

The Canons of Rhetoric

This chapter introduces the basic techniques of public speaking that provide the general framework and methods for putting together any public speech. These include the five canons of rhetoric: invention, arrangement, style, memory, and delivery, which comprise specific guidelines for delivery, appearance, writing your thesis, introductions, conclusions, structuring your points, finding sources, doing searches, citation style, visual aids, outlines, notecards, and methods of dealing with speaking anxiety. Mastering all of these techniques will clearly require extensive practice. However, this chapter will provide the basic methods that should then be applied in giving form to the conceptual strategies and persuasive substance explained in subsequent chapters.

In the Western world, rhetoric didn't appear as a discrete art until a rudimentary democracy, modeled on the earlier Athenian model, came to the Greek colony of Sicily around 466 B.C.E. At that time, the tyrants had been overthrown and the citizens had to find a way to properly and justly redistribute the property that the former leaders had unlawfully confiscated. Their novel solution was to have citizens argue their cases in courts of law. Because these courts required ordinary citizens to speak on their own behalf, techniques for argumentation became a marketable commodity. As a result, the first "handbook" for rhetoric was produced around that time, providing instruction in the basics of speech composition and delivery for a fee.¹

As democracy spread through the Greek world, particularly in Athens, and expanded from the law courts into political and social forums, instruction in the art of rhetoric flourished and became progressively formalized, first by the development of a class of itinerant teachers called the Sophists and later by the more institutional education provided by the schools of Plato and Aristotle. This is not to say that rhetorical practice in Greece was an egalitarian enterprise. Access to education was restricted to those with financial resources, and the ability to even participate in politics was restricted to a relative minority of male citizens—women and slaves being two major groups excluded from public life. The birth of rhetoric thus did not lead to a "Golden Age" for everyone. Many of the powerless remained powerless, in part because they were denied both access to the political forum and the artful tools necessary to influence others.

¹George A. Kennedy, *Aristotle, On Rhetoric: A Theory of Civic Discourse*, 2nd ed. (Oxford: Oxford University Press, 2007).

Nonetheless, rhetoric and democracy contributed to each other's development because both were concerned with facilitating the process of collective judgment, even if for a relatively small—if expanding—group of free citizens. The more the burdens of advocacy and judgment were placed upon the shoulders of individual citizens, the more urgent that training in rhetoric became; and the more citizens became skilled in rhetoric, the more they craved and demanded participation in the decision-making processes of governance. It was thus in Greece that rhetoric established its position as an *art*—not in the sense of being a form of creative self-expression, but in the sense of being a practical skill based on a body of knowledge, much as we think of engineering or architecture.

A DEFINITION OF RHETORIC

This book is thus oriented toward the cultivation of public speaking as a rhetorical art much in the way that the Greeks understood it to be. The modifier “rhetorical” is meant to distinguish the subject from the broader category of public speaking, which involves any situation in which one speaks in a public setting.

Rhetorical public speaking is the art of addressing pressing public concerns by employing deliberate persuasive strategies before a public audience at a specific occasion in order to transform some aspect of a problematic situation by encouraging new forms of thought and action. In other words, rhetoric involves us in the social and political struggle over **meaning**, and, hence, over power. It is about how people use language and symbols to transform the way a society or community thinks, feels, and behaves. Rhetoric is ultimately about how people act as agents of social change, using whatever symbolic power they can harness to move people from this place to that place.

This definition can be broken down into the following parts:

1. *The art*: Referring to rhetoric as an art distinguishes it from a mere instinctual or unreflective talent. *Art* thus does not mean an intuitive creativity or genius lacking in method. Quite the opposite, art requires the application of rational concepts and methods in the creative process of guiding situated judgment.
2. *of addressing pressing public concerns*: Except for matters of idle curiosity, the only reason we voluntarily expose ourselves to rhetorical discourse is because it speaks to a shared concern that is in the forefront of our consciousness. We listen to rhetoric with the hope that the person speaking might be able to suggest a path out of our current predicament or a solution to our current problem.
3. *by employing deliberate persuasive strategies*: Persuasion is often accidental or a product of sheer luck. This does not alter its *function* as a persuasive message, but it does change how we evaluate it in terms of *art*. In contradistinction to rhetorical criticism, which can evaluate anything that strikes us as persuasive, the productive art of rhetoric concerns itself with improving how something is produced, and one cannot improve accident or luck.
4. *before a public audience*: The *public* character of the audience means that it addresses an audience of relative strangers who come together to address areas of common concern. Persuading an audience of friends may still employ

rhetoric, but that rhetoric generally appeals to the unique bonds of those friends rather than their shared characteristics as part of a larger public.

5. *at a specific occasion:* This aspect addresses the situated character of rhetoric *as a form of public speaking* and not simply a genre of persuasion. One can, of course, create rhetorical discourse in the form of a written or visual medium. The use of the Internet has certainly led to an explosion of attempts at long-distance persuasion. But rhetorical *public speech* more narrowly refers to rhetoric delivered in the physical presence of others.
6. *in order to transform some aspect of a problematic situation:* Rhetoric seeks to change some aspect of the natural or social environment that is *felt* to be problematic by members of a public. This shared experience of uncertainty, anxiety, and urgency focuses people's attention on a speech and thus gives it a unique power. Absent such a situation, the same speech might be experienced not as rhetoric, but as a form of poetry, news, or entertainment. It is not the speech itself that determines its character, but the total **context** in which it is spoken.
7. *by encouraging new forms of thought and action:* The means by which rhetoric transforms that environment is by symbolic persuasion—by the use of symbols which encourage other people to change their attitudes toward objective things in the world. Rhetoric is thus an indirect form of action. It makes changes by changing what people think and do with hope that their behaviors might resolve some shared problem.

Because rhetoric becomes rhetoric only within urgent contexts of judgment, rhetorical public speech is a fundamentally *ethical* activity insofar as it forces one to take a stand about what “good” we should pursue and how we should pursue it. Paradoxically, however, the very problematic aspect of the rhetorical situation often throws into question the conventional ethical standards that had guided previous action. Thus, rhetorical public speakers must do more than seek mere tactical “success”; they must also determine what success would look like in such a situation and then justify that vision on the basis of a reflective ethical judgment. And to do that successfully means constructing an argument using the tools of reason (*logos*), credibility (*ethos*), emotion (*pathos*), and style (*lexis*) capable of challenging and transforming some aspect of public sentiment in the face of opposition.

Discussion: One of the most enduring rhetorical moments following the terror attacks of 9/11 was the image of President George W. Bush standing atop World Trade Center rubble, addressing an audience of workers with a bullhorn. How did this particular speech fit the definition of rhetoric? What aspect of the speech do you think was the most (and least) artistic?

THREE ETHICAL ATTITUDES TOWARD RHETORIC

Just as today, not everyone in Ancient Greece valued this art equally. In the fifth and fourth centuries B.C.E., there arose three distinct perspectives on rhetoric that are still useful in understanding the broader relationship between rhetoric and democracy: the Sophistical, the Platonic, and the Aristotelian. The most controversial perspective was held by the Sophists, who were teachers of rhetoric who professed

to be able to have the ability of making the weaker argument the stronger. The Greek **Sophists** arose in the fifth century B.C.E. in Classical Greece when political conditions brought about the need and opportunity for citizens to acquire the skills to participate in the new democratic empire. In providing education in *logos* (meaning reason, argument, and critical thinking) for a fee, the Sophists acted as traveling universities. The Sophistical attitude was thus one of supreme confidence in the creative power of the persuasive word in the hands of the citizens. In this way, the Sophists were the first *humanists*. Rhetoric, for them, was a way of trying to bring about better experiences in the world which benefited both the speaker and the audience in the present. Consequently, they tended to emphasize creativity and experimentation in language in the hope that the best ideas would win out in the end by producing happiness.

The Sophists' boast that they could turn the weaker argument into the stronger was often interpreted to mean that they intended to undermine traditional ethics through false reasoning. However, as John Poulakos points out, the literal translation of the Greek leads to a far more conventional interpretation. It simply takes "weaker" (*to hetton*) to refer "to that argument or position which commands less power because the majority shuns it or is not persuaded by it," and "stronger" (*to kreitton*) to refer "to that argument or position which is dominant because the majority has found it more persuasive than other alternatives." From such a perspective, the function of sophistical rhetoric is to "reverse in some measure the established hierarchy of things" by employing "the resources of language and its surrounding circumstances to move what is regarded as weaker to a position of strength."² In this sense, to argue that slavery is a violation of human rights would have been a relatively "weak" argument in eighteenth century America, one that was then made stronger in part through the efforts of rhetorical public speakers such as Sarah and Angelina Grimke, William Lloyd Garrison, and Frederick Douglass. For the Sophists, what allowed these individuals to invert these traditional hierarchies was not only their courage and creativity but also their rhetorical initiative to grasp the right moment to speak.

However, some saw that those who employed rhetoric often did so for personal gain in neglect of the larger public good. **Plato**, in particular, accused rhetoric of being the use of "empty words" to distract us from "reality" and deceive us about the truth in the pursuit of narrow pleasures. Plato, in other words, was an *idealist*, but not in the sense we use it today to mean a sort of youthful and naïve optimism about the future. Plato was an Idealist because he believed that only "Ideals" were real and that our everyday existence in the world was but a shadow of that reality. Consequently, he emphasized our duty to search for, comprehend, and then convey the nature of the Ideal to those in a fallen world in order to bring it closer to the true reality that exists in the word of a rational God. For Plato, rhetoric was a kind of "pastry baking" that makes sweet-sounding speeches without any nutritional value. Consequently, he saw the Sophists—who were paid teachers in public speaking, much as are modern-day professors of communication—as a breed of social parasites. Plato's

²John Poulakos, *Sophistical Rhetoric in Classical Greece* (Columbia: University of South Carolina Press, 1995), 65.

ultimate solution was thus two-pronged. On the one hand, he wished to ban all rhetoric that was not based on prior philosophical inquiry into the nature of the fixed ideals of the Good, the Beautiful, and the True. On the other hand, he encouraged a form of rhetoric that could inspire people to pursue genuine virtue and thereby liberate themselves from bodily pleasures. In his *Gorgias*, Plato asked,

What of the rhetoric addressed to the Athenian people and other free peoples in various cities—what does that mean to us? Do the orators seem to you always to speak with an eye to what is best, their sole aim being to render the citizens as perfect as possible by their speeches, or is their impulse also to gratify the citizens, and do they neglect the common good for their personal interest and treat the people like children, attempting only to please them, with no concern whatever whether such conduct makes them better or worse?³

Like many of critics today who see the political sphere populated with demagoguery and irrational appeals to personal bias and self-interest, Plato understood rhetoric to be a method of flattery that told the ignorant that they were smart and the greedy that they were virtuous. Consequently, he called for a rhetoric that would educate rather than debase an audience, lifting it up by speaking the truth beautifully and eloquently.

If the Sophists were rhetorical humanists and Plato a rhetorical idealist, Plato's student **Aristotle** was a rhetorical realist. Aristotle was educated at a time when the heights of the Classical era of Sophistical optimism was long past and when the devastating Peloponnesian War that had produced Plato's skepticism of political rhetoric had finally come to an end. Aristotle's Athens was a democracy, but no longer an empire; it was a city filled with intellectuals trying to make sense of a long, complex, and tragic history. His goal was neither to inaugurate radical changes nor inspire a revolution; it was simply to find a way for people to live together in harmony for as long as possible. Aristotle thus understood rhetoric through a historical lens, seeing it as an experimental tool for determining the best judgment through the exchange of ideas, good or bad, in the public sphere. Thus, he wrote,

We must be able to employ persuasion, just as strict reasoning can be employed, on opposite sides of a question not in order that we may in practice employ it in both ways (for we must not make people believe what is wrong), but in order that we may see clearly what the facts are, and that, if another man argues unfairly, we on our part may be able to confute him.⁴

The goal for Aristotle was not to praise or condemn rhetoric, but to acknowledge its limitations and identify the situations in which it was useful and necessary for making collective judgments in a practical democracy. Aristotle was therefore a *realist* in the sense that he started with the facts on the ground and simply tried to make the most out of the resources we humans were given.

³Plato, *Gorgias*, 502e.

⁴Aristotle, *The Rhetoric and the Poetics of Aristotle*, trans. Roberts, W. Rhys, ed. Edward P. J. Corbett (New York: The Modern Library, 1984), 1355a30.

These three attitudes toward rhetoric—the Sophistical, the Platonic, and the Aristotelian—still thrive within contemporary culture, and each carry with them important ethical considerations. The Sophistical attitude emphasizes the importance of *kairos*, or “timeliness,” which means that a speaker has the responsibility to speak at the right moment to make a rhetorical intervention. For the Sophists, good intentions meant nothing if one was always too late or too early for the party. Being a responsible citizen meant being in the midst of things and being aware of subtle nuances in every situation. Plato, however, would be annoyed by the cacophony of noise emitted by the contemporary news media. For Plato, the genuine orator did not concern himself with the passing issues of the day. His mind was concerned with, “tracking down by every path the entire nature of each whole among the things that are, and never condescending to what lies near at hand.”⁵ For him, an ethical speaker first and foremost had to be knowledgeable and to always speak the truth based on prior inquiry and thoughtful reflection. Last, Aristotle reminds both of his predecessors that because human beings are fallible and make judgments based on limited resources, no amount of prior research or an intuitive sense of timeliness will guarantee success. Certainly, ethical speech was timely and based on knowledge, but most of all it was speech that helped sustain civic life by respecting the norms of the deliberative process in the faith that truth, beauty, and goodness will reveal themselves in the long term despite bumps along the road. In other words, Aristotle demanded of us first and foremost to be good citizens, striving always to live in the Golden Mean between extremes, knowing that the maintenance of a healthy civic life was far more important than the success or failure of any particular speech. These three virtues of **Sophistical initiative**, **Platonic wisdom**, and **Aristotelian temperance** remain essential for any public speech.⁶

Discussion: Consider the range of popular celebrities and commentators on the various news shows on television (both “serious” and “fake” news). Whom would you consider to be a Sophist? A Platonist? An Aristotelian? How does a person’s type of response to a contemporary controversy determine his or her attitude?

THE FORM OF RHETORIC

It is one thing to praise or condemn rhetoric; it is another thing to actually understand how it functions. Perhaps the most common misunderstanding about public speaking is that it is mostly concerned with conveying “information.” From this perspective, one might think of public speaking much as one thinks of a standard news article, whose business is to convey the latest happenings of the world as truthfully and as sensationally as possible. The underlying set of assumptions behind this perspective is that the most powerful methods of maintaining interest are surprise and suspense, **surprise** meaning that which appears suddenly,

⁵Plato, *Theaetetus*, 174a.

