

Aristotle's Definition of Rhetoric: "The art of discovering, for any given case, the available means of persuasion."

Suggests that the study/practice of persuasion involves

- a) knowing the various *potentially* available means of persuasion,
- b) understanding the nature of the immediate rhetorical context, the "given case," and
- c) being able to select the means of persuasion most likely to be effective in the current situation

More on the means of persuasion later, for now we ask how does a rhetor analyze the nature of the "given case?"

For this we turn to a concept developed by Lloyd Bitzer

THE RHETORICAL SITUATION

The formal definition of a **Rhetorical Situation**:

"A complex of persons, events, objects, and relations presenting an actual or potential exigence which can be completely or partially removed if discourse, introduced into the situation, can so constrain human decision or action as to bring about the significant modification of the exigence."

Based on this definition we can see that the **component elements** of a rhetorical situation include:

- A **Rhetorical Exigence** to be resolved
- An **Audience** to be addressed
- Constraints** that affect the nature of the rhetoric produced

The characteristics of an Exigence are:

- It is an "imperfection," a **problem**
- Marked by some **urgency**

Bitzer is clear, however, that not all exigencies are **rhetorical exigences**.

The characteristics of a **Rhetorical Exigence** are that:

- Capable of being **modified**
- It cannot be modified without the **aid of others**
- Therefore the modification requires or can be **assisted by discourse**
i.e., it must be resolved through talk

Different types of Rhetorical Exigences include

Actual -v- Potential

- An **Actual Exigence** currently exists
- A **Potential Exigence** may (or may not) exist in the future

Controlling -v- Subordinate

- A **Controlling Exigence** "functions as the organizing principle: it specifies the audience to be addressed and the change to be effected."
- A **Subordinate Exigence** exists within the Rhetorical Situation, but does not have a primary effect on the nature of the response.

A **Rhetorical Audience** is

- Willing** to help the rhetor resolve the exigence
- Able** to help the rhetor resolve the exigence

Constraints within a Rhetorical Situation are

Elements of the Rhetorical Situation that affect the nature of the rhetoric addressed to the audience

Sources of constraints include:

- The **situational context** (nature of audience, cultural influences, existence (or lack of) evidence, etc.)
- The actions and characteristics of the **rhetor** (personal character, proofs used, language style, etc.)

Generally, Constraints function as

Limitations that affect what ought not be said

Opportunities that affect what ought to be said

Rhetorical Situations evolve through a **Life Cycle**

The stages of this life cycle include

An **Origin**, after which most situations evolve into

Maturity, the period (sometimes brief, sometimes quite lengthy) when the time is right for discourse

Eventually, most (but not all) situations experience **Deterioration**, that period when the appropriate time for rhetorical response is passing/past, and then

Disintegration, when the situation no longer exists

c.f., “**kairos**”

An effective rhetorical response is a “**Fitting**” response

A fitting response is responsive to the **needs of the situation**

A fitting response is **adapted** to

the willingness and abilities of the audience

the nature of the situational constraints

the life cycle stage of the rhetorical situation

the nature of the exigence

c.f., “**to prepon**”

Other Characteristics of a Rhetorical Situation include

True rhetorical situations are **real** as opposed to fictive or imaginary

Rhetorical situations exhibit **Structure**

The structure may be more or less complex

The structure may be more or less organized

RHETORICAL INVENTION

The complete process of speech construction and presentation was codified over two thousand years ago as

The Five Canons of Rhetoric

- Invention** of speech content
- Disposition** of speech material
- Style** of language choice
- Memory** of material to be covered
- Delivery** of the speech

The Canon of Invention Includes:

- Selection of **topic** and **purpose**
- Reviewing **topoi** lists to discover “sayables”
- Analyzing the audience to discover grounds for **enthymemes**
- Analyzing the claim to discover the relevant **stasis** for decision
- Determining appropriate **arguments**

Selection of Topic and Purpose

General Purpose of a speech

This is the basic intent/goal you have for the speech

Types of General Purposes:

Aristotelean Types	Ciceronean Types	Modern Types
Deliberative	Please	Entertain
Forensic	Instruct	Inform
Epideictic	Sway	Persuade

General Topic of a speech

This is the basic subject you intend to speak on
Simply a word or phrase to get you started

Criteria for topic selection

- The topic should be **appropriate to the speaker**
 - Do you have/can you get **knowledge** on topic?
 - Is topic **interesting** to you?
 - Is topic **important** to you?

