3 Self-Presentation Cues

People learn a lot about us based on how we look. This includes our physical appearance, our clothing and grooming, and our use of time.

Physical Appearance

People make judgments about others based on how they look. We can control our physique to some extent through exercise, diet, cosmetic surgery, and so on. But we also inherit much of our physical appearance, including our body type, and physical features such as hair and eyes. Our body is one of the first things that others notice about us and there are culture-based stereotypes associated with each of the three general body shapes. Endomorphs, who are shaped round and heavy, are stereotyped as kind, gentle, and jovial. Mesomorphs, who are muscular and strong, are believed to be energetic, outgoing, and confident. Ectomorphs, whose bodies are lean and have little muscle development, are stereotyped as brainy, anxious, and cautious. While not everyone fits perfectly into one of these categories, each person tends toward one body type. Even though these stereotypes are far from accurate, there is ample anecdotal evidence to suggest that many of us form our first impression of someone using body type stereotypes. Yet, the messages we infer from body type also vary by culture.

Clothing and Grooming

Your clothing and personal grooming communicate a message about you. Today, more than ever, people use
For example, George, who is polychronic, shows up for a noon lunch with Raoul at 12:47 p.m. because as he was leaving his office, his coworker stopped him to ask for help on a problem.

How Margarite’s sister or Raoul interpreted the time behavior they experienced depends on their own time orientation. If Margarite’s sister is also monochronic, she probably apologized, perceiving her own behavior to have been at fault. If Raoul is polychronic, he will not be offended by George’s arrival time because he will have viewed George’s delay as understandable. We tend to view other’s use of time through the lens of the culture from which we come. So if we are monochronic in our orientation to time, we will view the polychronic time behavior of someone else as being “rude” and vice versa.

**Use of Time**

**Chronemics** is the way others interpret your use of time. Cultures differ in how they view time (Hall, E. T., 1959). Some of us have a **monochronic time orientation**, or a “one thing at a time” approach to time. We concentrate our efforts on one task, and only when it is finished or when the time we have allotted to it is complete, do we move on to another task. If we are monochronic, we see time as “real” and think about “spending time,” “losing time,” and so on. As a result, we subordinate our interpersonal relationships to our schedule (Dahl, 2004, p. 11). So when Margarite’s sister, who is excited to share some good news, comes into the room and interrupts her “study time,” Margarite, who is monochronic, screams, “Get out! Can’t you see I’m studying!” Others of us have a **polychronic time orientation** and tackle multiple tasks at once. We see time as flexible and fluid. So we view appointment times and schedules as variable and subordinate to our interpersonal relationships, and we easily alter or adapt our schedule to meet the needs of our relationships (Dahl, 2004, p. 11).

**LO4 Cultural and Gender Variations in Nonverbal Communication**

Culture and gender often play a role in how we communicate nonverbally. Cultural and gender variations are seen in the use of kinesics, paralanguage, proxemics and territory, artifacts and physical appearance, and chronemics.

**Kinesics**

As we have said, the use of kinesics, or body motions and the meanings they convey, differ among cultures. Several cultural differences in body motions are well documented.

**Eye Contact**

A majority of people in the United States and other Western cultures expect those with whom they are communicating to “look them in the eye.” Samovar, Porter, and McDaniel (2007) explain, however, that direct eye contact is not a custom throughout the world (p. 210). For instance, in Japan, prolonged eye contact is considered rude, disrespectful, and threatening. People from Latin America, Caribbean cultures, and Africa tend to avoid eye contact as a sign of respect.

In the United States, women tend to have more frequent eye contact during conversations than men do (Cegala & Sillars, 1989). Moreover, women tend to hold eye contact longer than men, regardless of the sex of the person they are interacting with (Wood, 2007). It is important to note that these differences, which we have described according to biological sex, are also related to
notions of gender and standpoint in society. In other words, people (male or female) will give more eye contact when they are displaying feminine-type behaviors than when they are displaying masculine-type behaviors.

**Facial Expression and Gestures**

Studies show that there are many similarities in nonverbal communication across cultures, especially in facial expressions. For instance, several facial expressions seem to be universal, including a slight raising of the eyebrow to communicate recognition, wriggling one’s nose, and a disgusted facial look to show social repulsion (Martin & Nakayama, 2000, pp. 183–184).

Across cultures, people also show considerable differences in the meaning of gestures. For instance, the forming of a circle with the thumb and forefinger signifies the OK sign in the United States, but means zero or worthless in France, is a symbol for money in Japan, and is a vulgar gesture in Germany and Brazil (Axtell, 1999, pp. 44, 143, 212).

Displays of emotion may also vary. For instance, in some Eastern cultures, people have been socialized to downplay emotional behavior cues, whereas members of other cultures have been socialized to amplify their displays of emotion. Research has shown some sex and gender effects in facial expressions and gestures. Women and men using a feminine style of communication tend to smile more frequently. Gender differences in the use of gestures are so profound that people have attributed masculinity or femininity on the basis of gesture style alone (Pearson, West, & Turner, 1995, p. 126). For instance, women are more likely to keep their arms close to the body, are less likely to lean forward with the body, play more often with their hair or clothing, and tap their fingers more often than men.

**Haptics**

According to Samovar, Porter, and McDaniel (2007), touching behavior is closely linked to culture. In some cultures, lots of contact and touching is normal behavior, while in other cultures, individual space is respected and frequent touching is not encouraged. According to Neuliep (2006), some cultures such as South and Central American countries, as well as many southern European countries, encourage contact and engage in frequent touching. By contrast, many northern European cultures are medium to low in contact, and Asian cultures are mainly low-contact cultures. The United States, which is a country of immigrants, is generally perceived to be medium in contact, though there are wide differences among individual Americans due to variations in family heritage.

Women tend to touch others less than men do, but women value touching more than men do. Women view touch as an expressive behavior that demonstrates warmth and affiliation, whereas men view touch as instrumental behavior, so that touching females is considered as leading to sexual activity (Pearson, West, & Turner, 1995, p. 142).

**Paralanguage**

There are a few cultural and gender variations in the use of paralanguage. It is in the use of volume where cultural differences are most apparent (Samovar, Porter, & McDaniel, 2007). Arabs speak with a great deal of volume to convey strength and sincerity, while soft voices are preferred in Britain, Japan, and Thailand.

In the United States, there are stereotypes about what are considered to be masculine and feminine voices. Masculine voices are expected to be low-pitched and loud, with moderate to low intonation; feminine voices are expected to be higher-pitched, softer in volume, and more expressive. The voice characteristic of breathiness is associated with femininity. Although both sexes have the option to portray a range of masculine and feminine paralanguage, most people probably conform to the expectations for their sex (Wood, 2007).
Interpreting Nonverbal Messages

When interpreting nonverbal messages, here are some things you might want to remember.

• Do Not Assume

When interpreting others’ nonverbal cues, do not automatically assume that a particular behavior means a certain thing. Except for the category of emblems, there is no automatic meaning of nonverbal behavior. And even the meaning of emblems varies culturally. There is much room for error when people make quick interpretations or draw rapid conclusions about an aspect of nonverbal behavior. Instead of making automatic interpretations of nonverbal cues, we should consider cultural, gender, and individual influences on nonverbal behavior.

• Consider Influences

Consider cultural, gender, and individual influences when interpreting nonverbal cues. We have shown how nonverbal behavior varies widely based on culture or expectations of masculinity and femininity. Note also that some people are totally unique in their display of nonverbal behavior. You may have learned over time that your friend grinds her teeth when she is excited. You may never encounter another person who uses this behavior in this way.