⁶On the comparison between the three perspectives on rhetoric, see Everett Lee Hunt, “Plato and Aristotle on Rhetoric and Rhetoricians,” *Reading on Rhetoric*, 100–159.

unexpectedly, and shockingly (like a surprise party), and **suspense** meaning that which has been promised to appear but whose actual qualities have been kept secret (like a birthday gift). From this perspective, rhetoric is about how to convey specific facts, details, events, or beliefs by packaging them correctly and delivering them at the right time.⁷

Although this type of perspective certainly applies to press conferences, dramatic announcements, water-cooler conversations, and blockbuster films, it has only minimal relevance to understanding rhetorical persuasion. This is because persuasion requires a kind of *movement* from one place to another, a mental journey that begins at a familiar place and sojourns toward somewhere new; and no amount of isolated facts, however surprising or suspenseful, ever really moves us anywhere. Such facts merely startle us by suddenly appearing out of nowhere. This is all to say that to understand rhetoric one must adopt a different psychology, a “psychology of form,” meaning a state of mind that is less interested in gazing passively at already completed objects and more interested in participating in how something comes together over time. Following Kenneth Burke, **form** is not an empty space waiting to be filled in with content, but rather an entire arc of temporal experience with an artifact that first arouses and then fulfills desires and appetites in an audience. For him, not everything has form in this sense. Rather, a work has form insofar one part of the work arouses interest in what follows and then provides gratification.

In rhetoric, form is thus achieved when the end of the speech satisfies the desires that are aroused at its beginning, thereby generating a feeling of movement ending in a powerful emotional consummation; both necessary for people to come to new beliefs and attitudes. For instance, when Martin Luther King Jr. announces that he has a dream, makes us desire to observe the meaning of that dream, and then places that dream before us in a way that brings about feelings of hope, belonging, and unity—that is form. By contrast, a speech that merely declares the content of a dream and then provides a list of supporting facts has only minimal form, as it relies instead on the audience’s intrinsic interest in the facts themselves to capture and keep their attention. In other words, for a speech to have form, the audience must feel as if they are being carried forward on a wave while swimming toward a destination, meaning that the speech’s words propel them forward (the wave) but also encourage them to participate in the movement itself (the swimming). Without this active participation by the audience to reach a destination with the speaker, persuasion is impossible because everybody stands still. Form is therefore not a quality of the speech itself in isolation; it is an accomplishment that occurs when a speech “works” with an audience to move them to a new place.

At all times, therefore, one must keep in mind that no specific technique or combination of techniques can ever amount to “form.” Form is only attained when a speech conveys what John Dewey calls a “sense of qualitative unity” that comes about when one arranges “events and objects with reference to the demands of

⁷See Kenneth Burke, *Counter-Statement* (Chicago: University of Chicago Press, 1931), 33.

complete and unified perception.”⁸ By **qualitative unity**, Dewey means the feeling that one can sum up that entire arc of experience within a single term, as when one associates *exhilarating* with climbing a mountain, *tragic* with the death of a loved one, *joyous* with the family reunion at a holiday, or *inspiring* at the conclusion of a passionate speech. A speaker always wants someone to leave a speech feeling “That was a ____ speech!” in which the blank is filled with some single dominating quality that lingers with the listener even after the specific facts may have been forgotten. Although mastering the individual techniques is essential to becoming an eloquent speaker, one should never allow attention to the parts (the “matter”) to distract one from attending to the whole (the “form”).

Perhaps one of the best efforts to translate this notion of form into a concrete rhetorical technique is **Monroe’s Motivated Sequence**. Alan Monroe was a professor of speech at Purdue University who developed a special sequence designed for policy speeches that encourage immediate action. Although its “method” is simply made up of basic public speaking strategies, Monroe’s sequence incorporates the strategies into a form that is explicitly based on arousing the audiences’ desires and then moving them, through the use of visual narrative, toward a promised satisfaction that results in concrete judgment and action. The five steps of attention, need, satisfaction, visualization, and action therefore follow neatly Burke’s understanding of form and conclude with Dewey’s understanding of qualitative unity.

1. **Attention:** Like any good introduction, get the attention and interest of your audience: “Little Margaret was an otherwise happy child. She liked television, she liked ice cream, and she liked to play with dolls. She also was six years old and weighed over one hundred pounds.”
2. **Need:** Another word for “problem,” *need* establishes the necessity to address some issue by graphically articulating why we “need” to act: “Childhood obesity is becoming a national epidemic. Over 30 percent of children under the age of eight are now considered obese. This leads to poorer school performance and chronic health problems.”
3. **Satisfaction:** Another word for “solution,” *satisfaction* lays out what is required to be done in order for audience members to feel that their needs have been satisfied: “We need to implement an aggressive health campaign in this nation that brings healthy lunches and active gym classes to the schools and also delivers a targeted marketing campaign to parents to encourage healthy eating and exercise.”
4. **Visualization:** This step relies on heightening emotions by visualizing the wonderful state of affairs that will occur after satisfaction: “With such steps, Little Margaret could achieve a more active and energetic lifestyle in which she and other children leave the couch to play outside in the fresh air and sun.”
5. **Action:** Now that the audience has been suitably inspired, this step tells them what they can do to help by laying out specific things to be done: “These changes must come from you. Become an active member in your school

⁸John Dewey, *Art as Experience* (New York: Perigree Books, 1934), 142.

board and advocate changes at a local level while writing your congressional representative to support new health initiatives.”

Because of the simplicity and clarity of the steps, there is almost no better method to start with than Monroe’s Motivated Sequence to begin to understand the importance of form to rhetorical persuasion. It is a method that applies not only to politics and social action but also to our everyday interpersonal interactions in which we try to motivate our friends to choose a college major, our family to go on vacation to a certain place, or our colleagues to support a new office policy that will increase sales and morale.

The rest of this chapter will look at some of the most common techniques employed by the speaker to arouse and fulfill the desires of an audience by organizing them under the “Five Canons of Rhetoric.” These canons were formalized in the Roman work *Rhetorica ad Herennium*, written anonymously in the first century B.C. but generally credited to be the work of Cicero, a Roman orator and senator. These canons represented the five essential methods necessary to employ in creating a successful speech. Subsequent teaching of rhetoric, up to the present day, largely follows this organization. The author writes:

The speaker, then, should possess the faculties of Invention, Arrangement, Style, Memory, and Delivery. Invention is the devising of matter, true or plausible, that would make the case convincing. Arrangement is the ordering and distribution of the matter, making clear the place to which each thing is to be assigned. Style is the adaptation of suitable words and sentences to the matter devised. Memory is the firm retention in the mind of the matter, words, and arrangement. Delivery is the graceful regulation of voice, countenance, and gesture.⁹

These canons effectively summarize the basic rules of the game, and any student of rhetoric—no matter how naturally talented—must follow them to achieve success beyond accident or luck. Yet these rules are merely a precondition for participation, not a guarantee of success. Just as knowing the rules of baseball does not make one a good player, knowing the technique to “be humorous” in an introduction does not mean that one knows how to be funny to particular audiences in particular circumstances. The hard work comes in finding out what, exactly, is funny to whom and when, but this requires a great deal of wit, situational understanding, and insight into human nature. Handbooks can tell us where we might find these things, but they do not tell us what we will find or what to make of them.

Discussion: To understand the relationship between rhetoric and form, consider the traditional “romantic” way that movies and television portray marriage proposals made by men to women. The suitor puts one knee down, holds up the ring, and then gives a short speech in which he describes how they first met, how he fell in love, and how he wants to spend the rest of his life with the lucky woman.

⁹*Rhetorica ad Herennium* (Loeb Classical Library, 1954). Available from the University of Chicago <http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Rhetorica_ad_Herennium/1*.html> (accessed 16 April 2010).

How does this follow the structure of form? And how do comedies often violate the structure? What are the consequences when form does not come to its anticipated conclusion?

THE CANONS OF RHETORIC

The First Canon: Invention

When Aristotle defined rhetoric as the capacity for discovering the available means of persuasion in each case, he defined rhetoric as an inventional art. Derived from the Latin word *invenire*, “to find,” **invention** refers to the act of finding something to say that lends support to the speaker’s position. It is not surprising that the scientific-minded Aristotle would place such emphasis on invention; for it is precisely invention that provides a public speaker with the resources and knowledge that gives a speech its substance and value. Without invention, a speaker is left simply repeating the same statement over and over again. Consequently, the author of *Rhetorica ad Herennium* says that “Of the five tasks of the speaker Invention is the most important and the most difficult.”¹⁰ The reason it is difficult is because invention requires us to exert a great deal of time and effort not only trying to think of the type of resources that might be helpful to defend a claim but also trying to find them. One of the most common reasons for a speech’s failure is neglect of invention, usually in the assumption on the part of the rhetor that his or her claim is so obviously true and persuasive that it needs no further backing by extensive research and creative argumentation. But as the Sophists long ago pointed out, with effort, a good speaker can make the weaker argument the stronger just as easily as a poor speaker can make the stronger argument the weaker. More often than not, both of these reversals come about as a result of success or failure of invention.

With respect to rhetorical form, however, the materials of invention should not be considered the “core” of a speech that are only later conveyed to an audience through “style” any more than tubes of paint are the “core” of a painting only later given “style” by the hand of the painter. The “core” of the speech, as for a painting, is the qualitative unity in thought and in feeling that is produced in an audience after having experienced it. The materials of invention are merely resources to be used by the speaker to construct a message capable of producing that effect. The act of invention, therefore, should be thought of as the act of gathering things together and spreading them out on a table. As the creative work of composition ensues, some of that material finds a central place in the speech, while other material is made peripheral or not used at all. What is important is not what percentage of possible material is used in a speech, but that the speaker feels confident that what has been selected is the best choice of all available options. In other words, the best speakers leave many potential resources on the “cutting room floor” as evidence that they have selected only the most fitting material.

¹⁰Ibid.

Resources for Invention One of the best resources to draw from when beginning a speech is that collective resource known as public memory. **Public memory** represents the storehouse of social knowledge, conventions, public opinions, values, and shared experiences that a speaker can appeal to within that speech and be confident that they will resonate meaningfully with that audience. For example, William West says of memory:

The study of memory encompasses not just ideas of memory at a particular historical moment, but entire regimes of memory, ways of privileging certain types of knowledge, certain values, certain ideas, beliefs, symbols—in short, and entire cultural ethnography coalesces around the apparently innocuous ability to remember the past. Memory serves as the locus of personal history and individual identity.¹¹

Public memory represents those memories that are handed down from generation to generation, usually through stories and phrases and rituals that attempt to preserve the past in the present. In a political environment that moves at such a rapid pace as ours, creating such a lasting object in the public memory is a rare and significant accomplishment. In this way, public memories of this type can act as a reservoir of feelings, images, and stories from which a rhetor can draw. Especially if a rhetor shares common memories with his or her audience, the appeal to collective memory can be very powerful in gaining interest and focusing attention.

Rhetorically, public memory is a resource for what is called social knowledge. **Social knowledge** signifies a culture's conventional wisdom and practical judgment as expressed in maxims, generally held beliefs, and value judgments.¹² In other words, social knowledge represents what we might call “common sense.” Social knowledge tells us what is better and worse, what the acknowledged facts of the world are, and thereby represents something of a cultural “second nature.” Social knowledge thus signifies an attitude that is almost universally held by a wide number of people and has been passed down through generations and reaffirmed throughout history. Consequently, social knowledge is the most durable and most hard to change of any of the qualities of the public. It represents the collective judgments of a social group that are the result of past experience and that guide beliefs and behaviors in future situations. Consequently, social knowledge and public memory are vast storehouses of resources that a rhetor can select from when beginning to compose a speech.

What are we trying to find as we go through the process of invention? Any good speech will draw from seven basic categories of resources available to the public speaker to persuade an audience—**maxims, facts, statistics, testimony, examples, narratives, and topics**. Gathering together material from each of these categories

¹¹William West, “Memory,” in *Encyclopedia of Rhetoric*, ed. Thomas Sloan (Oxford, UK: Oxford University Press, 2001), 483.

¹²Thomas Farrell, “Knowledge, Consensus, and Rhetorical Theory,” in *Contemporary Rhetorical Theory: A Reader*, ed. John Louis Lucaites, Celeste Michelle Condit, and Sally Caudill (New York: The Guilford Press, 1999), 147.

will provide a wealth of resources from which to draw upon to construct a speech that is complex and powerful.

1. **Maxims:** A maxim is a short, pithy statement expressing a general truth or rule of conduct that is commonly accepted by culture and used to justify a variety of beliefs and actions. We often encounter maxims in the form of proverbs (“A tree is known by its fruit”) and clichés (“The early bird catches the worm”). All cultures at all times have made use of maxims to bind together a community through shared principles and rules. The key for the speaker is to know which maxims speak to the unique culture of the audience while also being fitting to the situation and the argument.
2. **Facts:** A fact is a condensed empirical claim that tells us about some facet of the world that we can rely upon to be true. Most of the facts that we know come from everyday experience, such as “heavy objects fall” or “the sun sets at night.” Other facts are derived from scientific research and are based on our trust in expertise, such as “objects are weightless in space” or “the earth goes around the sun.” A speaker can use both types of facts to support claims, drawing on everyday facts to make a claim seem supported by common sense while also appealing to the facts of scientific research to make the case for more specific and controversial claims that might challenge common sense.
3. **Statistics:** Statistics are different from facts because they do not deal with specific assertions about concrete objects but are mathematical generalizations that help us make predictions about certain types of objects or events. They do not tell us what something *is* but rather what we can probably *expect* of it. For instance, direct use of numeric facts and statistics is helpful to either show the magnitude of something (“Over 90 percent of the colonists now support a revolution.”) or the probability of something (“Given the number of British warships in Boston Harbor, it is likely that war shall come.”). In other words, statistics let us know that if we were to encounter an American colonist, there is a good chance that he or she would support a revolution, just as if we were to see British warships in Boston Harbor, then it is likely that we will see a war. Particularly when we are concerned with the outcomes of our potential judgments, statistics that tell us the likelihood of certain outcomes are very persuasive, provided that the statistics come from respected sources and are not distorted by partisan influences.
4. **Testimony:** Testimony consists of direct quotations from individuals who can speak with some authority on a certain state of affairs. Testimony can come in various forms. **Lay testimony** derives from ordinary people who have had relevant experience with some issue. Such testimony can prove that something exists or has happened by drawing on the personal experience (“I have seen warships in Boston Harbor.”) or it can give a “human touch” to a story by using colorful quotes to exemplify some point (“I saw the young man bleeding to death in my arms.”). **Expert testimony** comes from individuals who may not have directly experienced something but who know a considerable amount about the subject matter due to extensive research. Such testimony is used to challenge or override competing explanations by appealing to

the authority of knowledge (“According to General Nash, ‘There is no conceivable reason other than war for so many ships to be in Boston Harbor.’”). Last, **prestige testimony** comes from famous and well-respected individuals who may have nothing directly to do with an issue but whose words provide inspiration and insight. (“So I say we should pursue revolution against the King of England, for as John Locke wrote, ‘In transgressing the law of nature, the offender declares himself to live by another rule than that of reason and common equity.’”)