- The topic should be **appropriate to the occasion**
 - What is the **purpose** of the gathering?
 - What is the **context** of meeting?
 - What are the available **facilities**?
 - Is the subject/treatment appropriate for **oral delivery** (not too complex/technical)?

- The topic should be **appropriate to the time available** for the speech
 - Is the **scope** limited but not too narrow?
 - Can you make your point **clear**?

- The topic should be **appropriate to the Audience**
 - Is/should the audience be **interested** in the topic?
 - Is the topic **worthwhile** for the audience? (Is it information they need to know?)

The general topic and purpose are needed to get you started, but:

- The General Purpose is too broad and is speaker, not audience centered.
- The General Topic is too broad
- Therefore it is next necessary to

Determine the **Specific Purpose** of the speech

Determine the **Central Idea** of the speech

[Moving from General to Specific is a process of **narrowing and focusing**]

The **Specific Purpose** states the **reaction** you want from your audience.

Specifying the intended effect **increases your chances of being effective.**

Types of effects desired include

Cognitive effects: the speaker may seek to **strengthen, create, or change a belief**

Affective effects: the speaker may seek to **strengthen, create, or change an attitude**

Behavioral effects: the speaker may seek to induce **action**

Suggested phrasing: "The purpose of this speech is to get my audience to. . . ."

[Note: the Specific Purpose is not, as a general rule, stated explicitly in the speech, it sounds inelegant and may create the problem of "**forewarning**"]

The **Specific Topic** is a single, complete declarative sentence that summarizes of the main idea(s) of the speech.

Phrasing a Specific Topic helps **narrow the speech** to a manageable scope.

Phrasing a Specific Topic helps to **focus/unify the speech.**

Provides a single, clear theme

Audiences are more easily able to follow a unified speech

[Note: the Central Idea may or may not be stated explicitly in the speech]

Reviewing Topoi Lists to Discover "Sayables"

In the **Topoi** system, Invention is viewed as the process of exploring the "**places**" where arguments may be found (topos is Greek for "place")

The process assumes that these "places" can be catalogued in **topoi** (plural of topos) **lists**

The process (called a "**topical review**") involves analyzing these lists to discover arguments relevant to the current topic

Benefits of the Topoi System are that it

Saves time

Generates more ideas

Generates higher quality ideas

Is a systematic way of discovering ideas

Topoi have been identified relevant to a wide range of subject areas

Aristotle categorized topoi into two different types

The **Koinoi topoi** (common topics) are appropriate for all types of subject areas

The **benefits** of this are

Flexibility

Usefulness with unfamiliar subject matter

The **drawbacks** are

Common topics are fairly abstract

Need for creativity in application

Aristotle's Common Topics Are

Possible and impossible

Past facts

Future facts

Degrees of greater or less

Wilson and Arnold's Common Topics	
Attributes:	Relationships:
Existence	Causality
Degree	Correlation
Spatial attributes	Genus-species
Time attributes	Similarity/dissimilarity
Motion/activity	Possibility/Impossibility
Form	
Substance	
Capacity to change	
Potency	
Desirability	
Feasibility	

The **Eidei Topoi** (special topics) are appropriate to
 Specific **subject areas**
 Specific **types of speeches**, e.g.,
 Deliberative -v- Forensic -v- Epideictic
 Informative -v- Persuasive -v- Entertainment
 Specific **types of claims**, e.g.,
 Fact -v- Value -v- Policy
 cf., “**stasis**”

Analyzing the Audience to Discover Grounds for Enthymemes

Rhetorical argument takes the form of **Enthymemes**
 Enthymemes are arguments in which at least one of the supporting premises is based on **existing beliefs** of the audience
 This audience-based premise forms the **common ground** on which the argument is built
 Building from audience premises **involves** the audience in the arguing process

Steele and Redding's List of American Values (Circa 1962)	
Value of the individual	Science and secular rationality
Achievement and success	Sociality
Change and progress	Material comfort
Ethical equality	Quantification
Equality of opportunity	External conformity
Effort and optimism	Humor
Efficiency, practicality, and pragmatism	Generosity/considerateness
Rejection of authority	Patriotism

Analyzing the Claim to Discover the Relevant Stasis for Decision

A Stasis is a point at which an assertion or persuasive argument encounters **opposition/resistance** from the audience

This halts the progress of the claim toward acceptance, hence stasis or standing still
 The stasis of a claim **helps determine the most fitting responses** in a rhetorical situation

The Roman Stasis system assumed four types of Stasis

A **Conjectural** stasis is concerned with the facts of a case
 A **Definitional** stasis is concerned with the appropriate definition of a term/concept
 A **Qualitative** stasis is concerned with special circumstances peculiar to a particular situation that could have an impact on the decision
 A **Translative** stasis is concerned with the observance of proper procedure/protocols.