• Pay Attention to Nonverbal Communication

Pay attention to multiple aspects of nonverbal communication and their relationship to verbal communication. You should not take nonverbal cues out of context. In any one interaction, you are likely to get simultaneous messages from a person’s eyes, face, gestures, posture, voice, and use of space and touch. Even in electronic communication, where much of the nonverbal communication is absent, there can be facial expression and touch communicated through emoticons, paralanguage through capitalization of words, and chronemics through the timing and length of an electronic message. By taking into consideration all aspects of communication, you will be more effective in interpreting others’ messages.

• Use Perception Checking

As we discussed in Chapter 2, the skill of perception checking lets you see if your interpretation of another person’s message is accurate or not. By describing the nonverbal behavior you have noticed and tentatively sharing your interpretation of it,
we are not aware of what nonverbal cues we are displaying or when we are anxious, certain nonverbal behaviors will hinder our communication. Fidgeting, tapping your fingers on a table, pacing, mumbling, using vocal interferences, and using adaptors can hinder the other person’s interpretation of your message. It is especially important to use nonverbal behaviors that enhance rather than distract from your message during a formal speech.

• Make Communication Match
Make your nonverbal communication match your verbal communication. When nonverbal messages contradict verbal messages, people are more likely to believe the nonverbal, so it is important to have your verbal and nonverbal communication match. In addition, the various sources of nonverbal communication behavior should match each other. If you are feeling sad, your voice should be softer and less expressive, and you should avoid letting your face contradict your voice by smiling. People get confused and frustrated when receiving inconsistent messages.

• Adapt
Adapt your nonverbal behavior to the situation. Situations vary in their formality, familiarity among the people, and purpose. Just like you would select different language for different situations, you should adapt your nonverbal messages to the situation. Assess what the situation calls for in terms of body motions, paralanguage, proxemics and territory, artifacts, physical appearance, and use of time. Of course, you already do some situational adapting with nonverbal communication. You do not dress the same way for a wedding as you would to walk the dog. You would not treat your brother’s space and territory the same way you would treat your doctor’s space and territory. But the more you can consciously adapt your nonverbal behavior to what seems appropriate to the situation, the more effective you will be as a communicator.

Sending Nonverbal Messages
When considering what kinds of nonverbal messages you are sending, here are some things you should be aware of.

• Be Conscious
Be conscious of the nonverbal behavior you are displaying. Remember that you are always communicating nonverbally. Some nonverbal cues will always be out of your level of consciousness, but you should work to bring more of your nonverbal behavior into your conscious awareness. It is a matter of just paying attention to what you are doing with your body, voice, space, and self-presentation cues. If you initially have difficulty paying attention to your nonverbal behavior, ask a friend to point out the nonverbal cues you are displaying.

• Be Purposeful
Be purposeful or strategic in your use of nonverbal communication. Sometimes, it is important to control what you are communicating nonverbally. For instance, if you want to be persuasive, you should use nonverbal cues that demonstrate confidence and credibility. These may include direct eye contact, a serious facial expression, a relaxed posture, a loud and low-pitched voice with no vocal interferences, and a professional style of clothing and grooming. While there are no absolute prescriptions for communicating nonverbally, there are strategic choices we can make to convey the message we desire.

• Do Not Distract
Make sure that your nonverbal cues do not distract from your message. Sometimes, when you can get confirmation or correction of your interpretation. It may be helpful to use perception checking when faced with gender or cultural variations in nonverbal behavior.
STUDENT REVIEW

What’s this?

We interrupt to introduce another innovative review tool in COMM.

Each Student Edition of COMM includes a set of seventeen perforated Review Cards at the very end of the book, one for each chapter, plus an additional card with the speech preparation action steps from chapters 12–15.

In the right column of the Review Cards students will find summary points arranged by Learning Outcome and supported by chapter figures that illustrate important concepts.

Each card also contains a chapter review quiz, which students can use to test their comprehension.

The left column contains key terms and definitions as they appear in the chapter.

Cards are divided into three categories. Those for the chapters on interpersonal communication have a red border; cards for group communication chapters have a gold border; and public speaking chapters have review cards edged in blue.

How your students can use the Review Card:

1. Look over the card to preview the new concepts that they’ll be introduced to in the chapter.
2. Read the chapter to fully understand the material.
3. Go to class (and pay attention).
4. Review the card one more time to make sure they’ve registered the key concepts.
5. Don’t forget, this card is only one of many COMM learning tools available to help students succeed in your course.

Language

a body of symbols (most commonly words) and the system for their use in messages that are common to the people of the same speech community

speech community

a group of people who speak the same language (also called a language community)

terms used to describe a speech community

Sapir–Whorf hypothesis

the theory claiming that language influences perception

denotation

the direct, explicit meaning a speech community formally gives a word

connotation

the feelings a word evokes

masculine styles of language

use words of status and power, emphasize abstract ideas, show confidence and assertiveness

feminine styles of language

use words of empathy and support, emphasize concrete and personal language, and show politeness and acceptance

LOW 1

Discuss the nature and use of language

Language is a body of symbols and the system for their use in messages that are common to the people of the same speech community. Language allows us to perceive the world around us. Through language we organize, label, and perceive the world around us. Through language we organize, label, and perceive the world around us.

LOW 2

Discuss what is and is not appropriate in language

We can speak more appropriately by choosing words that are relevant, clear, and specific; by using jargon sparingly, using simple and direct language; and by providing details, and by providing details, and by providing details, and by providing details, and by providing details.
nonverbal communication
behaviors
bodily actions and vocal qualities that typically accompany a verbal message

kinesics
the interpretation of body motions used in communication

gestures
movements of our hands, arms, and fingers that we use to describe or to emphasize

illustrators
gestures that augment a verbal message

emblems
gestures that can substitute for words

adaptors
gestures that respond to a physical need

eye contact (gaze)
how and how much we look at people with whom we are communicating

facial expression
the arrangement of facial muscles to communicate emotional states or reactions to messages

emotions
typed symbols that convey emotional aspects of an online message

posture
the position and movement of the body

body orientation
posture in relation to another person

haptics
the interpretation of touch

vocalics
the interpretation of a message based on the paralinguistic features

paralanguage
the voiced but not verbal part of a spoken message

pitch
the highness or lowness of vocal tone

volume
the loudness or softness of tone

rate
the speed at which a person speaks

quality
the sound of a person’s voice

intonation
the variety, melody, or inflection in one’s voice

vocalized pauses
extraneous sounds or words that interrupt fluent speech

proxemics
the interpretation of a person’s use of space

Identify characteristics of nonverbal communication.
Nonverbal communication refers to the interpretations that are made of bodily actions, vocal qualities, use of space, and self-presentation cues.

Identify channels through which we communicate nonverbally.
Nonverbal communication is continuous, multichanneled, intentional or unintentional, possibly ambiguous, and the primary means by which we convey our emotions. The sources of nonverbal messages include use of body motions (kinesics: gestures, eye contact, facial expression, posture, and touch); use of voice (vocalics: pitch, volume, rate, quality, intonation, and vocalized pauses); and use of space (proxemics: personal space, physical space, and use of artifacts).
Chapter 4 Quiz

True/False

1. The interpretation of body motions used in communication is called kinesics.

2. Studies show that talkers hold eye contact about 70 percent of the time and listeners only 40 percent of the time.

3. Proxemics is the formal term for the interpretation someone makes of your use of space.

4. Studies show that, regardless of culture or gender, nonverbal communication is always the same.

5. When interpreting nonverbal messages, it’s important to automatically know exactly what a particular behavior means so that you’ll know how to react appropriately.