5. **Examples:** These include descriptions of actual or hypothetical events, people, objects, or processes that can embody an idea or argument in a concrete form so that audiences can “see” what it means (“If one wants to know the nature of tyranny, go to Boston. There, the streets are filled with armed men, the courts have been abolished, and young men are killed in the streets.”), and/or that can act as evidence to prove the existence or define the nature of something (“War is upon us, as evidenced by the battle of Concord and the presence of British troops marching through our countryside.”). Examples can be drawn from newspapers, history, biographies, science, or personal experience. They are crucial in embodying abstract claims within concrete visual images that bring to life the causes and consequences of certain actions and beliefs.¹³ There are two main kinds of examples: actual examples and fictional examples, as follows:
 - a. **Actual examples** are descriptions of real things that exist or have existed, that happen or have happened. The main sources of actual examples are history, the news, personal experience, or science. Thus, one could use the Salem witch trials to exemplify intolerance, a feature story about a New Orleans family to exemplify the struggles after Hurricane Katrina, a personal story about one’s immigrant grandfather to exemplify personal courage, or a scientific discovery of an Egyptian tomb to exemplify ancient wisdom. Actual examples are important for making speeches appear thoroughly researched and backed by evidence rather than simply being expressions of personal opinion. Actual examples thus function both to *prove* one’s point as well as to demonstrate it.
 - b. **Fictional examples** are descriptions of events that are only imagined to have happened in the past, present, or future. There are two kinds of fictional examples: third-person examples (referring to “he” or “she”) and second-person examples (referring to “you”). **Third-person fictional examples** describe the actions of other people as if they actually happened until usually revealing at the end that it is just a story. For example, one might say “Joe was an aspiring actor until he started doing drugs and then had an overdose and died. Joe is not a real person, but there are thousands of people like Joe every day.” The most effective third-person examples come from stories taken from literature or other popular forms of art that are commonly known by an audience. The other kind of example is a

¹³For more on the persuasive use of examples, see Scott Consigny, “The Rhetorical Example,” *South-ern Speech Communication Journal* 41 (1976), 121–134.

second-person fictional example, which places the audience in a hypothetical situation that asks them to envision doing something. For example, one might say “Imagine you were walking down the street and saw a homeless man being beaten. Would you rush to save him or walk away?” Second-person examples usually offer the audience some choice in order to get them thinking about the problem that the speech then proceeds to address. Fictional examples can be helpful in demonstrating the meaning of a speech, but being pure fabrications, they generally lack the authenticity and power of actual examples. As a general rule, a speaker should choose actual examples over fictional examples whenever possible.

6. **Narratives:** A narrative is a dramatic story that is more complex than an example, and that captures and holds the attention of an audience by promising that, through the unfolding of the plot and character, something new and satisfying will be produced at the end. Narratives are excellent ways of conveying complex states of affairs in ways that are meaningful and memorable for an audience. It is important to note that stories are not “irrational” components of speeches that are to be opposed with facts and statistics. Quite the opposite, when faced with competing narratives, an audience must decide which narrative is more “rational” to follow. According to Walter Fisher:

Rationality is determined by the nature of persons as narrative beings—their inherent awareness of *narrative probability*, what constitutes a coherent story, and their constant habit of testing *narrative fidelity*, whether the stories they experience ring true with the stories they know to be true in their lives.”¹⁴

In other words, **narrative fidelity** refers to how accurately a narrative represents accepted facts, such as newspaper reports of Paul Revere’s ride printed days after the event. **Narrative probability** refers to the coherence of the narrative as a story apart from the actual facts, such as the poem “The Midnight Ride of Paul Revere” written by Henry Wadsworth Longfellow in 1860, almost a century later. The most effective narrative from a rhetorical standpoint should have both high narrative probability *and* high narrative fidelity. By presenting an argument in a form of a story that accurately represents reality in a coherent, engaging, and powerful manner, a speaker invites an audience to vicariously participate in a new vision of reality. Especially when narratives are broad in scope, they can completely alter an audience’s basic worldview. The narratives we tell of our common histories have particular power in structuring our social organizations, our self-conceptions, and our relationships with other groups.

7. **Topics:** The last resource for invention is not a particular “thing” but rather a way of relating things together. These are called “topics of invention”

¹⁴Walter Fisher, “Narration as a Human Communication Paradigm: The Case of Public Moral Argument,” in *Contemporary Rhetorical Theory: A Reader*, ed. John Louis Lucaites, Celeste Michelle Condit, and Sally Caudill (New York: The Guilford Press, 1999), p. 247. See also Walter Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (Columbia: University of South Carolina Press, 1987).

(in Greek, “*topoi*,” which means “places”). **Topics of invention** therefore represent specific ways of placing material into relationships that ideally bring about new questions and new insights. If one imagines all of the previous material for invention spread out on a table, topics represent certain places on the table that make the material look different when placed within their circle, much as placing objects under different microscopes or lenses makes them disclose new characteristics. Topics therefore serve the function of invention by encouraging a rhetor to experiment with different ways of asking questions about the subject matter to find out if anything interesting is produced by the different lenses. Here are four such topics:

1. *Definition*: The topic of definition simply asks something to define itself properly. Often, a speaker persuades simply by providing a more correct and precise definition of a situation, object, person, or action. For instance, the Founding Fathers often distinguished between a “democracy” (which was direct majority rule by the people) and a “republic” (which was indirect representative government by elected leaders). Demanding proper definitions often can challenge unspoken preconceptions about things and invite people to inquire about their real natures.
2. *Division*: Division either takes something that seems to be a “whole” and breaks it into its constituent parts (“A republic requires fair elections, a parliamentary body, separation of powers, and the rule of law.”) or combines disparate parts into a whole (“I may be a New Yorker, and you might be a Virginian, but we are all Americans.”). Division tells us either what something is made of (by breaking it up) or how to make something (by putting it together).
3. *Comparison*: Comparison takes two different things and puts them side by side to show their similarities and differences. Sometimes comparison can be used to make something seem more valuable (“Those who died in the Boston Massacre are akin to the Greeks who died at Thermopylae, sacrificing themselves for the sake of freedom.”), to make it seem less valuable (“The British soldiers are merely well-dressed thieves”), or simply to identify it properly (“I call it a massacre because like other massacres in history it featured an armed force killing unarmed innocents.”).
4. *Relationship*: A relationship puts two or more things in causal relationship to one another in order to understand how something was produced. Unlike comparison, which simply shows how two things are similar or different, relationship asks how one thing influenced another thing. Relationships can either be described in terms of physical cause and effect (“Oppressive taxation of the colonies has led to revolt.”) or in terms of historical lineage (“The colonists are the children of the English king.”).

Sources The power of invention often derives from the integrity and breadth of one’s **sources**. Finding sources that are respected by your audience is paramount to persuading them that you are both informed of the situation and sympathetic to their attitudes and concerns. Except in special circumstances, most people generally tend to respect the same sources—usually those coming from representatives of some established public or private institution such as a university, a news

organization, or research bureau. Generally, specific strategies for finding sources can be found at any university library, and there are dozens of websites that maintain updated links to helpful databases, including the following:

University of California–Berkeley:

<http://www.lib.berkeley.edu/instruct/guides/primarysources.html>

Duke University:

<http://library.duke.edu/research/finding/primarysource.html>

Here are some general considerations about how to go about finding sources:

1. *Websites:* As a general rule, independent websites that are not affiliated with a professional institution such as a university, newspaper, or government agency are notoriously poor sources for information, particularly those websites that sell themselves as being dedicated to a specific issue. More often than not, these websites are themselves acting as forms of rhetorical advocacy in some way or another. Consequently, they are usually only valuable when they are themselves examples of rhetoric, for instance as one might do a paper on an ongoing debate in the public sphere using competing advocacy sites as examples. By contrast, sites like Wikipedia can offer a good overview of a topic and provide a basic framework of understanding that allows you to narrow your focus on more particular aspects of the subject. For general knowledge that does not need citation, Wikipedia can be valuable. However, it should only be considered a means of familiarizing yourself with a topic before delving into more detailed research. Whenever possible, speakers should get in the habit of looking elsewhere than the Internet for material for invention, for even when the material found is not invalid, it more often than not is commonplace and overused.
2. *Newspapers, magazines, or other journalistic sources:* These serve four purposes. First, they are excellent sources for getting first-person quotations from ordinary people about events of public interest. Nothing livens up a speech better than hearing what everyday people have to say about things that happened to them directly. Second, they provide quotations from various “experts” in a highly condensed and lively form that saves a speaker from having to delve through densely written academic material. Third, they usually provide the necessary facts to understand any issue, thus orienting a speaker to the situation. Fourth, journalistic writing is especially helpful in finding examples to use in introductions and conclusions, as newspaper articles are written with a similar incentive to “get attention and interest.” A note of caution is in order, however. Like websites, newspapers and magazines are notoriously “slanted” toward specific audiences and therefore tend to pick and choose certain facts, certain experts, and certain stories in order to appeal to the stereotypes of their audiences. A reliable speaker will cross-reference numerous articles from respected news sources in order to determine which facts are accepted and which matters are in dispute.
3. *Books written about your subject by respected authors:* These generally provide a wealth of primary material as well as interpretative resources to help back up your claims. Books by university presses are generally more respected than books by popular presses, although they can be more dense and time

consuming to search through. For books that appear only in print, a good strategy is to first go to the index to see whether your particular interest is represented by a category entry. Often, a quick index search in a biography or history book will give you a wealth of details that could give your speech character. However, many books are now available online through Google Books. It is generally a good idea to first do a search on Google Books in order to see if there is any quotable material easily accessible online before having to spend hours flipping through pages in the library.

4. *Academic journal articles:* The best electronic database for essays from communication and rhetorical scholars is the Communication and Mass Media Complete database, accessed via the EBSCO search engine. The database includes all the essays from journals such as *Quarterly Journal of Speech* and *Philosophy and Rhetoric*. These usually present a very specific argument about an aspect of your case studies from either a scientific or a theoretical perspective. Even if they may not be directly relevant to your argument, they often provide good models for how to critically analyze objects for the purposes of drawing meaningful conclusions.
5. *Government documents:* Documents prepared and distributed by government agencies are often very useful when looking for data or analysis on general social conditions that can be measured by some objective standard. In general, the value of government documents is found in statistics.

Doing Proper Searches. When using electronic database searches, particularly newspaper and magazine databases, you need to try many different strategies. First, you should always avoid relying on general terms alone, such as “global warming” or “civil rights.” You should always try to pair general terms with specific terms to narrow the search. Try adding specific names, places, dates, or “catchwords” that will call up more relevant searches—for instance, “Global warming Gore documentary controversy,” or “intelligent design Dover 2006 debate,” or “Malcolm X violence social change.” Second, once you find one source, you should also scan it for more keywords that might be unique and helpful. Last, always check the bibliographies of articles and books to find new sources. Even if they are not immediately helpful, these new sources might, in turn, cite other articles and books in their own bibliographies that are helpful. This is a useful source for search tips:

Finding It Online: Web Search Strategies:

<http://owl.english.purdue.edu/owl/resource/558/04/>

Writing Your Thesis The culmination of the process of invention is the development of a concrete goal—its **specific purpose**—as well as something to say to achieve that goal—a **thesis**. A specific purpose is the answer to the question, “What is this speech trying to do?” whereas a thesis is the answer to the question, “What is this speech trying to say?” Especially for beginning speakers, the quality of a speech stands or falls with how well the thesis helps to achieve the specific purpose. The thesis is the center around which every aspect of a speech revolves. Conveying a thesis to the audience gives a speaker a concrete focus necessary to create a logical and coherent message and provides an audience reference point to understand the speech.

1. **Specific Purpose:** A specific purpose is an expression of an interest in a particular goal that the speaker finds interesting and that may have value for an audience. It involves four characteristics, as follows:
 - a. the kind of speech one is giving (Chapter 2)
 - b. the audience to which this speech is delivered (Chapter 5)
 - c. the occasion for the speech (Chapter 3)
 - d. the effect on the audience that the speech is supposed to have (Chapter 4)Examples of specific purposes might include “to persuade my parents over dinner to buy me a car” or “to commemorate the Battle of Normandy during Memorial Day in front of a public audience to make them remember the sacrifices of veterans” or “to persuade the school board to support school uniforms during the monthly school board meeting.” For a speech delivered in a public speaking class, the audience can be the actual class or some imagined situation, depending on the decision of the instructor. In general, however, speeches given to actual audiences (the class) generally have more value because one can gauge an actual rather than a hypothetical response.
2. **Thesis:** A thesis is the specific argument that seeks to achieve the specific purpose. It is usually a single sentence that sums up what the entire speech is arguing, including a claim and reasons in support of that claim. Whereas a specific purpose is written for the speaker in order to help to *develop* a concrete idea during the writing process, a thesis is the *product* of that process. Thus, for the specific purpose “to persuade my parents over dinner to buy me a car,” a thesis would be “You should purchase me a car because I have proved myself responsible, I require transportation to and from my job, and I need a car if I am ever to get a date.” A thesis should:
 - a. *Be specific.* A thesis should be specific. Vague and generic thesis statements always lead to speeches that are vague, confused, and lack impact. The more specific you can make a thesis, the more focused your speech will become and the greater impact it will have on an audience. Instead of “Our country should fight for peace,” one could write “The U.S. should negotiate a settlement with country X by sacrificing interest Z.”
 - b. *Focus on a single topic.* Avoid including too many topics in a speech. An audience can only follow a few lines of reasoning in a sitting, and a speech that attempts to go too many places will lose them. Too many topics also generally lead to superficial arguments that do not get to the “heart” of an issue.
 - c. *Be audience centered.* Consistent with the definition of rhetoric, any topic should be developed only with respect to the situated interests of an audience.
 - d. *Make a clear claim.* A thesis should always have a single, clear argumentative claim being made (e.g., “We should build this bridge.”; “This person is noble.”; “This policy works.”; “The universe is infinite.”). The claim is usually a restatement of the overarching goal of the specific purpose.
 - e. *Present reasons/details.* Following the claim should either be *reasons* in support of the claim or *details* about how it will be elaborated. The claim “We should build this bridge . . .” is generally followed by reasons like “because it will ease traffic, create a scenic walkway, and stop litter.” But the

claim “The universe is infinite . . .” should be followed by details like “and I will show how it expands in all directions, has no center, and possesses infinite possibility.” A thesis might also have some combination of both reasons and details.