Determining Appropriate Arguments

Aristotle's three forms of Persuasive Appeals

Logos: Appeals based on the reasoning embodied in the arguments of the speech

Ethos: Appeals based on the character of the speaker as perceived by the audience during the speech

Pathos: Appeals based on the psychological characteristics (e.g., drives, desires, emotions) of the audience

I. **Logos:** Appeals based on the reasoning embodied in the arguments of the speech

The reasoning process is modeled by **Toulmin's Model of Practical Argument**

According to Toulmin, there are **three elements necessary** to any persuasive argument

1) **Claim:** The point you are trying to prove

Three types of claims

Claims of **Fact** are, in theory, objectively verifiable

Claims of **Value** are subjective judgments of quality

Claims of **Policy** are calls to action

Topoi for Claims of Fact and Value

Identify the **key term** of the claim (the key term is the term that you need to define in order to understand what criteria must be met if the claim is to be accepted)

Define the key term to establish decision criteria

Determine if the criteria are, **in fact, met**

Examine the context to determine if issues of **quality** are present in this case (cf. qualitative stasis)

Topoi for Claims of Policy

Is there a **need** for a change (a problem in the status quo)?

Is the problem **inherent**?

Do you have a **policy** (a plan) to solve the problem?

Is the plan **practical**?

What are the **advantages (and disadvantages)** of implementing the plan?

Is there a better **counterplan**?

2) **Data:** Information that supports the claim

Types of data

Facts

Statistics

Examples

Quotations

Analogies

Facts are data that can be verified through observation

Different types/uses of factual data include

Observed facts are reported to us by observers (e.g., news reports)

Established facts have been verified consistently by many observers

Definitions can help the audience understand an object/process/concept

Descriptions help to create an image/impression in the mind of the audience

[Note: Be careful not to confuse your opinions about/interpretations of facts with the fact themselves]

Statistics are **not** real facts, they are **mathematical manipulations** of real facts

Therefore they may misrepresent (intentionally or unintentionally) the "true" state of affairs

The **benefits** of statistics in a speech include

Statistics give us a **broad overview** of a problem or situation

Quantifying the material gives it added **impact**

The **drawbacks** of statistics in a speech include
 Statistics are **too abstract** to relate to easily
 Quantification gives a (sometimes **spurious**) **validity** to the data
 Too many statistics can **confuse/overwhelm** an audience

Commonly used statistics (defined in the text) include

Enumeration
Mean
Median
Mode
Percentages
Ratios

Tests of statistical evidence

Were the statistics gathered using the **correct methodology**?
 Is the **correct statistic** being used to express the idea?
 Is the **source** of the statistic reliable?

Examples are specific instances used to support ideas/generalization

Example evidence **complements** statistical evidence
 Examples are too **narrow** to give a broad overview of a situation
 Thus they cannot establish the scope of a situation
 But examples are more **concrete** than statistics
 Therefore they give the audience something they can relate to

Different types/uses of examples include

Real examples actually happened
 They are undeniable but it may be hard to find one that is entirely apposite
Hypothetical examples have been invented to serve as illustrations of an idea
 Can (should!) be entirely apposite but are deniable as unrealistic or improbable.
Brief examples can be strung together for increased impact
Extended examples provide depth and detail that makes them compelling

Tests of example evidence

Are **enough** examples presented?
 Are the examples **typical**?
 Are **counter examples** accounted for?

Quotations from authorities acceptable to the audience can add knowledge and credibility to your speech

Different types/uses of quotation include

Direct quotations reproduce the authority's words exactly
 No possibility of slanting meaning but may sometimes be difficult to understand (cf. Bitzer)
Paraphrase puts the authority's meaning in the speaker's words
 May be clearer/more adapted to the audience but speaker could subtly alter meaning
 Quote subject area **experts** when you need interpretations or conclusions drawn from facts
 Training/education/experience is needed to interpret fact
 Beware of the "**Halo**" effect
 Quote **peer/lay** sources observations, reports of experience, or a "common person" perspective
 The only qualification needed here is that the source be a competent observer
 Quoting common **sayings or proverbs** can bring a sense of tradition, "cultural wisdom," and gravitas to a speech

Tests of quotation evidence

Is the source clearly **identified**?
 Is the source **competent/qualified**?
 Is the source **willing** to be to be accurate?