Multiple Choice

6. All of the following are characteristics of nonverbal communication except:
   a. continuous
   b. multichanneled
   c. intentional
   d. unintentional
   e. unambiguous

7. Gestures that augment a verbal message are called:
   a. emphasizers
   b. illustrators
   c. emblems
   d. kinesics
   e. adaptors

8. In Western culture, we shake hands to be sociable and polite, pat a person on the back for encouragement, hug a person to show love, and clasp raised hands to demonstrate solidarity. The interpretation of this kind of touch is called:
   a. kinesics
   b. proxemics
   c. haptics
   d. nonverbal communication
   e. paralanguage

9. The six vocal characteristics that comprise paralanguage are:
   a. pitch, volume, rate, quality, intonation, and vocalized pauses
   b. vocalics, pitch, volume, haptics, kinesics, and illustrators
   c. pitch, volume, rate, haptics, intonation, and proxemics
   d. haptics, expression, vocalics, pitch, quality, and intonation
   e. expression, quality, vocalics, volume, intonation, and vocalized pauses

10. There are three general body shapes. The type that is generally muscular and strong, and is believed to be energetic, outgoing, and confident, is called:
    a. endomorph
    b. ectomorph
    c. mesomorph
    d. mendomorph
    e. andromorph
In this chapter: Nonverbal communication behaviors; kinesics; vocalics; proxemics; self-presentation cues; cultural variations; gender variations; interpreting nonverbal messages; sending nonverbal messages.

Learning Outcomes

LO1 Identify characteristics of nonverbal communication
LO2 Identify channels through which we communicate nonverbally
LO3 Discuss how our self-presentation affects communication
LO4 Examine how nonverbal communication varies based on culture and gender
LO5 Understand guidelines for improving nonverbal communication

Chapter Exhibits

Figure 4.1 Distance Levels of Personal Space in the Dominant U.S. Culture

Key Terms

nonverbal communication behaviors 3
kinesics 4
gestures 4
illustrators 4
emblems 5
adaptors 5
eye contact (gaze) 5
facial expression 5
emoticons 5
posture 5
body orientation 6
haptics 6
vocalics 6
paralanguage 6
pitch 6
volume 6
rate 6
quality 7
intonation 7
vocalized pauses 7
proxemics 7
personal space 7
physical space 8
artifacts 9
endomorph 9

Outline

Characteristics of Nonverbal Communication 3
Sources of Nonverbal Communication 4
- Use of Body: Kinesics 4
  - Gestures 4
  - Eye Contact 5
  - Facial Expression 5
  - Posture 5
  - Haptics 6
- Use of Voice: Vocalics 6
  - Pitch 6
  - Volume 6
  - Rate 6
  - Quality 7
  - Intonation 7
  - Vocalized Pauses 7
- Use of Space: Proxemics 7
  - Personal Space 7
  - Physical Space 8
  - Artifacts 9

Self-Presentation Cues 9
- Physical Appearance 9
- Clothing and Grooming 9
- Use of Time 9

Cultural and Gender Variations in Nonverbal Communication 10
- Kinesics 10
  - Eye Contact 10
  - Facial Expression and Gestures 11
  - Haptics 11
- Paralanguage 11
- Proxemics and Territory 12
- Artifacts and Physical Appearance 12
- Chronemics 12

Guidelines for Improving Nonverbal Communication 12
- Interpreting Nonverbal Messages 12
- Sending Nonverbal Messages 13

Case Assignment: What Would You Do?

Use the following case assignment to get your students to consider how different nonverbal behaviors convey different messages. You might use this as a handout, for which students can provide short answers, or you might use this to create an opportunity for class discussion.

A Question of Ethics

After the intramural, mixed-doubles tennis matches on Tuesday evening, most of the players adjourned to the campus grill for a drink and a chat. Marquez and Lisa sat down with Barry and Elana, the couple they had lost a match to that night largely because of Elana’s improved play. Although Marquez and Lisa were only tennis friends, Barry and Elana had been going out together for much of the season.

After some general conversation about the tournament, Marquez said, “Elana, your serve today was the best I’ve seen it this year.”

“Yeah, I was really impressed. And as you saw, I had trouble handling it,” Lisa added.

“And you’re getting to the net a lot better too,” Marquez added.

“Thanks, guys,” Elana said in a tone of gratitude, “I’ve really been working on it.”

“Well, aren’t we getting the compliments today,” sneered Barry in a sarcastic tone. Then after a pause, he said, “Oh, Elana, would you get my sweater—I left it on that chair by the other table.”

“Come on, Barry, you’re closer than I am,” Elana replied.

Barry got a cold look on his face, moved slightly closer to Elana, and said emphatically, “Get my sweater for me, Elana—now.”

Elana quickly backed away from Barry as she said, “OK, Barry—it’s cool,” and she then quickly got the sweater for him.
“Gee, isn’t she sweet,” Barry said to Marquez and Lisa as he grabbed the sweater from Elana.

Lisa and Marquez both looked down at the floor. Then Lisa glanced at Marquez and said, “Well, I’m out of here—I’ve got a lot to do this evening.”

“Let me walk you to your car,” Marquez said as he stood up.

“See you next week,” they both said in unison as they hurried out the door, leaving Barry and Elana alone at the table.

1. Analyze Barry’s nonverbal behavior. What was he attempting to achieve?
2. How do you interpret Lisa’s and Marquez’s nonverbal reactions to Barry?
3. Was Barry’s behavior ethically acceptable? Explain.

### Experiential Assignments

#### Body Motions
Find a public setting (for example, a restaurant) where you can observe two people having a conversation. They should be close enough to you so that you can observe their eye contact, facial expression, and gestures, but not close enough that you can hear what they are saying.

Carefully observe the interaction, with the goal of answering the following questions: What is their relationship? What seemed to be the nature of the conversation (social chitchat, plan making, problem solving, argument, intimate discussion)? How did each person feel about the conversation? Did feelings change over the course of the conversation? Was one person more dominant? Take note of the specific nonverbal behaviors that led you to each conclusion, and write a paragraph describing this experience and what you have learned.

#### Group Activities

**The Messages of Artifacts**

*Purpose:* For students to recognize the intentional and unconscious messages that artifacts convey.

*Time:* 15 minutes

*Process:* Ask students to get into pairs, and ask them to choose as a partner the person in class they know least well. Each student will share one of the following personal artifacts with his or her partner: key chain, wallet, or a purse. Without saying anything, both partners should take a few minutes to silently familiarize themselves with the artifact that belongs to their partner. They will then take turns and share with each other any conclusions they have drawn about the owner of the artifact: Is this person organized? Romantic? Interested in politics? This exercise will demonstrate the conscious and unconscious messages that our artifacts convey.

**Self-Presentation Audit**

The Self-Presentation Audit allows you to analyze the image you project, using the dimensions you have studied in your textbook. These include body type, clothing and personal grooming, poise, touch, and use of time. You can find the audit in your Student Workbook or online. Once you have completed the audit, review how you have described yourself with respect to each of the self-presentation dimensions. Then write a short essay in which you describe how you present yourself, evaluate how satisfied you are with this image, and list what, if any, adjustments to your self-presentation you would like to make so that your self-presentation matches the image you are trying to project.
INSTRUCTOR PREP CARDS

What's this?

To help you get started quickly with COMM, we've created a set of Prep Cards for you as well.

Your Instructor's Edition will include one Prep Card per chapter, perforated so you can slide it into your briefcase or leave it on the podium while you lecture.