Documenting Sources Through the invention process, make sure you keep a careful document of your sources. A simple model is the Modern Language Association (MLA) citation style. Use this in recording your sources in an outline, making sure also to retain the page numbers:

1. *Journal or magazine article*: Paroske, Marcus. “Deliberating International Science Policy Controversies: Uncertainty and AIDS in South Africa.” *Quarterly Journal of Speech* 95.2 (2009): 148–170.
2. *Newspaper article*: Mitchell, Gordon. “Scarecrow Missile Defense.” *Pittsburgh Post-Gazette* 8 July 2001: E-1.
3. *Book*: Danisch, Robert. *Pragmatism, Democracy and the Necessity of Rhetoric*. Columbia: University of South Carolina Press, 2007. Print.
4. *Book article or chapter*: Keränen, Lisa Belicka. “Girls Who Come to Pieces: Shifting Ideologies of Beauty and Cosmetics Consumption in the *Ladies’ Home Journal*, 1900–1920.” *Turning the Century: Essays in Media and Cultural Studies*. Ed. Carol A. Stabile. Boulder, CO: Westview Press, 2000. 142–165. Print.
5. *Website*: Furness, Zack. “My Dad Kicked Ass for a Living.” *BadSubjects.com*. Oct. 2001. Web.

When citing a source in a written paper or outline, you should put the last name of the author and the page number in parentheses at the end of the sentence where the material was cited. This allows you to avoid accusations of plagiarism and also shows your paper to be well researched and documented. A useful guide is found at the Indiana University website (<http://www.indiana.edu/~citing/MLA.pdf>).

Discussion: Often, the term *invention* is used as a synonym for *magic*, or to create something from nothing. But as all magicians know, there is a lot of labor behind the illusion. Based on your own experience with other arts (music, dance, painting, poetry, etc.), how does “invention” work in these arts as a kind of method for “finding,” like it does in rhetoric? What did you find, and how did you learn what to look for?

The Second Canon: Arrangement

After going through the process of invention, a speaker now must organize the various materials gathered together into a coherent speech structure that has a beginning, middle, and end. **Arrangement** represents the step of giving order to a speech in anticipation of giving it “form.” Consequently, resources for arrangement generally consist of templates that indicate where certain types of things should go and in what sequence, much as one would think of instructions of how to run a board meeting or how to throw a surprise party. For instance, in Classical Roman oration, the arrangement was quite rigid and required a speaker to begin with

an Introduction (*exordium*) to state the speech's purpose and establish credibility, then proceed through a Statement of Facts (*narratio*) to provide an overview of the situation, Division (*partitio*) to outline what is to follow and specify main point, Proof (*confirmatio*) to present arguments and supporting facts, Refutation (*refutatio*) to refute counterarguments, until ending up with the Conclusion (*peroratio*), which summed up claims and reinforced them with emotional appeal. Any speaker who wished to have an influence in the political sphere of the Roman Republic had to follow this arrangement, or else be ignored.

However, just as simply following mechanical instructions does not guarantee a successful meeting or an enjoyable party, no amount of rhetorical templates can ensure that a speech achieves the level of "form" that arouses and satisfies an audience's appetites. More often than not, strict obedience to the rules of arrangement results in superficially competent but largely barren and uninspiring speeches that put an audience to sleep. The following techniques should therefore be considered more like experimental suggestions for getting started. The techniques of arrangement provide several different frameworks that can give an initial order to the chaos of material gathered together through invention. But the final arbiter of success is not how well the speech conforms to rigid rules and formulas; it is how effectively the arrangement captures the attention and interest of the audience and then moves them through the body of the speech until they reach a satisfying conclusion.

Introductions

1. *Function:* An **introduction** should arouse some desire or appetite in the audience to hear the remainder of the speech. An introduction is therefore a kind of promise. It tells the audience what they are going to hear and promises that if they stick around they will have an enriched experience. Introductions should thus be clear and interesting, ideally combining elements of argument and narrative that tell an audience that they will be hearing a well-informed argument as well as some interesting stories along the way. Broken down into specifics, the functions are as follows:
 - a. *Capture audience's attention.* Making an audience interested in listening to what you have to say is *the* most important function of an introduction. If they are not interested, then nothing else you say will matter because they won't hear it (see following "Strategies" section).
 - b. *State topic of the speech and purpose.* Once you capture attention, you must retain it. You do so by making clear what your speech will be about so the audience will be prepared to sit through a more formal argument that may not be as "flashy" as your introduction. State your thesis as succinctly as you can.
 - c. *Relate the topic to your audience.* No topic is intrinsically interesting. Maintaining an audience's attention usually requires that they feel invested in what you have to say. Relating a topic to the interests and experiences of an audience creates this feeling of investment because what you say has value for *them*.
 - d. *Set a tone.* Letting an audience know whether you intend to be serious, ironic, funny, critical, or deferential is what it means to "set a tone." Doing so puts your audience in a frame of mind so that they know what to

expect, just as audiences prepare themselves for a different “tone” at a comedy club than at a graduation ceremony or a funeral.

- e. *Preview main points.* Although not always necessary, laying out the basic sequence of arguments can be helpful, especially when making a fairly complex or lengthy speech. However, previews are generally inappropriate for commemorative or introductory speeches because they are too formal.
 - f. *Provide a transition to the body of the speech.* Always let your audiences know when the introduction is over and the actual body of the speech has begun. This encourages them to listen with a different set of expectations. Because they have committed themselves to listening to the speech, they no longer need speakers to “get their attention.” They now want to hear the details. A transition lets them know when this shift has occurred.
2. *Strategies:* The following are some helpful techniques to “get attention and interest” before stating your thesis and moving to the body.
- a. *Use a quote.* Everyone enjoys hearing interesting quotes from famous people. Quotes should be relatively short and easy to understand and drawn from a person readily recognizable to and respected by the audience. These quotes should then be relevant to your own topic and preferably your argumentative claim as well.
 - b. *Startling fact.* Stating some dramatic fact either reveals some problem in graphic form (like the fact that thousands of people die from some disease every day) or it demonstrates the relevance of your topic (like the fact that the amount of candy eaten in a year, when stacked on a pile, would reach the moon). Speakers then proceed from this startling fact to argue the less exciting details that are necessary to understand and give meaning to that fact.
 - c. *Begin with a question.* To ask a question is to put your audience in the position of judgment. What would they do if such a thing occurred? What would they think about this or that idea? The intention of this strategy is to generate perplexity that your speech presumably would resolve. A poor question has an obvious answer, such as “If you had a choice, would you abolish cancer?” A good question actually raises some moral issue, such as “If your family was hungry, would you steal bread?”
 - d. *Refer to a current event.* Usually drawn from news stories, current events demonstrate why your topic is relevant to everyday contemporary life. These events may be *shocking* (like a child imitating violent video games in real life), *inspiring* (like a person who struggled to overcome cancer), or simply *odd* (like a man who thinks he is the king of Canada). In either case, they are used to show how violent video games, cancer cures, or psychological disorders, for example, are relevant issues to talk about.
 - e. *Tell a story.* A story in an introduction functions a lot like a fable. For instance, the “Boy Who Cried Wolf” conveys a lesson about trust. A story is a way of embodying some message by using plot and character as symbolic of a larger theme. Stories can come from personal experience, news, or history, or can be completely made up. However, completely fictional stories of the hypothetical variety are generally ineffective because the audience does not take them seriously. A good story relates some actual event, even if that event is your grandfather telling you a fictional story as a child.

- f. *Perform a demonstration.* A technique with only very narrow applications, performing a demonstration involves actually doing some physical action to make a point. Anyone who has taken physics knows the typical kind of science demonstration meant to demonstrate how Newton's laws function. A demonstration can also be *entertaining* (like doing a magic trick), or *controversial* (like showing how a condom works). In either case, it catches attention through actions rather than just words.
- g. *Refer to literary material.* This strategy combines the strategy of quoting and telling a story. This is the one case in which fictional stories are effective because they derive from literature rather than just your imagination. The best source, of course, should be familiar to and appreciated by your audience, especially when it has acknowledged cultural significance for a larger community.
- h. *Use humor.* As anybody who has ever attended a religious service knows, humor is not always reserved for "light" topics. Humor can be effectively used in any situation. It takes a very sensitive touch to use humor when the "tone" of the speech is not a humorous one, but when done well it can be an effective way to "break the ice" with an audience.
- i. *Create suspense.* Also a variation on telling a story, to create suspense you must set up conditions that may lead to some potential climax, thereby keeping your audience members on the edge of their seats. This suspense can be created through narrative or through demonstration. The risk of this strategy is that if the climax is not very interesting, then audiences feel let down. Also, suspense implies that you are not telling the full story, leading to the possibility that audiences may not know what you are actually speaking about until it is too late.

Main Points If the primary function of the introduction is to arouse interest, the primary function of the main points is to progressively move an audience toward satisfaction one step at a time. The **main points** are the most important claims made by the speech that are intended to support the main thesis. In fact, most of the time, the thesis itself indicates what the main points will be. Take, for example, this thesis: "We should establish more national parkland because it preserves wildlife, creates more opportunities for outdoor adventure, and connects people to the natural environment." The main purpose of the speech is to argue for the establishment of more national parks. The main points are then specific assertions, usually consisting of topic sentences at the beginning of each major section, that are intended to support this main purpose. For instance, these three main points might be written as follows:

- First, the survival of many species of large predators, such as wolves and mountain lions, depends on having free range in a wide expanse of undeveloped land.
- Second, national parks provide a destination for the many outdoor enthusiasts who desire to use the space for recreation.
- Third, national parks are the best means of creating a sense of stewardship with the environment, an attitude that is necessary for the health of the planet.

Main points can be thought of narratively like acts in a play or structurally like the rooms in a house. In both cases, each main point has its own separate purpose and character and yet only exists to support the construction of a whole work. Moreover, the house analogy should not be interpreted to mean that the rooms have only physical proximity to one another; a house is primarily made to live in, and rooms are constructed so that each room leads naturally to the next. A poor speech, like a badly designed house, will simply place things next to each other that shouldn't go together, like putting the main bathroom next to the kitchen and the dining room on the second floor. Likewise, a poor speech, like a badly written play, will introduce characters in the first act only to never mention them again and will jump from scene to scene without properly demonstrating their connection. In contrast, a good speech will feel like a guided house tour that reveals every aspect of the building's design and a dramatic three-act play in which all the major plot points are resolved in the final scenes. It will present the audience with a clear progression of ideas that they can easily follow so that they know what is coming. If a speech does not fit into any of these orders, then it is likely that the speech will be too disconnected to be effective. These are the basic ways of structuring main points:

1. *Chronological*: Speeches that involve some process of time are suitable for chronological order that describes something from beginning to end. For example, chronological order is useful when doing biographies (the life of Martin Luther King Jr.), events (the Pamplona running of the bulls), or processes (how life may have developed on Mars).
2. *Geographical*: Whereas chronological order deals with differences across time, geographical order deals with differences across space. The classic geographical speech is a kind of "world tour" in which the speaker shows the different manifestations of something in different regions, whether the subject matter is language, culture, science, economics, history, war, or art. But geography can also be used in a more general sense of describing anything spatially, whether it is a microchip, a crime scene, a state capital, or the universe.
3. *Cause–Effect*: The cause-and-effect order almost always deals with speeches concerned with informing an audience about factual knowledge needed to address some problem. Consequently, such speeches almost always deal with issues of process (like the ways AIDS is transmitted or how smoking causes cancer), because a process is by definition something that causes change over time.
4. *Pro–Con*: The pro–con order is the counterpart of the cause–effect order in that it deals with the analysis of solutions that respond to problems. A pro–con order examines a particular solution to some problem and articulates its positive and negative qualities in order to provide an audience with sufficient objective knowledge to make a decision (like the potential environmental benefits of regulating carbon dioxide emissions compared with its economic downsides).
5. *Topical*: The most general organizational structure is "topical," which simply means a series of related qualities or characteristics of your subject matter. Examples are "The four unique aspects of Louisiana cooking," "The

hierarchies of English feudalism,” and “Varieties of world religions.” These do not fit into any of the previously described orders but still are speeches with thematic connections.

6. *Problem–Solution*: Quite simply, this speech lays out the problem and then addresses that problem by presenting a clear solution. It can also incorporate the pro–con format within its structure.
7. *Comparative Advantage*: Also a variation on the pro–con structure, the comparative advantage puts two competing solutions side by side, and shows how one has more advantages than the other.

As stated earlier, these methods of arrangement should be thought of as different ways of putting the same material together to produce different effects. Although there are exceptions, for the most part almost any general topic can be arranged using any of these methods. For instance, let us say you are interested in giving an enrichment speech about Martin Luther King Jr.’s civil rights rhetoric. By examining the topic through each of these lenses of arrangement, a speaker can experiment with different ways of presenting the speech.

1. *Chronological*: How King’s oratory changed over time?
2. *Geographical*: Speeches given in the rural South versus the urban North.
3. *Cause–effect*: What inspired him to speak or what influence his speeches had?
4. *Pro–con*: The benefits and detriments of using nonviolent resistance methods.
5. *Topical*: Racism, poverty, and war as three dominant themes in his speeches.
6. *Problem–solution*: How nonviolent resistance was to overcome segregation?
7. *Comparative advantage*: The comparison between nonviolence and violence.

Testing out these different perspectives can be very useful in generating new ideas on a topic that may not have been obvious to a speaker at first. They force us to look at a familiar object in different ways and therefore make us ask new questions to arouse new interests.

Finally, like a play or a house tour, the audience should also know when this part of the work is coming to an end and what they will then be seeing subsequently. In a speech, this means using transitions, previews, summaries, and signposts help to create a smooth continuity to the speech as one progresses from point to point.

1. *Transitions*: Once you have sufficiently articulated a main point and concluded a section, it is necessary to provide a “bridge” to move your audience from one idea to another. A transition provides this bridge by showing the connection between the two ideas and the need to proceed from one to the other. For example, a transition between points 1 and 2 in the preceding parkland example could be accomplished by the following transition: “This space can be used not only by animals, however, but by humans who wish to ‘get away from it all.’” This passage shifts our attention from one object (wildlife) to another (park visitors) that are nonetheless connected by the idea of how the park can be “used” in a practical sense.
2. *Internal previews*: An internal preview is a sentence within the speech that lets an audience know what they are about to hear—for example, “I shall show through a series of testimonials how experience with natural parks changes

the way that individuals see themselves as connected with nature.” Previews of this kind are helpful with a long speech that contains complex details. For shorter, less complex speeches, internal previews are often unnecessary.