Analogies draw comparisons between similar things

They are useful for **clarifying** ideas

They can link the new/unknown/complex with the familiar/known/understood

Different types of analogies include

Literal analogies compare items that are **actually alike** (from the **same class** of things)

Figurative analogies find an **imaginative** (*not* imaginary) **connection** between things from different classes

Tests of analogy evidence

Are the things being compared **actually alike** in all **relevant** ways?

Are **dissimilarities** accounted for?

Narratives are **stories** (generally longer than examples).

People seem particularly adapted to learn/retain information presented to them in story form

General tests of Evidence

Is the **source** reliable (unbiased/reliant)?

Is the evidence **relevant** to the claim?

Is the evidence **sufficient** to support the claim?

Is the evidence **consistent**?

 Within itself (internal consistency)

 With other evidence (external consistency)

Is the evidence **recent** enough to be useful? (though sometimes older evidence is better)

3) Warrant: Links the data to the claim, and thus justifies accepting the claim based on the data

A valid **connection must exist** for an argument to carry persuasive force

The nature of appropriate/usable warrants differs depending on the nature of the argument field in which the argument is being presented

Types of reasoning processes (defined in the text) commonly used to establish warranted connections include

Analogical reasoning

Inductive Generalization

Deductive reasoning

Causal reasoning

It is also important to be familiar with the most common **fallacies** (failures in logical reasoning) that can lead to unwarranted (erroneous) conclusions. A representative listing is presented in the text, pp. 368-370.

The **Toulmin Model** also identifies three **optional elements** in persuasive argument

Backing supports the warrant if that is challenged

 Be sure to support any warrant that might be questionable to an audience

The **Qualifier** describes the strength of the claim

 Be realistic about the strength of your argument; don't over/understate your claim

A **Reservation** may be included to recognize cases where the claim might not be true

 Be realistic about possible "exceptions to the rule;" don't overstate your claim

II. Ethos: Appeals based on the character of the speaker as perceived by the audience during the speech

Characteristics of Ethos Are

Ethos is an **artistic** appeal developed during the speech

Ethos is **not** the same as (inartistic) **reputation**

Ethos is **dynamic**

Ethos is **in the mind of the audience**, however

Ethos is influenced by the choices and behaviors of the speaker

Ethos of the Speaker Is Determined by Audience Perceptions of

Intellectual capabilities of the speaker

 Intelligence(s)

Skills/Knowledge
Common sense

The **character** of the speaker

Is s/he a basically good person

Does s/he possess the moral and ethical characteristics valued by the audience, e.g.,

Justice

Courage

Temperance

Generosity

Magnanimity

Magnificence

Prudence

The **goodwill** (or lack thereof) the speaker feels toward the audience

Does the speaker seek the best for the audience?

Is the speaker truthful with the audience?

III. Pathos: Appeals based on the psychological characteristics (e.g., drives, desires, emotions) of the audience

Characteristics of Pathos Are

Pathos includes, but is more than, argument based on arousing the **emotions** of the audience

Pathos is argument based on the **psychological characteristics/responses** of the audience, e.g.,

Consistency and Persuasion

People do not like inconsistency

Believing two contradictory things at the same time

Behavior that is inconsistent with beliefs/attitudes

Inconsistency creates stress/discomfort, therefore

People are motivated to reduce inconsistency

By creating perceived inconsistency, a persuader can motivate change in listeners' beliefs, attitudes, or actions

RHETORICAL DISPOSITION

DISPOSITION includes:

Selection of appropriate arguments and evidence,
Apportioning the amount of emphasis an element receives, and
Arranging the order/pattern of the elements of the message.