On Every Prep Card:

- A list of chapter concepts and key terms
- A list of chapter learning outcomes
- A list of figures from the chapter
- A chapter outline
- A list of key PowerPoint slides
- Case studies, experiential exercises, and group activities for both in class discussions and out of class assignments

In this chapter:

**Learning Outcomes**

LO 1 Identify characteristics of nonverbal communication
LO 2 Identify channels through which we communicate nonverbally
LO 3 Discuss how our self-presentation affects communication
LO 4 Practice nonverbal skills

**Outline**

- Characteristics of Nonverbal Communication
- Sources of Nonverbal Communication
  - Use of Body Language
  - Use of Time

**Key Terms**

- nonverbal communication behaviors

Additional examples and exercises help you keep class fresh. These examples are NOT in the student textbook. Discussion questions help you spark class participation no matter how large your section.
CHAPTER 13
Organizing Your Speech

Learning Outcomes

LO¹ Describe methods for developing the body of your speech
LO² Explain how to create an introduction
LO³ Explain how to prepare a conclusion
LO⁴ Examine guidelines for listing sources
LO⁵ Develop a method for reviewing the outline
How often have you heard a speech that was packed with interesting information and delivered in a way that held your attention, but when you reflected on what was said, you found it difficult to state what the speaker’s main ideas were, or even what the overall goal of the speech was? Although every speech should have an introduction, a body, and a conclusion, not all speeches that have these components are well organized. So, we listen to a speech and find that even though we have been entertained for the moment, the speaker’s words have no lasting impact on us. Well-constructed speeches have impact. When we have finished listening to a speech, we must remember not only the opening joke, or a random story, but we must also remember to think about the main ideas that the speaker presented. In this chapter, we describe the third of the five action steps: Organize and develop speech material to meet the needs of your particular audience. As you follow these steps, you will find that you are able to prepare a speech that will not only maintain your audience’s interest, but will help your audience understand and remember what you have said.

**Action Step 3: Organize and Develop Speech Material to Meet the Needs of Your Particular Audience**

Organizing, the process of selecting and structuring ideas you will present in your speech, is guided by your audience analysis. During organizing you (1) develop a thesis statement for the speech tailored to the information needs or persuasive disposition of your audience; (2) select and tailor the speech’s main ideas and supporting materials so they

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“Although every speech should have an introduction, a body, and a conclusion, not all speeches that have these components are well organized.”

---

**What do you think?**

Writing a speech is just like writing a paper.

Strongly Disagree Strongly Agree

1 2 3 4 5 6 7
Explaining how to spike a volleyball to a group of volleyball players would not be a difficult main point to discuss if you played volleyball yourself. List several main points that would not be difficult for you to discuss in a speech.

Main points are complete sentence representations of the main ideas used in your thesis statement.

The main points of a speech are complete sentence statements of the two to five central ideas that you want to present in your speech. You will want to limit the number of main points in your speech so your audience members can keep track of your ideas and so you can develop each idea with an appropriate amount of supporting material. Usually, the difference between a 5-minute speech and a 25-minute speech will not be the number of main ideas that are presented, but rather, the extent to which each main point is developed.

With some topics and goals, determining the main points is easy. Erin, who plays Division I volleyball for her college, doesn’t need to do much research for her speech on how to spike a volleyball. And because she will be speaking to a group of volleyball players, it was easy for her to group the actions into three steps: the proper approach, a powerful swing, and effective follow-through.

But for other topics and goals, determining main points is more difficult. For example Emmin wants to speak on choosing a credit card. His specific goal statement is: “I want the audience to understand the criteria for choosing a credit card.” As he did his research, he uncovered numerous interesting facts related to the topic, but he has had trouble figuring out how to group these ideas. When you find yourself in Emmin’s shoes, you will need to do further work to determine the main ideas you want to present.

How can you proceed? First, begin by listing the ideas that you have found that relate to your specific goal. Like Emmin, you may be able to list as many as nine or more. Second, eliminate ideas that your audience analysis suggests that this audience already understands. Third, check to see if some of the ideas can be grouped together under a broader concept. Fourth, eliminate ideas for which you do not have strong support in the sources you consulted. Fifth, eliminate any ideas that might be too complicated for this audience to comprehend in the time you have to explain them. Finally, from the ideas that remain, choose three to five that are the most important for your audience to understand if you are to accomplish your specific speech goal.

Let’s look at how Emmin used these steps to identify the main points for his speech on criteria for choosing a credit card. To begin with, Emmin had some thoughts about possible main ideas for the speech, but it wasn’t until he completed most of his research, sorted through what he had collected, and thought about it that he was able to choose his main points. First, he listed ideas (in this case nine) that were discussed in the research materials he had found about choosing a credit card:

- what is a credit card
- interest rates
- credit ratings
- convenience
- discounts
- annual fee
- institutional reputation
frequent flyer points
rebates

Second, Emming eliminated the idea “what is a credit card” because he knew that his audience already understood this. This left him with eight ideas—far too many for his first speech. Third, Emming noticed that several of the ideas seemed to be related. “Discounts,” “frequent flyer points,” and “rebates” are all types of incentives that card companies offer to entice people to choose their card. So Emming grouped these three ideas together under the single heading of “incentives.” Fourth, Emming noticed that he had uncovered considerable information on interest rates, credit ratings, discounts, annual fees, rebates, and frequent flyer points, but had very little information on convenience or institutional reputation, so he crossed out these ideas.

Finally, Emming considered each of the six remaining ideas in light of the five-minute time requirement he faced. He decided to cross out “credit ratings” because, although people’s credit ratings influence the types of cards and interest rates for which they might qualify, Emming believed that he could not adequately explain this idea in the short time available. In fact, he believed that explaining how a credit rating was made to this audience might take longer than five minutes and wasn’t really as basic as some of the other ideas he had listed.

This process left Emming with three broad-based points that he could develop in his speech: interest rates, annual fee, and incentives. So, if you find that you want to talk about a topic that includes numerous forms, types, categories, and so on, follow Emming’s steps to reduce the number of your main points to between two and five.

**Writing a Thesis Statement**

A thesis statement is a sentence that states the specific goal and the main points of the speech. Thus, your thesis statement provides a blueprint from which you will organize the body of your speech.

Now let’s consider how you arrive at this thesis statement. Recall that Emming determined three main ideas that he wanted to talk about in his speech on choosing a credit card: interest rates, annual fee, and incentives. Based on his specific goal and the main points he had determined, Emming was able to write the thesis statement: “Three criteria you should use to find the most suitable credit card are level of real interest rate, annual fee, and advertised incentives.”

**Outline the Body of the Speech**

Once you have a thesis statement, you can begin to outline your speech. A speech outline is a sentence representation of the hierarchical and sequential relationships between the ideas presented in the speech. Your outline may have three hierarchical levels of information: main points (noted by the use of Roman numerals), subpoints that support a main point (noted by the use of capital letters), and sometimes sub-subpoints to support subpoints (noted by Arabic numbers). Figure 13.1 on the following page provides the general form of how the speech outline system looks.

You will want to write your main points and subpoints in complete sentences, to clarify the relationships between main points and subpoints. Once you have worded each main point and determined its relevant subpoints, you will choose a pattern of organization that fits your thesis. The sequential order in which you will present your main points will depend on the pattern of organization that you choose.

**Wording Main Points**

Recall that Emming determined that interest rates, annual fee, and advertised inducements are the three major criteria for finding a suitable credit card and his thesis statement was: Three criteria you should
Finding a credit card can also depend on weighing the value of the advertised incentives against the increased annual cost or interest rate, which is the third criterion that you will want to use to be sure that it is suitable for where you are in life.