3. *Internal summaries:* A summary is the opposite of a preview. Instead of telling people what to expect, a summary reminds them what they have heard so as to reaffirm some important point. For example, at the end of the first section you could write, “All of these animal species I have described would find it hard to survive without continuous land preserved for their habitat.” A summary should restate the idea of the main point but do so in a way that refers to the specific forms of evidence presented in the section.
4. *Signposts:* A signpost is a way of saying to your audience “You are here.” It marks a path along the way and lets them know your location. In the earlier articulation of the main points, these took the form of “First,” “Second,” and “Third.” Other signposts include “To begin,” “In conclusion,” “Next,” and so forth. These very simple tools make a big difference in the way an audience follows along.

Conclusions

1. *Function:* Whereas the purpose of the introduction is to get attention and interest, the purpose of the **conclusion** is to satisfy an audience’s desires and make them feel as if the speech has come together as a whole and therefore achieved qualitative unity in form. Specifically, the functions are as follows:
 - a. *Summarize main points.* Although not usually effective as a rhetorical style of presentation, if done explicitly (as in, “To summarize, I have argued X, Y, and Z.”), a conclusion should usually reaffirm the basic claims and arguments of a speech. The important thing is to embody these claims and arguments in a new way that makes them more interesting and poetic.
 - b. *Help the audience remember the speech.* Sometimes this can be achieved by calling attention to the physical environment so that your speech is linked to some memorable object or event that is present. Other times you recall something important or imaginative in the earlier part of the speech and emphasize it again so as to leave the audience with a lasting “impression.” Remember that complex memories are almost always recalled by simple associations.
 - c. *Leave with a call to action.* Oftentimes, persuasion requires a lengthy detour through factual accounts, narratives, reasons, and explanations. A conclusion should show how all of these things lead to a specific action that is within reach of the audience. The phrase “think globally, act locally” in many ways summarizes the form of a rhetorical speech. One spends the large part of it thinking big only to end on a simple action, such as recycling, giving to charity, or boycotting a business.
 - d. *Clearly end your speech.* Let people know when you are nearing the end of your speech. A conclusion should help the audience “wind down.” It allows them time to think about what the speech meant to them. Letting an audience know that you are about to end gives them a sense of “closure” that makes a big difference in the quality of the lasting impression.

- e. *End on a positive note.* Even with speeches that articulate the most graphic and devastating conditions, audiences want to know that there is some hope in making the world a better place. It is important to give audiences this hope at the end of a speech so that they leave believing they can make some small difference. This does not mean being naively idealistic. It simply means making the effort to overcome apathy by indicating that some kind of change is possible through action.
- 2. *Strategies:* Here are the basic strategies for leaving a good impression.
 - a. *Startle your audience.* After a long speech, sometimes audiences get too relaxed or even bored. A conclusion that makes some startling claim or demonstration can “wake them up” and make them pay closer attention to your concluding arguments.
 - b. *Challenge your audience.* Similar to startling the audience, a speaker can also take the risky move to challenge them. This usually involves a combination of critique and imagination. To challenge an audience means to suggest that they are not living up to their potential, and that a better future may be ahead of them if they rise to new heights.
 - c. *Come full circle.* A very effective way of concluding a speech is to refer back to the introduction and pick up where it left off. If it asked a question, then answer it. If it began a story, give the ending. If it quoted a famous philosopher, quote that philosopher again. This does not mean simply repeating what is already said, but continuing a line of thought and bringing it to a proper conclusion.
 - d. *Visualize a positive future.* One way of ending on a positive note is to dramatize the great future that will come about through the committed actions of the audience. This is the basic strategy of much advertising that features before-and-after sequences. Thus, you not only want to tell people that their future is going to be better; you want to visualize that future for them in order to develop an emotional attachment.
 - e. *Visualize a negative future.* The opposite strategy is to visualize the negative future that would come about from inaction or choosing a different action. In the advertising analogy, this would be the future of choosing the competitor’s product. Instead of a popular person wearing a colorful line of new clothes, for example, one would show a sad and lonely person wearing his or her old wardrobe.
 - f. *Ask a question.* Unlike the introduction, which poses a question that will then be answered, this question should leave the audience with something to ponder.
 - g. *Use a humorous anecdote.* An anecdote should sum up a major point already made in a funny way that encourages the audience to talk about it after the speech is over.
 - h. *Employ quotations.* This strategy is similar to using an anecdote, except that it relies on the words of someone famous who has the weight of authority.
 - i. *Tell a story.* Often used effectively to give “moral lessons,” a story at the conclusion of a speech sums up in narrative what was already explained using logic.

Outlining The outline is one of the primary tools for helping to arrange all of your ideas into a concrete form. **Outlining** allows you to organize the “highlights” of a speech into sections and put them into a linear progression of beginning, middle, and end. A **working outline** is a tentative plan for the speech that allows a speaker to experiment with different arrangements before exerting the time and energy required to finalize the speech. In a classroom setting, a working outline also provides a medium of communication between instructor and student during the composition process. As a collaborative medium, outlines are often more valuable when they are incomplete, because they help identify the gaps that need to be filled. In the *creative stage*, a working outline should function as both a rough draft and a brainstorming session. The rough draft aspect records the basic arguments, facts, quotes, and strategies that the writer confidently feels are useful. The brainstorming aspect puts them together with ideas and possibilities that may not yet have any clear structure or backing. Both students and instructors should thus use outlines *as a tool for collaborative communication* during the process of invention and development. The **final outline** then represents the last stage of your speech preparations that precede the actual writing or delivery of a speech and is useful both for evaluation purposes (for the instructor) and to allow the speech to be performed again (for the speaker). The author should be careful to accurately record all quotations in full, as well as dutifully record all facts as faithfully as possible.

To be effective as a tool for creative composition, an outline should identify not only the content of what is going to be said but also the composition methods being used to organize the material. This includes not only methods outlined in this chapter but also the more specific strategies in subsequent chapters. As students become more familiar with the specific techniques, working outlines should become more complex. Each specific entry should therefore include not only examples, arguments, and proofs, but also labels (in parentheses) attached to those examples, arguments, and proofs that tell both the student and the speaker what persuasive strategy is being employed. The outline should also include a bibliography with sources cited according to MLA style (or the instructor’s preferred style) discussed in the previous section on invention.

A helpful guideline for producing a finalized version of the outline can be found at the Purdue University website (<http://owl.english.purdue.edu/owl/resource/544/02/>).

Here is an example of a full manuscript speech written to support state funding of the arts in the 2010 Louisiana budget. In an old Louisiana tradition, it is intended to be spoken at a “jazz funeral” for the arts, in which a fake coffin would be carried in front of the state capital accompanied by a jazz band:

Thank you all for joining together in our solemn remembrance for the loss of a dear friend. It is fitting that jazz accompanies our gathering here today, and not just because we lie upriver from the birthplace of America’s classical music. Louis Armstrong said of jazz that: “The memory of things gone is important to a jazz musician. Things like old folks singing in the moonlight in the back yard on a hot night or something said long ago” (Collier, 32). So when we hear jazz, we think both of what was and what might be again, even as we face up to the reality of what is before us in the moment. We think of the sacrifice and

courage of those who struggled not only to forge a life along this sultry stretch of land, but who put their blood in the soil to bring forth something called beauty. We think of the lives stretching ahead of our children, who may, too, discover that a difficult life of creation is more rewarding than an easy life of consumption. And we think of the friend who lies prostrate before us in the knowledge that someone we cared about has passed into memory.

But we are also here for a specific reason. Today we hold a jazz funeral for the arts in order to accomplish a political task as well. We wish to protest the dramatic cuts in arts funding in Louisiana that will not only harm the state's vibrant cultural life but also diminish its economic growth, and by protesting these cuts we hope to give the arts a second life despite the financial challenges ahead.

But first, let us be clear about whom we eulogize. We do not mourn the passing of art itself. Art, like all great human inventions, is born out of struggle. There is no accident that jazz was invented in New Orleans. Art becomes great in proportion to the obstacles it must overcome. Violence cannot kill it. Poverty cannot starve it. Waves cannot drown it. And government irresponsibility cannot suffocate it. Indeed, though the small-minded and the thin-willed may occasionally place their bony thumb upon the pulse of invention as a display of power, they have more to fear from art than art from them.

Neither do we mourn the passing of artists. Those joining us today already prove them to be alive among us. But that is hardly a surprise. The artistic spirit has proven time and again that it does not give way easily, even to force. If it could survive in the harshest of times, who would expect it to acquiesce before a combination of stupidity and neglect? No, we do not mourn the death of artists. In fact, artists have joined us today in this funeral to honor what is lost.

But although art and artists will always endure, the Louisiana Decentralized Arts Fund will not. The estimated 83 percent cut in its relatively small \$3-million-dollar budget effectively dismembers an organization that is not only a national model for local arts funding, but that economically produces a major return on every dollar invested. Gerd Wuestemann, the executive director of the Acadiana Center for the Arts, a regional grant-distribution agency, says he anticipates two things as a result of the cuts: "Some of the smaller organizations that do good work, especially in the more rural areas, may have to close doors," he says. "And I think it will result in fewer projects and less income to the communities and less vibrancy in our lifestyle, and I think that's a shame" (Pierce). But such reasoning runs too far ahead for those who have their heads screwed on backwards. As our governor remarked recently to Larry King about federal investment in the arts: "Fundamentally, I don't think ... \$50 million for the National Endowment for the Arts is going to get the economy moving again as quickly as allowing the private sector to create jobs" (Knight). With the nonprofit arts sector bringing in millions of visitors each year to this state and creating jobs, one might have reason to object to the logic that kills the jobs in the village to save them. But we are not here for an argument, but a eulogy. And the death of the arts fund is more properly reserved for the memorial for the impending massacre of public agencies not only across the state but nationwide. The body of the arts fund will thus be thrown on the pyre with those of health care, education, environmental protection, and all the other

extensions of the social body that have been sacrificed on the altar of rampant greed and high-sounding idiocy.

But there is yet another body to mourn as well in a larger sense. For without support of the arts, we eventually will mourn the passing of the community. Without democratic organizations that enable local communities to integrate the arts into their cultural fabric, the effects of art are broken into a thousand isolated threads that one encounters only sporadically and accidentally. Without collective investments in the arts, a community spirit withers and citizens retreat into their private spheres. Like we see here today, the arts bring people together into the open to share in their *common* world and to make it a *better* world.

There is, of course, no physical body here to mourn over. The community is not something one can witness. The community exists between us, and art not only forges those bonds that produce a sense of belonging and happiness, but also provides a vehicle for creative invention that is always produced when democratic citizens invest their collective energies in improving their common world. A great American philosopher, John Dewey, once wrote that “Creation, not acquisition, is the measure of a nation’s rank; it is the only road to an enduring place in the admiring memory of mankind” (Dewey).

In summary, Louisiana, despite its natural wealth, has never been ranked high on the measure of acquisition. But it has achieved a standing in the memory of humankind as one of the greatest sources of creation ever seen. Jazz has been one of its grandest achievements, but we miss its power if we use it only to reflect on the greatness of what was. Its potential comes from memory but its power comes from its Second Line. So although the body of the community may lie prostrate before us at the moment, once that Second Line starts, you watch it get up and dance. Strike it up!

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- Collier, James Lincoln. *Louis Armstrong: An American Genius*. Oxford: Oxford University Press, 1985. Print.
- Dewey, John. “Art as Our Heritage.” *John Dewey: The Later Works*, vol. 14. Ed. Jo Ann Boydston. Carbondale: Southern Illinois UP, 1988. 255–257. Print.
- Knight, Christopher. “Gov. Jindal Exorcizes Arts Funds from Louisiana Budget.” *Los Angeles Times*. 30 March, 2009. Web.
- Pierce, Walter. “Short-Sighted Solons Gut Arts Funding.” *TheInd.com*. 4 June 2012. Web.
- Now here is the same speech written in a highly condensed outline form that not only identifies strategies but also uses an abridged language capable of easy translation into notecards.

Title: Eulogy for the Jazz Funeral for the Arts

Topic: Budget cuts to arts funding in Louisiana

Specific Purpose: To advocate that funding to the Louisiana decentralized arts fund should be restored.

Thesis: We wish to protest the dramatic cuts in arts funding in Louisiana that will not only harm the state’s vibrant cultural life but also diminish its economic growth, and by protesting these cuts we hope to give the arts a second life despite the financial challenges ahead.

INTRODUCTION

(Material to arouse interest—*Tell a Story/Use Quote/Utopia/Virtue*): Thank you all for coming. Fitting to be in birthplace of America's classical music. Louis Armstrong said of jazz that: "The memory of things gone is important to a jazz musician. Things like old folks singing in the moonlight in the back yard on a hot night or something said long ago" (Collier, 32). Jazz reminds of sacrifice/courage/beauty of people long past. Think of children choosing creation over consumption. And we think of the friend prostrate before us.

Thesis: But here for political task as well. We wish to protest the dramatic cuts in arts funding in Louisiana that will not only harm the state's vibrant cultural life but also diminish its economic growth, and by protesting these cuts we hope to give the arts a second life despite the financial challenges ahead.

BODY (TOPICAL ORDER)

I. (First main point—*Identification*): People in Louisiana love the arts and the arts will endure despite budget cuts.

A. (Subpoint 1—*Idol*): New Orleans jazz is a symbol of art that arises out of suffering and challenge.

1. (Sub-Subpoint 1—*Example*): Violence/racism of past.

2. (Sub-Subpoint 2—*Example*): Poverty.

3. (Sub-Subpoint 3—*Example*): Hurricanes Katrina and Rita.

B. (Subpoint 2): Artists will continue to work in Louisiana as well.

(Transition: But although art and artists will always endure, the Louisiana Decentralized Arts Fund will not.)

II. (Second main point—*Causal Argument*): The budget cuts are unwise because they will result in the destruction of the agency and damage Louisiana culture and economy.

A. (Subpoint 1): The 83 percent cut in \$3-million-dollar budget effectively dismembers an organization that is a national model.

1. (Sub-Subpoint 1—*Quotation/Wasteland*): Gerd Wuestemann, the executive director of the Acadiana Center for the Arts, a regional grant-distribution agency, says he anticipates two things as a result of the cuts: "Some of the smaller organizations that do good work, especially in the more rural areas, may have to close doors," he says. "And I think it will result in fewer projects and less income to the communities and less vibrancy in our lifestyle, and I think that's a shame" (Pierce).