All of these decisions are based on an understanding of the **audience**

Speaker/speech should be **Audience Centered**

Speaker's concern is with the **audience response** to a speech
 Therefore the speaker needs to;

Select a Target Audience (Definition: specific segment(s) of audience you are trying to reach)

Adapt your presentation so as to be most effective with the target audience:

Select/emphasize/organize the elements of the speech to promote effectiveness

Establish **Identification** with audience

Establish common ground with audience to begin argument

Establish homophily (similarity) to audience

In order to be able to adapt to an audience you must first know about the audience, therefore you need to do

Audience Analysis:

Discovers **information** about the audience that is **relevant** to audience responses.

The information gained from audience analysis determines:

Worthwhile goals for a speech.

Practical goals for a speech.

How to achieve these goals.

Informational goals of audience analysis

The audiences' current:

Level of Interest in the topic

This relates to points we made in discussing topic selection.

This determines the audiences' level of motivation to listen.

Exert appropriate effort to gain audience attention.

Level of Knowledge on the topic

This determines the audiences ability to grasp the material.

Adjust topic and complexity of the speech to the audience.

Nature of Beliefs about the topic [Definition: statements thought to be true]

Are you attempting to change, reinforce, or plant totally new ideas?

Speaker should also determine the strength of the beliefs.

Adjust level of effort and emphasis accordingly

Nature of Attitudes on the topic [Definition: evaluations of objects/tendencies to react]

Are you attempting to change, reinforce, or plant totally new attitudes?

Speaker should also determine the strength of the attitudes.

Adjust level of effort and emphasis accordingly.

Nature of Values relevant to the topic [Definition: strongly held preferences for ends &/or means]

Are you attempting to change, reinforce, or plant totally new values?

Amount of effort required to change values is tremendous.

Adjust level of effort and emphasis accordingly.

Audience Perception of **Speaker Credibility**

- Be aware of **prior** credibility
- Demonstrate credibility **during** your speech
- Take **terminal** credibility into account

Types Of Audience Analysis

Direct

- Goes as **directly** as possible to the mental state of the audience
- Generally this means direct questioning of some sort
 - Interviews
 - Questionnaires

Gets good data but is “expensive” in terms of resources

Indirect

- Infer** audience mental state from other, observable characteristics
- Relevant characteristics include (potentially) almost anything at all, including:

Nature of Audience Motivation:

- Pedestrian** audiences gather randomly out of temporary, casual interest
- Passive** audiences listen to the speech to accomplish other goals
- Selected** audiences voluntarily/intentionally attend the speech - are somewhat interested in topic
- Concerted** audiences believe topic is important - don't know what to do about the problem
- Organized** knowledgeable on topic, motivated and committed to act - need specific action plan
- ***Absent** audiences are separated from speaker by space/time - remember that difference

Audience Demographics:

- Ethnicity
- Race
- Religion
- Gender (is a cultural/psychological phenomenon - biological sex is a different matter)
- Marital Status/Sexual Expression (orientation/level of activity)
- Age
- Group Affiliation
- Occupation/Socioeconomic Status
- Regional Culture (international and intranational)
- Education Level

Situation:

- Time - of day/within meeting and from a cultural perspective
- Size of audience - larger is more formal/heterogeneous
- Physical Environment
- Seating Arrangement (Formal/ Informal)
- Space between audience members
- Appearance of Room (pleasant is better)
- Temperature
- Size of room (Dictates presentation style)
- Nature of the Occasion (Audience Expectations)
- Easier to do but more prone to errors of interpretation**

BASIC PARTS OF A SPEECH

Introduction: Begins process of making audience as receptive as possible to the speech

[Jaffe: gain attention, give audience reason to listen, establish credibility, and preview ideas]

Prepares audience to **listen**

Gets audiences' attention/settles audience down

Provides formal and understandable start to speech

Prepares audience to be more **receptive** to the message/speaker

Can do this by:

Giving audience reason to listen (creating motivation)

Establishing credibility

Previewing the ideas of the speech

Stating goal of speech

Establish rapport with audience

Provide background information

Etc.

Conclusion ends the speech **gracefully** and **memorably**

[Jaffe: signal the ending, provide psychological closure, review main ideas, end memorably]

End **gracefully** by

Signaling the coming end of the speech

Providing psychological closure

End **memorably** by:

Summary of main points

Call to action

Attempt to stir emotions

Example(s)

Thought provoking question

Etc.