2. Are the main points parallel in structure? Main points are parallel to each other when their wording follows the same structural pattern, often using the same introductory words. Parallel structure helps the audience recognize main points by recalling a pattern in the wording. Based on this, Emming revised his main points to make them parallel:

I. The first criterion for choosing a credit card is to select a card with a relatively low interest rate.

II. A second criterion for choosing a credit card is to select a card with no annual fee or a low annual fee.

III. A third criterion for choosing a credit card is to weigh the value of the advertised incentives against the increased annual cost or interest rate.

Study these statements. Do they seem a bit vague? Sometimes, the first draft of a main point is well expressed and doesn’t need additional work. More often, however, we find that our first attempt doesn’t quite capture what we want to say. So we need to rework the statements to make them clearer. Testing our main points with two questions can help us as we revise.

1. Does the main point statement specify how it is related to the goal? Based on this question, Emming revised his main points like this:

I. A low interest rate is one criterion that you can use to select a credit card that is suitable for where you are in life.

II. Another criterion that you can use to make sure you find a credit card that is suitable for where you are in life is to examine the annual fee.

III. Finding a credit card can also depend on weighing the advertised incentives, which is the third criterion that you will want to use to be sure that it is suitable for where you are in life.

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III. Finding a credit card can also depend on weighing the advertised incentives, which is the third criterion that you will want to use to be sure that it is suitable for where you are in life.
Selecting an Organizational Pattern for Main Points

A speech can be organized in many different ways. Your objective is to find or create the structure that will help the audience make the most sense of the material. The speech pattern you select will guide the order in which you present your main points. Although speeches may follow many types of organization, there are three fundamental patterns for beginning speakers to learn: time, or sequential, order; topic order; and logical reasons order.

1. **Time, or sequential, order.** *Time, or sequential, order* arranges main points by a chronological sequence or by steps in a process. Thus, when you are explaining how to do something, how to make something, how something works, or how something happened, you will want to use time order. Erin’s speech on how to spike a volleyball is an example of time order (good approach, powerful swing, good follow-through). As the following example illustrates, the sequence of main points is as important for audiences to remember as the ideas of the main points.

   **Thesis Statement:** The four steps involved in developing a personal network are to analyze your current networking potential, to position yourself in places for opportunity, to advertise yourself, and to follow up on contacts.

   I. First, analyze your current networking potential.
   II. Second, position yourself in places for opportunity.
   III. Third, advertise yourself.
   IV. Fourth, follow up on contacts.

   Although the use of “first,” “second,” and so on, is not a requirement when using a time order, their inclusion serves as markers that help audience members understand the importance of sequence.

2. **Topic order.** *Topic order* arranges the main points of the speech by categories or divisions of a subject. This is a common way of ordering main points because nearly any subject may be subdivided or categorized in many different ways. The order of the topics may go from general to specific, least important to most important, or some other logical sequence.

   In the example below, the topics are presented in the order that the speaker believes is most suitable for the audience and speech goal, with the most important point presented last and the second most important point presented first.

   **Thesis Statement:** Three proven methods for ridding our bodies of harmful toxins are reducing animal foods, hydrating, and eating natural whole foods.

   I. One proven method for ridding our bodies of harmful toxins is reducing our intake of animal products.
   II. A second proven method for ridding our bodies of harmful toxins is eating more natural whole foods.
   III. A third proven method for ridding our bodies of harmful toxins is keeping well hydrated.

3. **Logical reasons order.** *Logical reasons order* is used when the main points provide proof supporting the thesis. For example:

   **Thesis Statement:** Donating to the United Way is appropriate because your one donation covers many charities, you can stipulate which specific charities you wish to support, and a high percentage of your donation goes to charities.

   I. When you donate to the United Way, your one donation covers many charities.

   **If you were giving a speech on the phenomenon of soldiers creating blogs about their combat experiences, what organizational pattern do you think would best suit your speech?**
Action Step 3c: Organizing and Outlining the Main Points of Your Speech

Phrase and order your main points.

1. Write your thesis statement (Action Step 3b).
2. Underline the two to five main points determined for your thesis statement.
3. For each underlined item, write one sentence that summarizes what you want your audience to know about that idea.
4. Review the main points as a group.
   a. Is the relationship of each main point statement to the goal statement clearly specified? If not, revise.
   b. Are the main points parallel in structure? If not, revise.
5. Choose an organizational pattern for your main points and write them in this order. Place an “I.” before the main point you will make first, a “II.” before your second point, and so on.

Action Step 3d: Selecting and Outlining Supporting Material

Develop and outline your supporting material. Complete the following steps for each of your main points.

1. List the main point.
2. Using your note cards, list the key information related to that main point that you uncovered during your research.
3. Analyze that information by crossing out information that seems less relevant or doesn’t fit.
4. Look for information that seems related and can be grouped under a broader heading.
5. Try to group information until you have between two and five supporting points.
6. Write the supporting subpoints in full sentences.
7. Write the supporting sub-subpoints in full sentences.
8. Repeat this process for all main points.
9. Write an outline using Roman numerals for main points, capital letters for supporting points, and Arabic numbers for material related to supporting points.

II. When you donate to the United Way, you can stipulate which charities you wish to support.

III. When you donate to the United Way, you know that a high percentage of your donation will go directly to the charities you’ve selected.

Although these three organizational patterns are the most basic ones, in Chapters 16 and 17 you will be introduced to several other patterns that are appropriate for informative and persuasive speaking.

Selecting and Outlining Supporting Material

Although the main points provide the basic structure or skeleton of your speech, whether your audience understands, believes, or appreciates what you have to say usually depends on supporting material—information used to develop main points. You can identify supporting material by sorting the note cards you have prepared during your research into piles that correspond to each of your main points. The goal is to see what information you have that can help you develop each point. When Emming did this, he discovered that for his first point on choosing a credit card with a low interest rate, he had the following support:

- Most “Zero Percent” cards carry an average of 8 percent after a specified period.
- Some cards carry as much as 21 percent after the first year.

Once you have listed each of the supporting items, look for relationships between them that will allow you to group ideas under a broader heading and eliminate ideas that don’t really belong. Then select the ideas that best support the main idea and develop them into complete sentences. When Emming did this, he came up with two statements that grouped the information he had found in support of his first main point. These two became his subpoints. He also had material that supported each subpoint. So he expanded his outline to include this material.

Here is Emming’s outline:

I. The first criterion for choosing a credit card is to select a card with a lower interest rate.
   A. Interest rates are the percentages that a company charges you to carry a balance on your card past the due date.
      1. Most credit cards carry an average of 8 percent.
   B. Department store interest rates are often higher than bank rates.
   C. Variable rate means that the interest rate can change from month to month.
   D. Fixed rate means the interest rate will stay the same.
      1. Many companies offer “Zero Percent” for up to 12 months.
      2. Some companies offer “Zero Percent” for a few months.
   E. Some cards offer a “grace period” before interest charges kick in.
2. Some cards carry as much as 21 percent.
3. Many companies quote low rates (0%-3%) for a specific period.

B. Interest rates can be variable or fixed.
   1. A variable rate means that the percent charged can vary from month to month.
   2. A fixed rate means that the rate will stay the same.

The outline includes supporting points of a speech, but it does not include all the development. For instance, Emming might use personal experiences, examples, illustrations, anecdotes, statistics, and quotations to elaborate on a main point or subpoint. But these are not detailed on the outline. Emming will choose these developmental materials later as he considers how to verbally and visually adapt to his audience. We will consider this in the next chapter.