2. (Sub-Subpoint 2—*Quotation /Sinner*): Governor of Louisiana on Larry King speaking of arts in general: "Fundamentally, I don't think ... \$50 million for the National Endowment for the Arts is going to get the economy moving again as quickly as allowing the private sector to create jobs" (Knight).

3. (Sub-Subpoint 3): Tourism is important to Louisiana economy.

B. (Subpoint 2): The reduction of support for the arts damages the community of Louisiana and destroys its cultural richness.

1. (Sub-Subpoint 1—*Causal*): Without state support art and artists are not able to bring a community together.

2. (Sub-Subpoint 2—*Wasteland*): Louisiana's culture thrives in nonprofit festivals and without them it will lose what makes it great.

3. (Sub-Subpoint 3— *Quotation /Virtue*): A great American philosopher, John Dewey, once wrote that "Creation, not acquisition, is the measure of a nation's rank; it is the only road to an enduring place in the admiring memory of mankind" (Dewey).

(Transition: "In summary, Louisiana, despite its natural wealth, has never been ranked high on the measure of acquisition.")

CONCLUSION

Concluding Remarks: (*Visualize a Positive Future*): But it has achieved a standing in the memory of humankind as a source of creation. Jazz is its grandest achievement. But we miss its power if only thought of as a past accomplishment. Its potential comes from Second Line. So although the body of the community may lie prostrate before us at the moment, once that Second Line starts, you watch it get up and dance. Strike it up!

WORKS CITED

- Collier, James Lincoln. *Louis Armstrong: An American Genius*. Oxford: Oxford University Press, 1985. Print.
- Dewey, John. "Art as Our Heritage." *John Dewey: The Later Works*, vol. 14. Ed. Jo Ann Boydston. Carbondale: Southern Illinois UP, 1988. 255–257. Print.
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- Pierce, Walter. "Short-Sighted Solons Gut Arts Funding." *TheInd.com*. 4 June 2012. Web.

Notecards Notecards are used for extemporaneous speaking as a means of reminding the speaker of the order and content of material to be presented. Although based on the substance of the outline, they should not simply consist of the entire outline cut into small pieces of paper. Notecards act primarily as reminders rather than a manuscript. Only quotes, transitions, theses, and introductory and concluding remarks can be written out, although speakers should strive to reduce even this material to a minimum. Although it is tempting to add more "just in case," the fact is that the more one writes on a notecard, the more a speaker is tempted simply to read out loud, thereby ruining the purpose of extemporaneous speaking. Notecards should not be too "packed" with information, but should be written in clear, bold letters with a lot of "white space" so that one can easily see what comes next without having to hunt within a clutter of words.

Discussion: We often think of arrangement simply as putting things in order so that they do not appear as a chaotic mess. We organize our food cabinets, for instance, so that we know where things are and can access them. But arrangement also conveys its own meaning. For instance, in the movie *High Fidelity*, John Cusack's character decides to arrange his record collection not alphabetically but autobiographically. This form of arrangement then brings new meaning to the whole collection and forms the basis of the film. What other things do you arrange in your living space whose meaning depends on arrangement?

The Third Canon: Style

Style is the complement of invention; whereas invention provides the “content,” style provides and fills out the “form.” Although style is often thought of simply as “ornamentation,” the Latin term *ornare* is substantive and means “to equip, fit out, or supply.” A soldier was thus “ornamented” with the weapons of war, meaning that a soldier without style was not, in fact, prepared to fight as a soldier. Similarly, rhetorical **style** is not the frivolous decoration of ideas; it is the filling out and forming of ideas in order to allow them to stand on their own and organize themselves as a coherent whole. Just as the military is made up both of individual soldiers and whole platoons, style includes both particular parts of the speech (“figurative style”) as well as the tone of the speech in its entirety (“formal style”). It is important to keep this distinction in mind, for often speakers focus too much on the style of the parts at the expense of the whole.

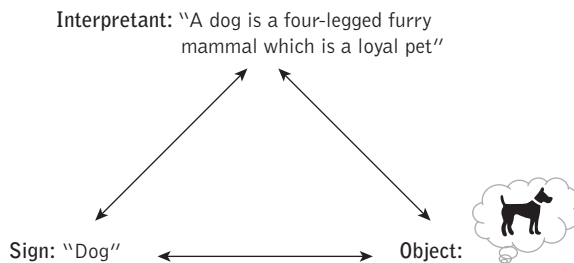
With respect to the notion of form as the arousing and satisfying of the appetites of the audience, style represents the unique manner in which a speaker guides an audience through a speech and makes transitions between different items gathered through invention and then structured through arrangement. One can think of style as a way of linking or threading different things together so that they all feel like parts of the same thing. For instance, one might think of a speech through the metaphor of a museum. Invention acquires the artworks and arrangement places them in certain categories and in certain rooms. However, arrangement itself does not guarantee a worthwhile experience for the museum-goer. Sometimes even the most masterfully arranged material seems to just hang there on the wall as people move methodically from room to room, looking at each individual picture but not feeling like it all adds up to anything. Yet a tour guide can add “style” to the experience simply by the manner in which he or she introduces a particular artwork and then transitions the audience to the next room or the next work with little more than his or her personality. A poor tour guide simply relies on the “psychology of information” to keep the attention of the audience by deluging them in surprising facts; a masterful tour guide will emphasize the “psychology of form” and rely more on creating a certain lively atmosphere that makes the experience intrinsically enjoyable. The feeling of “style” is thus akin to the overall feeling of movement produced by the tour guide—whether it was slow and deliberate or lively and entertaining or grandfatherly and contemplative, for example.

There are two kinds of style, with each serving an important function. **Formal style** is effectively synonymous with what I have called “form,” which is the overall tone and feel of a speech in its totality. Formal style is connected with the notion of genre, such that we might think of a speech as fitting a certain type that carries with it a certain feeling, like a “somber eulogy” or an “impassioned defense” or a “soapbox oration” or an “old-time revival.” It is the complete impression left upon us by a speech that allows us to reflect upon it as a whole experience and gives it its unique “character.” **Figurative style** represents specific elements of the speech designed to capture the attention and seduce the ear of the audience, thereby making them engaged with what is being said and creating more of a feeling of continuity and unity. Figurative style focuses on providing

short, refined, effective parts of a speech that give clarity and power to specific ideas or images.

The Meanings of Signs Understanding the basis not only of style, but also of substance, requires a brief excursion into **semiotics**, or the study of signs. Whenever we ask why a word (a “sign”) means what it does, we are discussing semiotics. This discussion is important for rhetoric for the simple fact that the success of speeches often is contingent on the very careful choice of words. Oftentimes, speakers will simply use words that are familiar to them without realizing that words can have multiple meanings for multiple audiences, and that often what we think is a very clear expression of a concrete idea becomes, when expressed in a speech, a vague expression of a muddled thought that results in misunderstanding. Correcting this state of affairs is what led the logician, scientist, and philosopher Charles Peirce to study the logic of signs. For him, “to know what we think, to be masters of our own meaning, will make a solid foundation for great and weighty thought.”¹⁵ Similarly, to know how to speak well and to be masters of our own meaning will make a solid foundation for great and weighty rhetoric.

For the goal of making our ideas and language clear, Peirce designed a triadic theory of the meaning of a sign that consist of a *sign*, an *object*, and its *interpretant*. A **sign** is that which addresses somebody, in some respect or capacity, for something else (for instance, when a child exclaims “doggy!” to her mother when she sees the neighbor’s dog being walked on a leash). The **object** is what is represented by the sign (in this case, the thing which the child perceives to “be” the doggy out in the world). The **interpretant** is a more developed sign that mediates between the sign and its object that explains why they should go together (for instance, that “doggy” highlights the cute, furry, and friendly qualities of a domestic canine which makes the object more meaningful to a child). If one uses the metaphor of dictionary, the sign is the word, the interpretant is the definition, and the object is the picture which is the side the word and the definition. This relationship would be represented graphically in this way:



The arrows go in both directions because the relationship can begin with anyone of the three elements. For instance, a toddler might see a picture (the *object*) of a

¹⁵Charles Peirce, “How to Make Our Ideas Clear,” in *The Philosophy of Peirce*, ed. Justus Buchler, 23-41 (New York: Harcourt, Brace, and Co., 1950), 25.

dog and ask “what is it?” The response is the *sign*: “A dog.” The child then asks: “But what is a dog?” The answer is the *interpretant*: “A cute, furry, friendly animal that people like to have as a pet.” Or one might know both the *object* and the *interpretant* but forget the sign. For instance, an adult might ask “what is that brown and black dog with pointed ears that police usually use?” The answer is a *sign*, “German Shepherd.” Or one might know the *sign* and *interpretant* but actively seek its “real” object. For instance, a parent wishes to find a “pet” (sign) which will be a gentle and affectionate friend for small children (interpretant). Although there existed an image of the object in the parent’s imagination, only after seeing many dogs does she point to one and say “that one!” The sign has now found its “real” object which corresponds to the “idea” of the object previously in the parent’s mind.

From this example, one can see that it is important to keep in mind that the “object” of the sign is not necessarily an actual, concrete thing; it is merely the “thing” that is called forth in the mind by the sign. Peirce writes that we should think of an object “in that sense in which we say that one man catches another man’s idea, in which we say that when a man recalls what he was thinking of at some previous time, he recalls the same idea, and in which when a man continues to think anything, save for a tenth of a second, insofar as the thought continues to agree with itself during that time...it is the same idea.”¹⁶ An “idea” thus need not be real, only coherent and identifiable. This is what allows purely fictional entities such as centaurs or ghosts to still be “objects” despite the fact that they do not exist. “Real” objects are only rarely the content of signs, indicated by indexical terms like “this” or “that” that accompany an act of pointing. Most often, the objects of signs are ideas in the mind (as when we talk about somebody present “as if” they weren’t there). However, the more our signs accurately represent “real” objects, the more they help us predict and control our environment when we do interact with them in the “real world.” For instance, imagine that you have a friend under a great deal of stress at work who never seems to be able to relax. You might suggest: “Why don’t you get a dog so you can take it for walks?” This calls forth the idea of walking a dog, which through imagined interaction, produces confidence in your friend that he or she would actually feel better if they bought a dog that could take his or her mind off of work. Obviously, then, there existed no “real” dog which was the object of the sign; it was only the idea of a hypothetical dog called forth by the sign which functioned as an object for that sign. But the usefulness of the advice is nonetheless dependent on the person having a relatively clear and realistic notion of the pragmatic effects of owning a dog as a pet. It is the function of interpretants to give us this greater understanding. The function of interpretants, then, is to tell us why certain signs are more appropriate to use over others when describing objects in certain situations. It makes a big difference, for instance, whether one uses the sign “dog,” “canine,” or “doggy” when speaking to a child, even if all three technically “refer” to the same object. This is because the interpretants

¹⁶Charles Peirce, “Logic as Semiotic: The Theory of Signs,” in *The Philosophy of Peirce*, ed. Justus Buchler, 98–119 (New York: Harcourt, Brace, and Co., 1950), 99.



differ both in content and form. Peirce points out that interpretants come in three forms, emotional, energetic, and logical. The **logical interpretant** is analogous to the dictionary definition and corresponds to what is conventionally called the **denotative meaning** of a word, or what “thing” it objectively refers to. For instance, the term “dog” used in a veterinary classroom will mostly have a logical interpretant that emphasizes its biological characteristics as a type of mammal with certain health and nutritional needs. The **emotional interpretant** represents the feeling produced by the sign and comes closest to what is conventionally called the **connotative meaning**, or what qualities we associate with the object. The term “doggy” thus evokes feelings of affection and playfulness, whereas “carnivorous mammal” the same term would likely produce fear and anxiety for a person who has in the past been bitten by a dog about opposite affective responses. Finally, the **energetic interpretant** is the appropriate action or effect produced by the sign and corresponds to what we might call the **pragmatic meaning** of a word, or how it affects our behavior. The term “dog!” shouted by a burglar to his partner will literally “mean” that this object is something to flee from as soon as possible. In each case, the interpretant performs the function of telling the **interpreter** (the actual person interpreting the sign) what he or she should think, do, or feel about the object called forth by the sign.

Rhetorically, semiotics is important in encouraging us to take a close look at the words that we use in order to avoid misunderstanding and maximize our persuasive power. A rhetorical speaker must therefore be highly attuned to the unique circumstances of the speech act and the idiosyncratic qualities and attitudes of the audience and be prepared to modify a speech on the spot when it becomes apparent that words that were intended to do one thing start doing another. Here is a brief list of things to consider when trying to choose the right sign (or “word”) for the right occasion:

1. *For certain audiences, some signs may not refer to any objects:* This simple fact is readily apparent any time we visit a foreign country in which we do not know the language and the signs simply do not call forth any object whatsoever. We also have this experience when we encounter unfamiliar slang or technical jargon. Simply because a sign may be meaningful to certain audiences does not mean it is meaningful to any audience. It is the responsibility of the speaker to speak in meaningful signs.
2. *Simply labeling an object with a sign does not produce an interpretant:* Oftentimes, people are content simply with pointing at something and giving it a name and thinking that is sufficient for the production of meaning. For instance, one might walk into a garden and find lots of Latin names stuck in front of plants. But this does not convey much in the way of meaning to those unfamiliar with botanical terminology. It does not tell us what characteristics the plant has, what emotions we should attach to the plant, or what we should do when encountering the plant. When introducing new signs for objects, the burden falls on the speaker to suggest to the audience the proper interpretants, as when the Latin name suggests a species of poison ivy that we should avoid direct contact with and then tear up from the root using gloves.

3. *A single sign may refer to multiple objects:* For instance, the sign “table” can be both a noun and a verb. As a noun, it can call forth the



image of  or of . As a verb, its object is the act of putting off an item of business until a later time. Only the context of its use determines which object is called forth by the sign.