Body presents main body of information and arguments

Limit number of main points (Too many and audience can't remember them all. The information processing capacity of most people is limited to 7 +/- 2 independent ideas)

Keep number of main points to **5 or less**

Chunk data if you have too many points to cover

Chunking helps people remember more information

Let the data determine the specific number of points you have [cf. Plato's "natural joints"]

Develop your main points with explanatory detail and/or evidence

Link Points Together Clearly

Keeps the organizational flow clear to the audience (A confused audience withdraws)

Link points together by using:

Signposts

Transitional phrases

Internal previews

Internal summaries

Order your point effectively

Basic Patterns Of Persuasive Speeches

Topical (Jaffe, p. 168)

- Sort of a catchall category
- Groups information into natural categories/logical units of argument
- Easy to do but not always well “organized”

Direct Method Pattern (Jaffe, p. 347)

- A form of Topical organization
- Make a claim and then directly state your reasons to support it
- This is a “one sided” speech, containing only arguments *supporting* the speakers’ claim

Climactic/Anticlimactic/Pyramid/”V”

- This describes a way of arranging arguments in topical pattern
- Climactic** [best argument last] uses *recency effect*
- Anticlimactic** [best argument first] uses *primacy effect*
- Pyramid** [best argument middle] buries main point in the *least memorable* place in the speech
- Rarely appropriate
- V** (strong arguments both at the beginning and at the end of a speech)
- Taking advantage of both primacy and recency effects

Comparative Advantages Pattern (Jaffe, p. 348)

- A form of Topical organization
- Argues that one proposal is superior to another by comparing its advantages to those of the competition
- This is a “two sided” speech, containing arguments that support multiple/competing proposals
- The speaker raises the opposing arguments in order to show that they are inadequate

Criteria Satisfaction Pattern (Jaffe, p. 349)

- Another form of Topical organization
- Lists the criteria (standards) to be used in judging a proposal, then shows that the proposal meets/exceeds those standards
- Generally a “one sided” speech

Negative Method Pattern (Elimination/Residues): Pro/Con (Jaffe, p. 350, cf. p. 172)

- This is another form of the topical pattern
- Examines/compares arguments supporting competing claims to see which set is stronger
- This is a “two sided” speech, containing arguments that support multiple/competing claims
- The speaker raises the opposing arguments in order to refute them/show that they are inadequate
- Preempts counterargument from the audience
- Innoculates the audience against future persuasive attempts

Problem/Solution (Jaffe, pp. 171, 346)

- Identifies a problem and proposes a solution
- Must show a real and serious problem
- May discuss the causes of the problem
- Must clearly describe a solution
- May also indicate the advantages that would accrue if the plan is implemented

Negative Method Pattern (Elimination/Residues): Problem/Solution (Jaffe, p. 350)

- This is a form of the Problem/Solution pattern
- Examines/compares arguments supporting competing proposals to see which set is stronger
- This is a “two sided” speech, containing arguments that support multiple/competing proposals
- The speaker raises the opposing arguments in order to refute them/show that they are inadequate
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Monroe's Motivated Sequence (Jaffe, p. 350)

A type of Problem/Solution speech

The full structure assumes a speech to activate

Has five parts:

Attention- get audience interested in problem

Need- Describes seriousness of problem and need to change the situation

Satisfaction- Present solution to the problem

Visualization- Describe the benefits of implementing your solution, or the dangers of not doing so

Action- Tell audience exactly what you want them to do; provide a path they can follow to take action

Causal (Jaffe, p. 170)

Argues for a particular interpretation of causal relationships

Cause to effect

Effect to cause

Reflective Thought Pattern

Uses the Dewey problem solving pattern (useful for “pseudo-informative” speeches)

Define Problem→Develop Criteria→List Solutions→Evaluate Solutions→Choose Best

“Rebuttal”

Used in debate

Matches your pattern to the pattern of your opponent

Makes it easy for listeners to compare the two arguments

But don't let your opponent get control of the agenda

Single Argument Organizations [Adapted from McCroskey, J. C. (2001). An introduction to rhetorical communication (8th ed.). Boston: Allyn and Bacon.]

Constructive:

State claim

Provide Support

Restate claim

Transition to next topic

(If indirect organization is called for, eliminate Step #1)

Refutatory

State point to be refuted

State alternative position

Attack point to be refuted/defend alternative

Summarize argument(s)

Transition to next topic

(If indirect organization is called for, merely state that the argument to be refuted needs to be examined, and through the examination, refute it.)