Preparing Section Transitions

Once you have outlined your main points, subpoints, and potential supporting material, you will want to consider how you will move smoothly from one main point to another. Transitions are words, phrases, or sentences that show the relationship between or bridge two ideas. Transitions act like tour guides leading the audience from point to point through the speech. Section transitions are complete sentences that show the relationship between or bridge major parts of the speech. They may summarize what has just been said or preview the next main idea. For example, suppose Kenneth has just finished the introduction of his speech on antiquing tables and is now ready to launch into his main points. Before stating his first main point he might say, “Antiquing a table is a process that has four steps. Now let’s consider the first one.” When his listeners hear this transition, they are signaled to mentally prepare to listen to and remember the first main point. When he finishes his first main point, he will use another section transition to signal that he is finished speaking about step one and is moving on to discuss step two: “Now that we see what is involved in cleaning the table, we can move on to the second step.”

You might be thinking that this sounds repetitive or patronizing, but section transitions are important for two reasons. First, they help the audience follow the organization of ideas in the speech. If every member of the audience were able to pay complete attention to every word, then perhaps section transitions would not be needed. But as people’s attention rises and falls during a speech, they often find themselves wondering where they are. Section transitions give us a mental jolt and say, “Pay attention.”

Second, section transitions are important in helping us retain information. We may well remember something that was said once in a speech, but our retention is likely to increase markedly if we hear something more than once. Good transitions are important in writing, but they are even more important in speaking. If listeners get lost or think they have missed something, they cannot check back as they can with writing.

In a speech, if we forecast main points, then state each main point, and use transitions between each point, audiences are more likely to follow and remember the organization.

On your speech outline, section transitions are written in parentheses and at the junctures of the speech.

LO2 Creating the Introduction

Now that the body of the speech has been developed, you can decide how to begin your speech. Because the introduction establishes your relationship with your audience, you will want to develop two or three different introductions and then select the one that seems best for this particular audience. Although your introduction may be very short, it should gain audience attention and motivate audience members to listen to all that you have to say. An introduction is generally about 10 percent of the length of the entire speech, so for a five-minute speech (approximately 750 words), an introduction of 60 to 85 words is appropriate. A common problem for beginning speakers is to plan an introduction that is too time consuming, which causes them to deliver a speech that is too long.

Useful Landmarks

During the 1800s, American pioneers travelling to the Pacific Northwest along the Oregon Trail used landmarks such as Chimney Rock, in what is now the western part of Nebraska, to make sure they were on the right path. In the same way, section transitions in a speech can help keep the audience on track and reel them back in if they get lost.
Stating the Thesis

Because audiences want to know what the speech is going to be about, it’s important to state your thesis, which will introduce them to the main points of your speech. For his speech about romantic love, after Miguel gained the audience’s attention, he introduced his thesis, “In the next five minutes, I’d like to explain to you that romantic love consists of three elements: passion, intimacy, and commitment.” Stating main points in the introduction is necessary unless you have some special reason for not revealing the details of the thesis. For instance, after getting the attention of his audience Miguel might say, “In the next five minutes, I’d like to explain the three aspects of romantic love,” a statement that specifies the number of main points, but leaves stating specifics for transition statements immediately preceding main points. Now let’s consider three other goals you might have for your introduction.

Establishing Your Credibility

If someone hasn’t formally introduced you before you speak, the audience members are going to wonder who you are and why they should pay attention to what you have to say. So another goal of the introduction may be to begin to build your credibility. For instance, it would be natural for an audience to question Miguel’s qualifications for speaking on the topic of romantic love. So after his attention-getting statement he might say, “I became interested in this topic last semester, when I took an interdisciplinary seminar on romantic love, and I am now doing an independent research project on commitment in relationships.”

Setting a Tone

The introductory remarks may also reflect the emotional tone that is appropriate for the topic. A humorous opening will signal a lighthearted tone; a serious opening signals a more thoughtful or somber tone. For instance, a speaker who starts with a rib-tickling, ribald story is putting the audience in a lighthearted, devil-may-care mood. If that speaker then says, “Now let’s turn to the subject of abortion (or nuclear war, or ethnic genocide),” the audience will be confused by the preliminary introduction that signaled a far different type of subject.

Creating a Bond of Goodwill

In your first few words, you may also establish how an audience will feel about you as a person. If you’re enthusiastic, warm, and friendly and give a...
sense that what you’re going to talk about is in the audience’s best interest, it will make them feel more comfortable about spending time listening to you.

For longer speeches, you will have more time to accomplish all five goals in the introduction. But for shorter speeches, like those that you are likely to be giving in class, you will first focus on getting attention and stating the thesis; then you will use very brief comments to try to build your credibility, establish an appropriate tone, and develop goodwill.

Methods of Attention Gaining

The ways to gain your audience’s attention as you begin a speech are limited only by your imagination. In this section, we describe six common methods you can use to get and excite your audience’s interest in your topic: startling statements, rhetorical questions, personal references, quotations, stories, and suspense.

Startling Statement

A startling statement grabs your listeners’ attention by shocking them in some way. Because of the shock of what has been said, audience members stop what they were doing or thinking about and focus on the speaker. The following example illustrates the attention-getting effect of a startling statement:

By 2030—less than 25 years from now—the world’s energy needs will be almost 50 percent greater than they were last year. That is a startling statistic, especially when you consider that 80 percent of that growth will come from one subset—developing countries. Developing countries in Asia alone will see energy demand increase by over 150 percent in the period from 2000 to 2030. This growing demand for energy reflects a growing demand worldwide because of a higher standard of living. Meeting the demand will require massive investment, access to resources, and a continued focus on technology (Tillerson, 2006, p. 441).

In less than a minute, this 99-word introduction grabs attention and leads into the speech.

Rhetorical Question

Asking a rhetorical question—a question seeking a mental rather than a vocal response—is another appropriate opening for a short speech. Notice how a student began her speech on counterfeiting with these three short, rhetorical questions:

What would you do with this 20-dollar bill if I gave it to you? Take your friend to a movie? Treat yourself to a pizza and drinks? Well, if you did either of these things, you could get in big trouble—this bill is counterfeit!

Today I want to explain the extent of counterfeiting in America and what our government is doing to curb it.

This short opening that can be stated in less than 30 seconds gets attention and leads into the speech.

Personal Reference

A statement that can personalize the topic for audience members will quickly establish how the topic is in the individual’s self-interest. In addition to getting attention, a personal reference can be especially effective at engaging listeners as active participants in a speech. A personal reference opening, like this one on exercise, may be suitable for a speech of any length:

Say, were you panting when you got to the top of those four flights of stairs this morning? I’ll bet there were a few of you who vowed you’re never going to take a class on the top floor of this building again. But did you ever stop to think that maybe the problem isn’t that this class is on the top floor? It just might be that you are not getting enough exercise.

Today I want to talk with you about how you can build an exercise program that will get you and keep you in shape, yet will only cost you three hours a week, and not one red cent!

This 112-word opening, which can be presented in less than a minute, not only gets attention, but also personalizes the topic in a way that helps motivate listeners to pay attention.

Quotation

A particularly vivid or thought-provoking quotation makes an excellent introduction to a speech of any length, especially if you can use your imagination to relate the quotation to your topic. For instance, in his introduction, notice how Thomas “Byron” Thames, M.D., Member, Board of Directors, AARP, uses a quotation to get the attention of his audience:

W. C. Fields was fond of saying, “There comes a time in a man’s life when he must take the bull by the horns and face the situation.” Well, ladies and gentlemen, the time has come for those of us with a stake in our nation’s health care system to “take the bull by the horns and face the situation” regarding today’s out-of-control health care costs (Thames, 2006, p. 315).