4. *Members of an audience may each have different interpretants for the same object:* For instance, the sign “the American dream” for most people may call forth the same basic image of a person aspiring to a better life. However, for some people, the logical interpretant will be “the guiding principle of American political economy” (with its corresponding emotional interpretant of pride), whereas for others it will be “a myth propagated to mask economic inequality” (with its corresponding emotional interpretant of disgust). Still others will call forth an energetic interpretant to take out a loan and start a business.
5. *Some signs have only emotional interpretants:* For instance, Peirce writes that “the performance of a piece of concerted music is a sign” whose meaning “usually consist merely in a series of feelings.”¹⁷ Consequently, often when we talk about music, our reactions usually deal with our emotional responses of like and dislike. Most of our interactions with the signs of art or nature call forth objects that primarily have emotional interpretants.
6. *Some signs have only energetic interpretants:* For instance, imperative signs such as “Go!” or “Fire!” or “Hey!” are primarily intended to bring about immediate actions rather than any particular “idea” that can be stated as a proposition.
7. *Some signs have only logical interpretants:* Many technical terms bring forth neither emotional nor energetic reactions because they refer to objects that are not connected with our everyday lives. Few people feel passion or the need to act when they encounter the signs “hexide” and “blastocyst.” However, it is not infrequent that signs normally confined to technical jargon become terms loaded with emotional and energetic interpretants when they cause potential health concerns, as with the signs “asbestos” and “dioxin.”
8. *Referring to the same object with different signs produces different interpretants:* The interpretant is not tied to the object. It is produced by the interaction between the sign and the object. For instance, the signs “water” and “H₂O” technically both refer to the same object. However, the sign “water” produces stronger emotional and energetic interpretants than H₂O because water is something we drink and swim in, whereas H₂O refers simply to the atomic composition of a molecule. Similarly, the words “dog,” “doggie,” “mutt,” “pooch,” and “canine” all arguably refer to pretty much the same object; however, each one has very different potential logical, emotional, and energetic interpretants. A master rhetorician will select the precise sign for each audience that produces the desired interpretants of specific objects.

¹⁷Charles Peirce, “Pragmatism in Retrospect: A Last Formulation,” in *The Philosophy of Peirce*, ed. Justus Buchler, 269–290 (New York: Harcourt, Brace, and Co., 1950), 277.

Concrete Words We begin to see the practical utility of semiotics when we begin applying it to matters of style. For instance, most public speaking textbooks advise speakers to use concrete words in their speeches. A **concrete word** has a meaningful reference to specific and readily identifiable qualities or actions in order to give an audience a more vivid experience of some thing or an event. From a semiotic perspective, a concrete word is a familiar sign that immediately calls forth clear and distinct objects that have explicit logical interpretants and powerful emotional interpretants. Peirce defines something that is “clear” as being “so apprehended that it will be recognized where ever it is met with, and so that no other will be mistaken for it. If it fails of this clearness, it is said to be obscure.”¹⁸ Too often, we use relatively obscure words like “good” and “people” and “virtuous” because they come to mind easily, usually avoid risk, and are vague enough not to be wrong. When we are not sure what we are talking about and do not want to offend anyone, speaking obscurely is a way of playing it safe. However, obscure language never persuaded anyone of anything. Only language that calls forth vivid images in the mind that carry with them strong emotional and energetic responses can carry the day with rhetoric.

The advice to use concrete words therefore is simply to use clear and powerful words whenever possible. Usually when people think of concrete words, they think of nouns. For instance, the noun *the red table* is preferable to the pronoun *it*, the word *Brazil* is preferable to *country*, or the word *fire ants* is more concrete than *insects*. However, it is important to point out that a concrete word does not refer only to nouns. Concrete words also apply to verbs and adjectives. In terms of verbs, the weakest way of writing is the use of the “passive voice,” which makes the subject a target of an action rather than the initiator of one. Consider, for example, “The book was read today” or “He is being punished.” Notice how much more “concrete” it sounds to write, instead, “Janet read the book” or “His father punished him.” Also, overuse of the verb *to be* tends to make a speech repetitive. A sentence like “I am mad” can be turned into “My blood boils,” and “Rain is good” can be turned into “Rain gives life.” Finally, adjectives can also be made more concrete. Rather than sticking to generic adjectives such as *good*, *bad*, *happy*, *sad*, *helpful*, *harmful*, and the like, try to pick out the specific aspects of a thing that makes it those things. For example, “That’s a pretty car” can be made into “The red color on the hood made a striking contrast with the bright white roof.” In other words, the more specifically you can describe something, the more vivid the image will be in the mind of the audience and the more they will enjoy your speech.

Figures and Tropes Whereas concrete words attempt to use clear language that conveys ideas that cannot be mistaken for any others, figures and tropes exploit the capacity for signs to take on multiple meanings and to convey multiple feelings. A **figure** is a series of signs designed to produce emotional interpretants based on an appeal to the ear (e.g., alliteration: “The day dawned with delight”). A figure uses language that departs from its conventional structure for the purpose of integrating

¹⁸Charles Peirce, “How to Make Our Ideas Clear,” in *The Philosophy of Peirce*, ed. Justus Buchler, 5–22 (New York: Harcourt, Brace, and Co., 195), 23.

poetic style and a musical sense of rhythm, which usually produces feelings of pleasure and harmony that we associate with beautiful works of art. By contrast, a **trope** is a series of signs designed to produce complex logical interpretants based on appeal to the mind (e.g., metaphor: “The year began with a sigh”). Whereas a figure seduces and calms the ear, a trope stimulates and challenges the mind to discern the logical meaning behind an ironic play of signs. In this case, the mind knows that a year cannot literally begin by exhaling a great deal of air once; it therefore uses the emotional interpretant of “sigh” (being a state of sadness, exhaustion, and resignation) and uses that as the proper sign to interpret the beginning of the year.

Figures are valuable to speeches because they provide a sort of “musical accompaniment” to the speech, thereby setting the tone for the occasion as well as placing the audience in a certain frame of mind to receive the message. It is a commonly known fact that messages tend to be recalled with greater clarity and emotional weight when they have a sense of rhythm and rhyme. The fact that complex song lyrics are easier to remember than clear but abstract definitions indicates the power of figures to leave a lasting impression. The same message conveyed without figures has a far greater chance of being forgotten than the one that was composed by a speaker who took the time to listen carefully to the sound of language with a musical ear. Following are listed some of the most important figures that appear in rhetoric:

1. *Parallelism*: Placing similar rhythmic structures, words, phrases, or clauses into repetitive sequence (“Rich and poor, young and old, they came here to live, and we embraced them with love.”).
2. *Antithesis*: The juxtaposition of contrasting ideas, often in parallel structure (“Do not weep for my death, but smile for my having lived.”).
3. *Alliteration*: The repetition of words that begin with the same consonant sound (“The soft, slow, surge of the sea.”).
4. *Epistrophe*: The repetition of the same word or group of words at the ends of successive clauses (“When we came, they were here. When we left, they were here.”).
5. *Repetition*: The repetition of the same word or groups of words at the beginnings of successive clauses (“We shall fight in the land, we shall fight in the sea, we shall fight in the air.”).

Tropes are useful because they stimulate the rational imagination to discern the meaning behind signs, thus generating a pleasure in participation very similar to the effects of a good puzzle or a riddle. The basis behind tropes can be understood through the previous discussion of semiotics. As described previously, not only can a single sign refer to multiple objects, but multiple signs can refer to the same object and therefore produce multiple interpretants. For instance, the statement “the man is a lion” is meaningful to us even though we know that the man is not literally a lion. The mind realizes that the two objects cannot be synonymous, so it starts sifting through other possible interpretants of those objects that then can be translated into appropriate meanings. The harder and more difficult the trope, the harder the mind has to work to discern its meaning. This can increase the pleasure and level of participation in an audience when it reaches the correct level of difficulty, but beyond that it becomes too much labor and thereby acts as a repellent to the audience members, who will turn their attention to other things.

Writing tropes that convey the correct meaning and challenge the audience at the ideal level is a most difficult art.¹⁹ Following is a list of the most important tropes:

1. *Metaphor*: A description of one thing directly in terms of something of unlike nature to emphasize a particular quality that they share (“My love is a beautiful rose.”).
2. *Synecdoche*: The use of a part of something to stand in for the whole of it (“After the World Trade Center bombings, we were all New Yorkers.”).
3. *Metonymy*: A description of something personal and abstract in terms of a concrete object associated with it (“The other baseball team has its two big bats coming up.”).
4. *Irony*: The use of a word or phrase in such a way that it conveys the opposite meaning (“Lucky for us, World War I was the war to end all wars.”).
5. *Simile*: Explicit comparison between two things of unlike nature (generally using “like” or “as” to make it explicit: “She runs like a deer.”).
6. *Personification*: A description of abstract or nonhuman objects as if they possessed human qualities (“The waves leapt forward and pulled me back into the ocean.”).
7. *Hyperbole*: The use of extreme exaggeration to highlight a specific quality or idea (“When my boss started yelling at me, I could feel the whole office building shaking.”).
8. *Oxymoron*: The placement of two terms together that seem contradictory (“There is no such thing as a smart bomb. They are all equally mindless.”).
9. *Paradox*: The statement of an apparent contradiction that nevertheless contains a measure of truth (“How strange it is that getting cancer saved my life. Only now have I come to value what is important in the world.”).

Visual Aids A visual aid supplements the verbal component of a speech with graphic displays intended to effectively condense complex material or to convey meanings that cannot be captured with language itself. Visual aids are different from visual rhetoric. In visual rhetoric, the image is the form of persuasion itself—as in a billboard, a political cartoon, or an iconic photograph. This textbook, focusing on the act of speaking, will not address the complexities of visual rhetoric. A **visual aid**, by contrast, is a part of figurative style, using an image to more effectively convey a specific idea or emotion. Such aids include the bar graphs and tables of speech of administration, the personal objects often used in introductory speeches, the graphic images and statistics used in speeches of advocacy to dramatize problems, and the photographs or symbols useful in commemorative speeches in stimulating memory and emotion. Visual aids perform two major functions:

1. They simplify complex information that otherwise could not effectively be explained.
2. They graphically visualize an event, object, person, or process whose details are necessary for understanding a speech.

¹⁹See I. A. Richards, *The Philosophy of Rhetoric* (Oxford, UK: Oxford University Press, 1936).

To be effective, visual aids should be large enough to see and colorful and interesting enough to capture an audience's attention. However, more is not necessarily better. We are often so inundated with visual images that we often assume that we should always try to use as many visual aids as possible. But as a general rule, visual aids should be kept to a minimum and should never be forced into a speech simply to "dress it up" if there is no reason for them to be there. If a good description can describe something with eloquence, then a picture of that event does not "add" to the speech. It replaces or competes with it. Visual aids should never be in competition with the speaker or the speech. Whenever a visual aid takes attention away from the speech itself, it has failed in its purpose as an *aid*. In other words, a visual aid should be used to supplement a speech by performing a task that only a visual aid can perform. For example,

1. A *bar graph* will easily compare the gross national products of twenty nations at a glance.
2. A *line graph* will show the growth and decline of a nation's economy over a decade.
3. A *pie chart* will demonstrate the economic wealth of ten different social classes.
4. A *map* will show where the highest concentrations of population are in a nation.
5. A *representation* will reveal the process of offshore oil drilling.
6. An *object* will best show the amount of butter people were allowed during World War II.
7. A *flowchart* will show the steps that it takes for grain to get to market.
8. A *photograph* will show how far glaciers have retreated in twenty years.
9. A *chalkboard* drawing will spell out what NAFTA stands for.
10. A *handout* will provide an audience with the specific language of a proposed law.
11. A *posterboard* will show different types of fabric manufactured in the 1900s.

The U.S. Occupational Safety and Health Administration website has a useful summary of strategies for visual aids (<http://www.osha.gov/doc/outreachtraining/html-files/traintec.html>).

Spoken Citation Style Finally, style deals with the proper way of relating information. Especially for informative speeches, it is vital not only to acquire but to cite and quote accurate sources to give yourself credibility. Here are some guidelines for how to smoothly incorporate citations into your speech.

1. *Well-known and uncontroversial facts:* There is no citation needed for the obvious. Do not clutter a speech by citing things an audience takes for granted.
 - a. GOOD. "Over 2,000,000 people were killed in the Civil War."
 - b. BAD. "According to *Encyclopedia Online*. . ."
2. *Unknown or controversial facts released by people and institutions in press releases:* When your information comes directly from the source and you have access to that source, just cite that original source by name. Do not cite any subsequent news publication that may have repeated this information.

- a. GOOD. "The Economy Institute released a report in June that claimed environmental restrictions hurt economic growth."
- b. BAD. "*The Times* reported in July that a report by the Brookings Institute in June said. . . ."
3. *Unknown or controversial facts published secondhand by news publications*: When a newspaper has cited some startling fact, make sure to cite *both* the source and the news publication that first reported it. The fact is that sometimes news reports will "spin" facts in certain ways, so it is important to acknowledge that you are getting it secondhand.
 - a. GOOD. "Hodgedale Industries recently was reported in the *New York Times* as saying that its medical screening technologies have saved over 2,000 women's lives in the year 2001."
 - b. BAD. "*The New York Times* claims that Hodgedale Industries has saved. . . ."
 - c. BAD. "Hodgedale Industries has saved. . . ."
 - d. BAD. "Hodgedale Industries claims to have saved. . . ."
4. *Quoting famous people*: Generally, important quotes by famous people only need a citation by the name of the person, not the time, place, or manner in which the passage was written or spoken.
 - a. GOOD. "Socrates once said that 'the unexamined life is not worth living.'"
 - b. BAD. "In 430 B.C., Socrates was once quoted in Plato's *Critias* that. . . ."
5. *Quoting professionals or experts*: For all other quotes, cite the name, status or position, and the forum in which the quote appeared.
 - a. GOOD. "In the *New York Times*, of Sept. 3, Gail Hansen, an epidemiologist who works for Pew Charitable Trusts, said 'at some point the available science can be used in making policy decisions.'"
 - b. GOOD. "In today's *New York Times*, a notable epidemiologist said..."
 - c. BAD. "Gail Hansen said. . . ."
 - d. BAD. "The *New York Times* reported that 'at some point. . . .'"
6. *Citing bare, uncontroversial facts reported in newspapers*: For isolated facts that do not merit a lot of attention, just cite the publication in which that fact appeared.
 - a. GOOD. "The *New York Times* reported in 2010 that 34 percent of the population is obese."
 - b. BAD. "Thirty-four percent of the population is obese."
 - c. BAD. "A study based on national surveys that record heights and weights of a representative sample of Americans, in which people are considered obese if their body mass index—a ratio of height to weight—is thirty or greater, noted that 34 percent of the population is obese."
7. *Using stories or anecdotes found in magazines or websites*: When you use examples, it is important to make them sound like stories. The temptation is to ignore the need for citation. However, it is very important to cite the source and its author to give examples credibility. You simply need to find a discrete way to fit it in without ruining the flow of the narrative.
 - a. GOOD. "Anna had just arrived from Russia when she was arrested by police, who accused her of spying. She was put in a cell for two months and was not able to see anyone. Her story, finally told last August in *The New Republic*, raises serious questions about our civil liberties."

- b. BAD. “Anna had just arrived from Russia when she was arrested by police, who accused her of spying. She was put in a cell for two months and was not able to see anyone. Can we let this happen in the United States?”
- c. BAD. “In a recent issue of *The New Republic*, a story appeared about a girl. . . .”