RHETORICAL STYLE

The basic characteristics of good style are Accuracy, Clarity, Appropriateness, and Interest

Accuracy (Jaffe, p. 259)

Choose the vocabulary that most correctly expresses your meaning

Use the wide range of English vocabulary effectively

Avoid malaprops

Know the meaning of the words you use

Use correct grammar:

Helps to prevent misunderstanding

Also avoids creation of a bad impression

Cicero: “no one admires good grammar, but everyone laughs at bad grammar”

Actually, research suggests that more educated people don’t laugh at bad grammar, they sort of regret/pity it.

Clarity (Jaffe, p. 261)

Avoid language that is likely to be unclear to the audience

Avoid ambiguous terms

Avoid jargon terms

Avoid language that may put an unjustified “spin” on the meaning of the message

Avoid epithets and euphemisms

Avoid prejudicial (ageist, sexist, racist) language

Use familiar/define unfamiliar words.

Use oral as opposed to written style, e.g.,

- a) More comprehensible language (simpler vocabulary/grammar, more repetition)
- b) More informal language
- c) More personal language
- d) More attention-getters (superlatives, interjections, etc.)
- e) More approximate (and fewer precise) quantifications

Use concrete words (Jaffe, p. 262)

Specific examples help with this.

Imagery creates a sense impression which can help clarify abstract concepts.

Be concise (Jaffe, p. 260)

Don’t clutter the speech unnecessarily.

But don’t be so brief as to interfere with comprehension, as noted above, some redundancy is good.)

Appropriateness (Jaffe, p. 260)

Good style should be appropriate to:

The Source

It doesn’t help you to come across as phony

Be yourself.

The Subject

Choose the style which suits the material

A plain style suits ordinary subjects.

A more ornate style can be used for grander concepts.

The Occasion

Some settings call for more formality than others.

Public speaking is more formal than conversation.

The Audience

It is generally good to adopt a style appropriate to audience expectations, BUT;
Don't adapt so much you come across as phony.

Interest (Jaffe, p. 262 – includes some but not all of the following devices in her discussion)

Strive for **variety** in the development of ideas

Use attention getting **figures of speech** (with restraint)

Parallelism (“Never have so many owed so much to so few.”)

Antithesis (“Ask not...”)

Repetition (“I have a dream...”)

Personification (“Old Man River”)

Hyperbole (“Will all great Neptune’s ocean . . . the multitudinous seas incarnadine”)

Poetic devices such as:

Rhyme

Alliteration(consonants)/**Assonance**(vowels)

Rhythm (“blood, toil, tears, and sweat”)

Imagery

Metaphor (“Shining city on the hill” or “Spaceship Earth”)

Archetypal metaphor (light/dark, high/low)

Simile (includes “like” or “as” in the comparison, avoid cliché similes)

RHETORICAL MEMORY

Methods Of Delivery

Manuscript: Reading a speech to the audience

Allows very precise use of language

Good for speeches where exact control of content/use of language is important

Generally results in poor delivery because the MS acts as a **barrier** between the audience and the speaker

Eye contact poor due to reading

Inflection sounds unnatural **unless** the speaker is very skilled at reading

Lacks **immediacy**

Very difficult to adapt/respond to audience feedback

This method is not to be used in this course

Memorized: Committing the speech to memory word for word

Allows very precise use of language

Good for speeches where exact control of content/use of language is important

Can be dangerous if you forget your lines

Often results in poor delivery

Eye contact often poor (people tend to concentrate on remembering script instead of on the audience)

Inflection sounds unnatural **unless** the speaker is a skilled actor

Lacks immediacy

Very difficult to adapt/respond to audience feedback

This method is not to be used in this course

Extemporaneous: Preparing the speech thoroughly and carefully **without** writing a full manuscript; using at most only a limited number of **note cards and/or other memory aids** at the podium

If the speech is well practiced you will be comfortable enough with the material that a few (or no) note cards/memory aids will be all you need

Because you don't have a full MS there is no danger of reading

Note cards/visual aids eliminate the danger of forgetting your lines

Result is a more natural, spontaneous, and immediate delivery

Less precision, but the tradeoff is usually worth it

This is the method to be used in this course

For those situations when notes cards are acceptable:

Keep the number of notes to a minimum

Material on notes should be as brief as possible

Use key words instead of long phrases or sentences

Write in large characters and leave lots of white space for easy, quick reading

Use note cards for easier handling

Use notes with "open subtlety" (i.e., don't try to conceal use of notes, but don't let use of notes be distracting to the audience)