A good quotation not only gets attention; it also motivates the audience to listen carefully to what the speaker is going to talk about.
PART 4
Public Speaking

excite the audience. When you begin your speech in a way that gets the audience to thinking, “What is she leading up to?” you have created suspense. The suspenseful opening is especially valuable when the topic is one that an audience does not already have an interest in hearing. Consider the attention-getting value of this introduction:

It costs the United States more than $116 billion per year. It has cost the loss of more jobs than a recession. It accounts for nearly 100,000 deaths a year. I’m not talking about cocaine abuse—the problem is alcoholism. Today I want to show you how we can avoid this inhumane killer by abstaining from it.

Notice that by putting the problem “alcoholism” at the end, the speaker encourages the audience to try to anticipate the answer. And because the audience may well be thinking “narcotics,” the revelation that the answer is alcoholism is likely to be much more effective.

Preparing the Conclusion

Shakespeare said, “All’s well that ends well.” A strong conclusion will summarize the main ideas and will leave the audience with a vivid impression of what they have learned. Even though the conclusion will be a relatively short part of the speech— seldom more than 5 percent (35 to 40 words for a five-minute speech)—it is important that your conclusion be carefully planned.

Stories

A story is an account of something that has happened. Most people enjoy a well-told story. So, if you have uncovered an interesting story in your research that is related to the goal of the speech, consider using it for your introduction.

Unfortunately, many stories are lengthy and can take more time to tell than is appropriate for the length of your speech, so only use a story if you can abbreviate it to fit your speech length. Notice how the following story captures attention and leads into the topic of the speech, balancing stakeholder interests.

A tightrope walker announced that he was going to walk across Niagara Falls. To everyone’s amazement, he made it safely across, and everybody cheered. “Who believes I can ride a bicycle across?” and they all said “Don’t do it, you’ll fall!” But he got on his bicycle and made it safely across. “Who believes I can push a full wheelbarrow across?” Well, by this time the crowd had seen enough to make real believers of them, and they all shouted, “We do! We do!” At that he said, “Okay . . . Who wants to be the first to get in?”

Well, that’s how many investors feel about companies who have adopted the philosophy that balancing the interests of all stakeholders is the true route to maximum value. They go from skeptics to believers—but are very reluctant to get in that wheelbarrow.

What I would like to do this afternoon is share with you Eastman’s philosophy [about that] practice, and then I’ll give you some results (Deavenport, 1995, p. 49).

Suspense

An introduction that is worded so that what is described remains uncertain or mysterious will

LO^3 Preparing the Conclusion

Shakespeare said, “All’s well that ends well.” A strong conclusion will summarize the main ideas and will leave the audience with a vivid impression of what they have learned. Even though the conclusion will be a relatively short part of the speech— seldom more than 5 percent (35 to 40 words for a five-minute speech)—it is important that your conclusion be carefully planned.

Action Step 3f: Writing Speech Introductions

Create choices for how you will begin your speech.

1. For the speech body you outlined earlier, write three different introductions using a startling statement, rhetorical question, personal reference, quotation, story, or suspense, that you believe meet the goals of effective introductions and that you believe would set an appropriate tone for your speech goal and audience.
2. Of the three you drafted, which do you believe is the best? Why?
3. Next, plan how you will introduce your thesis statement.
4. Develop a very short statement that will establish your credibility.
5. Consider how you might establish goodwill during the introduction.
6. Write that introduction in outline form.
Just as with your speech introduction, you should prepare two or three conclusions and then choose the one you believe will be the most effective with your audience.

Summary of Main Points

Any effective speech conclusion is likely to include a summary of the main points. In very short speeches, a summary may be the only conclusion that is necessary. Thus, a short, appropriate ending for an informative speech on how to improve your grades might be: “So I hope you now understand that three techniques in helping you improve your grades are to attend classes regularly, to develop a positive attitude toward the course, and to study systematically.” Likewise, a short ending for a persuasive speech on why you should lift weights might be: “So, remember that three major reasons why you should consider lifting weights are to improve your appearance, to improve your health, and to accomplish both with a minimum of effort.”

Leaving Vivid Impressions

Although summaries achieve the first goal of an effective conclusion, a speaker may need to develop additional material designed to achieve the second goal: leaving the audience with a vivid impression. Vivid impressions can be created in variety of ways. Their purpose is to give the audience one memorable image that serves as an emotional summary of the speech. The following represent two ways to create vivid impressions.

Story

For longer informative or persuasive speeches, speakers may also look for stories or other types of material that can further reinforce the message of the speech. Here we will give you one example of such a story. In his speech on corporate responsibility in the Hispanic business community, Solomon D. Trujillo (2002, p. 406) ends with a story that dramatizes the importance of acting now:

In closing, there’s an old tale called “The Four Elements” from the Hispanic Southwest by my friend Rudolfo Anaya that captures my message.

In the beginning, there were four elements on this earth, as well as in man. These basic elements in man and earth were Water, Fire, Wind and Honor.

When the work of the creation was completed, the elements decided to separate, with each one seeking its own way. Water spoke first and said: “If you should ever need me, look for me under the earth and in the oceans.” Fire then said: “If you need me you will find me in steel and in the power of the sun.” Wind whispered: “If you should need me, I will be in the heavens among the clouds.” Honor, the bond of life, said: “If you lose me, don’t look for me again—you will not find me.”

So it is for corporate responsibility. Once lost, honor cannot be replaced. It is the right thing to do . . . it is right for business . . . it is inseparable in our interdependent world. Let’s act now to bring Hispanic issues to the forefront of America’s agenda.

Appeal to Action

The appeal to action is a common way to end a persuasive speech. The appeal describes the behavior that you want your listeners to follow after they have heard your arguments. Notice how Llewellyn H. Rockwell, Jr. concludes his speech on Iraq and the Democratic Empire (2006, p. 302) with a strong appeal to action:

In the first, by the Left and the Democrats, we are asked to think of the state as an expansive Good Samaritan who clothes, feeds, and heals people at home and abroad, but fail to notice that this Samaritan ends up not helping people but enslaving its clients. In the second, as offered by the Right and the Republicans, we are asked to think of the state as an expansive Solomon with all power to right a wrong and bring justice and faith to all peoples at home and abroad. They completely fail to notice that Solomon ends up behaving more like Caesar Augustus and his successors. Are you independent minded? Re却 these two false alternatives. Do you love freedom? Embrace peace. Do you love peace? Embrace private property. Do you love and defend civilization? Defend and protect us against all uses of Power, the evil against which we must proceed ever more boldly.

By their nature, appeals are most relevant for persuasive speeches, especially when the goal is to motivate an audience to act.
PART 4  Public Speaking

Reviewing the Outline

Now that you have created all of the parts of the outline, it is time to put them together in complete outline form and edit them to make sure the outline is well organized and well worded. Use this checklist to complete the final review of the outline before you move into adaptation and rehearsal.

✔ Have I used a standard set of symbols to indicate structure? Main points are indicated by Roman numerals, major subdivisions by capital letters, minor subheadings by Arabic numerals, and further subdivisions by lowercase letters.