Adjust design of notes to avoid the need to "fiddle" with them all the time

Leave them on the lectern (if possible – at least don't wave them at the audience)

Impromptu: Giving a speech with **almost no preparation** at all

Very natural and spontaneous ("conversational") delivery

Good immediacy

Usually rather disorganized

Content often rather superficial

The speaker must have a large store of available knowledge on the subject
The speaker must be able to recall that knowledge and be able to think on his/her feet

This method is not to be used in this course

RHETORICAL DELIVERY

General Characteristics Of Good Delivery

Good delivery does **not distract** the audience from the message; it is “transparent.”
 Good delivery skills can also **enhance** the comprehensibility/impact of the message.

Good Delivery Does Not Distract The Audience From The Message

Good delivery is **natural** and **conversational** in tone

Avoid repetitive, rhythmic personal mannerisms (tics)

Physical gestures
 Vocal patterns/inflection
 Words or phrases

Avoid artificial behavior

Avoid **Elocutionary** type behavior.
 Don't **over**-rehearse.

Avoid the appearance of nervousness (So OK, let's talk about public speaking anxiety!)

Moderate levels of PSA are normal and common.

Think of it as a buildup of excess energy from a leftover survival instinct

Normal PSA can be controlled.

Normal PSA can be avoided through careful **preparation** (You will be more comfortable and confident when thoroughly prepared)

Rehearse the speech until you:

Know the material thoroughly
 Find your own natural style of delivery

Plan ahead; develop strategies to avoid or minimize potential problems

Create “What will I do if...” plans

Normal PSA can be **dealt with** when it does occur.

Before a speech:

Burn up some of your excess energy (exercise?)

During a speech:

Remember, your nervousness is more obvious to you than to others, so **Relax!!**

Don't try to “bottle up” the energy

Don't let yourself concentrate on the fear.

Don't let nervous behaviors that do occur fluster you.

Simply stop them when you catch yourself.

Accept the energy **and use it**.

Don't define the physical symptoms as fear.

They can just as well be defined as excitement or enthusiasm.

Good Delivery Can Enhance The Impact Of A Message.

Good delivery **increases speaker credibility**.

Good delivery **increases audience understanding** of the message.

Good delivery **allows strong arguments to have their effect** on the audience

General characteristics of good delivery:

Variety

Immediacy.

Specific characteristics of good delivery:

Paralanguage (Vocal characteristics)

Volume:

Loud enough to be heard

Variations in volume can stress important points (audible outline)

Rate:

Avoid overly rapid rate.

Audience won't be able to understand/digest ideas.

Slower rate allows variation in inflection and other good things.

Avoid an overly slow rate

Risks losing audience attention (Audience can think faster than you can talk)

Variations in rate (incl. pauses) stress the important points of a message (audible outline)

Pitch/Inflection:

Inflection should be natural and spontaneous.

Variations in inflection can be used to aid interpretation of a message

Variations in inflection can be used to stress important points of a message (audible outline)

Pronunciation should be correct

Articulation should be clear

Stress should be correct

Accent (regional/ethnic/social class) should be appropriate

Fluency in speaking increases the speaker's credibility

Objectics (The use of physical objects to convey meaning)**Speaker**

Should appear attractive to the audience

Should appear credible to the audience

Visual Aids:

Should be large enough to be visible clearly to the entire audience.

Use when helpful, not for their own sake.

Should be shown only when discussed.

Talk to your audience, not to the visual aid

Should be clear and comprehensible, not overly complex.

Be familiar with the visuals (i.e., rehearse using the visuals)

Avoid inappropriate visuals

Have alternative plans if the visuals don't work properly

Kinesics (Body Language)**Eye contact**

Eye contact allows the speaker to speak with the audience

Eye contact can enhance the perceived honesty of the speaker

Posture should be "comfortably erect," relaxed but alert

Movement

Helps hold audience attention

Helps to create dynamism

Dynamism can enhance the speaker's credibility

Dynamism uses some of that excess energy

Gestures (cf. Jaffe, p. 278-9: emblems, illustrators, adaptors [self/object/alter], also affect displays, regulators)

Good gestures help maintain visual interest.

Good gestures should appear spontaneous, natural to the speaker.

Use gestures when useful to reinforce the message

Facial expression

Should be animated.

Should be friendly.

Should reflect sincerity