✔ Have I written main points and major subdivisions as complete sentences? Complete sentences help you to see (1) whether each main point actually develops your speech

Listing Sources

Regardless of the type or length of speech, you’ll want to prepare a list of the sources you are going to use in the speech. Although you may be required to prepare this list for the speeches you give in this course and other courses you take, in real settings, this list will enable you to direct audience members to the specific source of the information you have used, and will allow you to quickly find the information at a later date. The two standard methods of organizing source lists are (1) alphabetically by author’s last name or (2) by content category, with items listed alphabetically by author within each category. For speeches with a short list, the first method is efficient. But for long speeches with a lengthy source list, it is helpful to group sources by content categories.

There are many formal bibliographic style formats you can use in citing sources (for example, MLA, APA, Chicago, CBE). And the “correct” form differs by professional or academic discipline. Check to see if your instructor has a preference about which style you use in class.

Regardless of the particular style, however, the specific information you need to record differs depending on whether the source is a book, a periodical, a newspaper, or an Internet source or website. The elements that are essential to all are author, title of article, title of publication, date of publication, and page numbers. Figure 13.2 gives examples of Modern Language Association (MLA) citations for the most commonly used sources.

Action Step 3h helps you compile a list of sources used in your speech. Figure 13.3 gives an example of this activity completed by a student in this course.

Action Step 3h: Compiling a List of Sources

Record the list of sources you used in the speech.

1. Review your note cards, separating those with information you have used in your speech from those you have not.
2. List the sources of information used in the speech by copying the bibliographic information recorded on the note card.
3. For short lists, organize your list alphabetically by the last name of the first author. Be sure to follow the form shown in Figure 13.3. If you did not record some of the bibliographic information on your note card, you will need to revisit the library, database, and so on, to find it.

Figure 13.2

Examples of the MLA Citation Form for Speech Sources

<table>
<thead>
<tr>
<th>Type of Source</th>
<th>Bibliographic Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observation</td>
<td>Schoenling Brewery. Spent an hour on the floor observing the use of various machines in the total process and employees’ responsibilities at each stage. 22 April 2006.</td>
</tr>
</tbody>
</table>
Are potential subdivision elaborations indicated? Recall that it is the subdivision elaborations that help to build the speech. Because you don’t know how long it might take you to discuss these elaborations, it is a good idea to include more than you are likely to use. During rehearsals, you may discuss each a different way.

Does the outline include no more than one-third the total number of words anticipated in the speech? An outline is only a skeleton of the speech—not a complete manuscript with letters and numbers attached. The outline should be short enough to allow you to experiment with different methods of development during practice periods and to adapt to audience reaction during the speech itself. An easy way to judge whether your outline is about the right length is to estimate the number of words that you are likely to be able to speak during the actual speech and compare this to the number of words in the outline (counting only the words in the outline minus speech goal, thesis statement, headings, and list of sources). Because approximate figures are all you need, to compute the approximate maximum words for your outline, start by assuming a speaking rate of 160 words per minute. (Last term, the speaking rate for the majority of speakers in my class was 140 to 180 words per minute.) Thus, using the average of 160 words per minute, a three- to five-minute speech would contain roughly 480 to 800 words, and the outline should be 160 to 300 words. An 8- to 10-minute speech, roughly 1,280 to 1,600 words, should have an outline of approximately 426 to 533 words.

Do main points and major subdivisions each contain a single idea? This guideline ensures that the development of each part of the speech will be relevant to the point. Thus, rather than

I. The park is beautiful and easy to get to.

divide the sentence so that both parts are separate:

I. The park is beautiful.
II. The park is easy to get to.

The two-point example sorts out distinct ideas so that the speaker can line up supporting material with confidence that the audience will see and understand its relationship to the main points.

Does each major subdivision relate to or support its major point? This principle, called subordination, insures that you don’t wander off point and confuse your audience. For example:

I. Proper equipment is necessary for successful play.
   A. Good gym shoes are needed for maneuverability.
   B. Padded gloves will help protect your hands.
   C. A lively ball provides sufficient bounce.
   D. And a good attitude doesn’t hurt.

Notice that the main point deals with equipment. A, B, and C (shoes, gloves, and ball) all relate to the main point. But D, attitude, is not...
Figure 13.4
Sample Complete Outline

OUTLINE

Specific Goal: I would like the audience to understand the major criteria for finding a suitable credit card.

Introduction

I. How many of you have been hounded by credit card vendors outside the Student Union?
II. Today I want to share with you three criteria you need to consider carefully before you decide on a particular credit card.

Thesis Statement: Three criteria that will enable audience members to find the credit card that is most suitable for them are level of real interest rate, annual fee, and advertised incentives.

Body

I. The first criterion for choosing a credit card is to select a card with a lower interest rate.
   A. Interest rates are the percentages that a company charges you to carry a balance on your card past the due date.
      1. Most credit cards carry an average of 8%.
      2. Some cards carry an average of as much as 21%.
      3. Many companies offer 0% interest rates for up to 12 months.
      4. Other companies offer 0% interest rates for a few months.
   B. Interest rates can be variable or fixed.
      1. Variable rates mean that the rate will change from month to month.
      2. Fixed rates mean that the rate will stay the same.
      (Now that we have considered interest rates, let’s look at the next criterion.)

II. A second criterion for choosing a suitable credit card is to select a card with no or a low annual fee.
   A. The annual fee is the cost the company charges you for extending you credit.
   B. The charges vary widely.
      1. Some cards advertise no annual fee.
      2. Most companies charge fees that average around 25 dollars.
      (After you have considered interest and fees, you can weigh the benefits that the company promises you.)

III. A third criterion for choosing a credit card is to weigh the incentives.
   A. Incentives are extras that you get for using a particular card.
      1. Some companies promise rebates.
      2. Some companies promise frequent flyer miles.
      3. Some companies promise discounts on “a wide variety of items.”
   B. Incentives don’t outweigh other criteria.

Conclusion

I. So, getting the credit card that’s right for you may be the answer to your dreams.
II. But only if you exercise care in examining interest rates, annual fee, and perks.

Sources


ANALYSIS

Write your specific goal at the top of the page. Refer to the goal to test whether everything in the outline is relevant.

The heading Introduction sets the section apart as a separate unit. The introduction attempts to (1) get attention and (2) lead into the body of the speech as well as establish credibility, set a tone, and gain goodwill.

The thesis statement states the elements that are suggested in the specific goal. In the speech, the thesis serves as a forecast of the main points.

The heading Body sets this section apart as a separate unit. In this example, main point I begins a topical pattern of main points. It is stated as a complete sentence.

The two main subdivisions designated by A and B indicate the equal weight of these points. The second-level subdivisions—designated by 1, 2, and 3 for the major subpoint A, and 1 and 2 for the major subpoint B—give the necessary information for understanding the subpoints.

The number of major and second-level subpoints is at the discretion of the speaker. After the first two levels of subordination, words and phrases may be used in place of complete sentences for elaboration.

This transition reminds listeners of the first main point and forecasts the second.

Main point II, continuing the topical pattern, is a complete meaningful statement paralleling the wording of main point I. Furthermore, notice that each main point considers only one major idea.

This transition summarizes the first two criteria and forecasts the third.

Main point III, continuing the topical pattern, is a complete meaningful statement paralleling the wording of main points I and II.

Throughout the outline, notice that main points and subpoints are factual statements. The speaker adds examples, experiences, and other developmental material during practice sessions.

The heading Conclusion sets this section apart as a separate unit. The content of the conclusion is intended to summarize the main ideas and leave the speech on a high note.

A list of sources should always be a part of the speech outline. The sources should show where the factual material of the speech came from. The list of sources is not a total of all sources available—only those that were used, directly or indirectly. Each of the sources is shown in proper form.