Discussion: We are constantly challenged to judge when a style has “substance” and when it is just “superficial.” In terms of our judgments of self, the former is associated with reflections of “character” (like the unique habits of a superstar athlete) and the latter is indicative of mere “fashion” (like that athlete’s name-brand merchandise). How do you distinguish between substantial and superficial style? When do you think our style choices not just show something significant about ourselves and our character, but actually form our character?

The Fourth Canon: Memory

The art of memory naturally followed style because once a speech was written, an orator in the Classical age had to memorize it before delivery. **Memory** as the fourth canon refers to the ability to memorize a text and to reproduce it in a manner that seems natural rather than artificial. The canon of memory, in short, is the act of absorbing the content and form of the speech so fully into oneself that the speech feels like an unforced expression of one’s thoughts and feelings. Often neglected, the canon of memory remains one of the most important facets of an effective speech for two reasons. For the speaker, memorizing and therefore internalizing a speech provides the level of confidence we normally feel in our casual conversations with others. One of the reasons we do not feel nervous speaking to people during most of the day is the fact that we know what we are going to say and have a reason to say it. When we fail to memorize a speech adequately, we often feel like we are speaking someone else’s words and therefore feel awkward and self-conscious. For the audience, hearing a speech that feels like it comes “from the heart” and not from a manuscript or a teleprompter makes the message more powerful and more sincere and therefore creates a much greater feeling of community and participation.

Unfortunately, memorizing a speech has never become a science. After several thousand years of human beings giving orations and performing dramas, there remain as many techniques for memorizing speeches and lines as there ever have been. However, certain general principles have largely been established that can be useful in developing one’s own preferred technique for memorization. It is important to try out various combinations and strategies in order to find the one that best suits you:

1. *Read the speech out loud:* When we read to ourselves silently our minds and bodies are not preparing themselves to perform the text out loud. We read silently to absorb information and to process it, not to memorize it and reproduce it. An absolutely essential component of memorization is reading this speech out loud and in a strong voice that fills the room. Whispering to oneself on the bus will not produce a confident speech. One must find a private place in which one can hear one’s own voice.

2. *Practice with your whole body:* Do not practice a speech by sitting in a chair. Use your entire body. Walk around the room (ideally the room where you will be speaking) and use gestures as you speak to an imaginary audience. The more your body becomes engaged in the speech act, the more your mind becomes engaged as well. Treat your body as a partner in the speech and it will help you.
3. *Record and listen to yourself:* Listening to your own voice not only helps you improve delivery by hearing your own voice as an audience would hear it; it also improves memory by externalizing your voice and making you encounter it as you might encounter popular song lyrics.
4. *Break the speech into parts:* Think of a speech as you might think of rooms in a house. Each part of the speech should be a room with its own unique feel and purpose. Practice each part of the speech separately. Spend time in each room getting to know what it is like, including where you walk in and where you leave. Only after you know the atmosphere of each room should you put together the entire house tour.
5. *Use graphic conceptualization:* Diagram your speech on a piece of paper using creative images and drawings that represent your main points and forms of evidence. Feel free to be as ridiculous as possible, just so long as you remember the meanings of your icons. We may forget the specific words of a written manuscript; but we will not forget that we drew a picture of a person sunbathing next to an unhappy polar bear to remind us of the fact that global warming will melt the ice caps.
6. *Identify key points:* Try to summarize your speech out loud to yourself in as condensed a manner as possible, as if you were simply describing to somebody what your speech is “generally about” in casual conversation. This provides a general cognitive roadmap that allows you to always get back to the speech should you ever stumble or get lost.
7. *Take breaks:* Relying on one extended practice session is generally not sufficient to good memorization. Memory needs time to filter out what is important and then to solidify long-term memory by continually returning to the same thing. Taking breaks for a couple of hours, during which time you do nothing that is related to the speech, is often very helpful in retention. Memorization is a process and not a one-time event.

Discussion: In professional life, the importance of memory is made clear in both interview settings and formal business presentations. In both cases, using notecards or scripts often shows a person to lack knowledge and confidence, whereas the ability to answer questions about oneself or one’s sphere of expertise simply from memory holds an audience’s attention and commands their respect. What are some common techniques you have used in preparation for these situations? How successful were they?

The Fifth Canon: Delivery

The final requirement of rhetorical “form” is delivery. **Delivery** deals with the manner in which a speaker physically performs the speech through crafted use of the

voice and gesture. Whereas the canon of style addresses the manner in which a speech is composed through words, the canon of delivery addresses the manner in which a speech is actually performed with the body. Although conceptually the simplest of the canons, it perhaps is the most difficult to master and requires a great deal of training and experience. It also is one of the most important. Emerson provides the following encomium to deliver in his essay “Eloquence,” focusing specifically on the importance of voice:

A good voice has a charm in speech as in song; sometimes of itself enchains attention, and indicates a rare sensibility, especially when trained to wield all its powers. The voice, like the face, betrays the nature and disposition, and soon indicates what is the range of the speaker’s mind...Every one of us has at some time been the victim of a well-toned and cunning voice, and perhaps been repelled once for all by a harsh, mechanical speaker. The voice, indeed, is a delicate index of the state of mind. I have heard an eminent preacher say that he learns from the first tones of his voice on a Sunday morning whether he is to have a successful day. A singer cares little for the words of the song; he will make any words glorious.²⁰

For Emerson, not only can for delivery to undermine even the most carefully crafted composition, but it can also turn ordinary ideas into a glorious oration. Delivery has this power because of the unique capacity of the human voice to portray what Emerson refers to as the “nature and disposition” of the speaker. We are naturally drawn to people who speak with confidence and grace and power, trusting that the ideas contained within the language match the character in virtue conveyed through voice and stature.

Considered in its specific parts, the components of delivery are as follows:

1. *Appearance*: How a speaker dresses and physically presents him- or herself in terms of grooming and posture? The function of **appearance** is not only to please the eye but also to identify oneself to an audience as a certain type of person who will deliver the message in a certain type of way.
2. *Gesture*: How one uses one’s arms, legs, and face to convey nonverbal meanings. The function of gesture is to condense complex meanings into simple and elegant movements. Oftentimes we can say with a look what requires several sentences in words.
3. *Position*: How a speaker orients his or her body with respect to the audience, including the choice of whether to stand behind a podium, walk around, or sit down. The function of position is to develop a certain relationship to an audience and to the environment in which one is speaking.
4. *Eye contact*: The degree to which a speaker actually looks at members of the audience while speaking. Merely glancing at the audience during moments of silence does not constitute eye contact. Ideally, one must “look” as if one is having a conversation with somebody. The function of eye contact is to create a relationship with the audience.

²⁰<http://rwe.org/complete-works/viii-letters-and-social-aims/eloquence.html>.

5. *Articulation*: How distinctly words are pronounced so that each stands out. The opposite of articulation is mumbling. The function of articulation is to convey the impression that each word is meaningful and deserves attention.
6. *Pronunciation*: Being able to accurately pronounce words. The function of pronunciation is not only to accurately convey meaning but to show one's own credibility.
7. *Dialect*: Local phrasings common in a particular group but not used universally. The function of dialect is to either emphasize the unique characteristic of one's heritage to an audience that does not speak in it or to create a sense of identification with an audience that does.
8. *Pitch*: A musical term that refers to the ability to speak each word as if it was a separate note in a melody, moving up and down the scale. (Function: See Rate.)
9. *Volume*: The dynamic between softly and stridently spoken parts of the speech. (Function: See Rate.)
10. *Pauses*: The intentional silences that punctuate a speech. (Function: See Rate.)
11. *Rate*: The dynamic between rapidly and slowly spoken parts of the speech. Collectively, the function of pitch, volume, pauses, and rate is to convey emotional and connotative meaning as well as create tensions and resolutions. These are the most "musical" qualities of a speech and consequently have the most emotional and aesthetic effects on an audience.

Although it is important to consider each of these elements of delivery individually, when actually performing the speech one should think of delivery as a coherent whole. An effective way to think of the overall strategy of delivery is simply to consider how different acting styles dramatically alter the way that an audience interprets the language of a character. Just as different actors bring different elements to the same character, different delivery styles alter the way the same speech text is received. Consequently, one should think of an oratorical rostrum as a kind of stage in which one steps into a certain "role" or "character." Rather than isolating each of the elements of delivery and building them up into a unity, one should simply think of certain familiar performance styles and imitate them as best one can. Not only does this method provide a coherent delivery style to imitate, but it also puts speakers into a performative frame of mind that relieves the anxiety of feeling as if they have to "be themselves." The fact is that when people are delivering public speeches, the last thing they should do is act like they always act in everyday life. A speech is a performance and should be treated as such. Indeed, it is not infrequent that people who are quiet or reserved in everyday conversation turn out to be the best public speakers. As Emerson says, "The most hard-fisted, disagreeably restless, thought-paralyzing companion sometimes turns out in a public assembly to be a fluent, various and effective orator."²¹ The rostrum can be liberating for those who know it is a performance.

²¹<http://rwe.org/complete-works/viii-letters-and-social-aims/eloquence.html>.

Here are some general tips for preparing for delivery:

1. *Put the speech to memory:* All of the advice included in the canon of delivery will assist in producing a competent and persuasive delivery. Even the most charismatic individuals find it hard to look confident and composed when they forget their lines and must continually look down at their notecards. If the core elements of the speech are not adequately memorized, attempts at delivery often appear mechanical and forced.
2. *Know your audience:* Although this does not appear directly related to delivery, it is actually one of the most important elements. It is the difference between how we engage in conversations with our friends and how we speak to strangers. When we know our audience, we instinctively adapt our manner of speaking to their personalities and expectations, most notably in our level of formality but also in many other subtle aspects, including our rate of speaking, our volume, our level of animation, our use of humor, and our incorporation of slang terms or jargon. Knowing something about the audience ahead of time allows us to develop a presentation style adapted to their attitudes.
3. *Know yourself:* Not only is good delivery contingent on knowing the audience, it is also contingent on knowing how one stands in relationship to that audience. In our everyday interactions with other people, we play many roles adapted to those situations—for example, father, sister, friend, boss, employee, classmate, customer, entertainer, and so on. “Knowing yourself” with respect to public speaking does not refer to a deep philosophical inquiry into the soul; it simply means know who you are for the people you are speaking to at that moment. Oftentimes, awkward speaking situations arise because speakers try to play a role that they are not suited for, most comically when older professionals try to speak to younger students as if they are “classmates” and adopt the students’ mannerisms and ways of speaking. Adapting to an audience does not mean mimicking it; it simply means understanding the audience’s needs and expectations and trying to fulfill them using the best of one’s own resources.
4. *Know the speaking environment:* Whenever possible, a speaker should become familiar with the environment in which the speech is to occur, regardless of whether it is in a room, a park, a stadium, or an auditorium. This serves several purposes: (a) knowing the environment simply makes one feel more comfortable, much as walking into a gym familiarizes a visiting basketball team; (b) if the speech is to be amplified, testing equipment makes the speaker accustomed to the sound of his or her own voice; and (c) standing at the rostrum (or equivalent) allows a speaker to know where the audience will be sitting, where he or she can move while speaking, and what physical elements of the environment might be useful to incorporate into a speech in passing reference (e.g., the giant moose head hanging on the wall behind the podium as a resource for an opening joke).
5. *Have something to say:* It is very difficult to give an inspired delivery if the speech itself is boring and uninteresting for the speaker. Delivery is a natural outgrowth of enthusiasm, and enthusiasm is difficult to fake. Many

people who are charismatic and charming in their everyday interactions are surprised to find themselves speaking awkwardly and timidly when they step up to the rostrum because of the mistaken impression that their charisma and charm will make lemonade out of lemons. The only thing that a speech made out of lemons will produce is a sour taste and considerable disappointment.

6. *Break the speech into dramatic acts:* Think of a speech as a play. Determine the “feel” of each act and develop a performance style that makes the most of the material. Ideally, each act should demand a slightly different type of delivery. For instance, the introduction may require a storytelling delivery in which the speaker steps away from the rostrum and speaks directly to the audience in a lively and animated style. But the story may serve to introduce a serious thesis that demands a more formal delivery that sticks closer to the text that is read from the podium. And this action, in turn, might be followed by a commentary on a video presentation and then conclude with an informal question-and-answer session.
7. *Rehearse nonverbal gestures in front of a mirror:* Identify key moments in the speech that create opportunities for specific facial gestures or hand movements that can reinforce the points or themes in the speech. The importance of mastering these sorts of gestures can be seen in the act of standup comedians in particular, when the success or failure of jokes often is dependent on very subtle bodily movements and expressions. Rehearse these in front of a mirror until they become natural.
8. *Vary rate, pitch, volume, and pauses:* Public speaking requires us to speak in a manner that is much more animated and musical than our everyday speech. Experiment with different speech patterns as you would think of trying to create different ways of singing song lyrics. Record yourself saying the same sentence multiple ways to hear the difference. Avoid the mundane speech pattern of simply speaking each word with the same volume and rate and then simply dropping the pitch at the end of the sentence.
9. *Rehearse for time:* Do not time yourself by reading silently. Speaking out loud always takes more time than silent reading. Practice the speech from beginning to end and time yourself to ensure that you stay within set limits. Failing to rehearse for time creates enormous speaking anxiety once a speaker realizes he or she is approaching or over the allotted time.

Speaking Anxiety A speaker may say brilliant things, but if delivery is lacking, nobody is going to pay attention to what is said. Not surprisingly, then, the pressure that accompanies delivery leads many people to have intense speaking anxiety that is difficult to overcome. It is thus appropriate that our discussion of delivery continues with this challenge. Fear of public speaking traditionally ranks among the top three fears that people have. Being nervous, scared, and worried before making a public speech is completely normal. Michael Beatty identified eight factors of a speech situation that tend to increase **speaking anxiety**: the novelty of the experience, the formality of the occasion, the subordinate status of the speaker, the degree of conspicuousness felt by the speaker, an unfamiliar environment, the dissimilarity

and degree of attention from others, the degree to which one is being evaluated, and prior history.²² Added to these situational factors is also the degree to which speaking anxiety, for many people, is akin to an inborn, genetic predisposition.²³

Dealing with speaking anxiety is thus a complex challenge, as each speaker's anxiety will be unique and derived from different sources. The following are some basic strategies for dealing with speaking anxiety that can be employed by any speaker in preparation for a speech:²⁴

1. *Nervousness is natural*: Being nervous is a biological manifestation of the “fight-or-flight” mechanism. It shows that your body is preparing you to deal with a challenging situation. The goal is not to get rid of nervousness but to harness that energy and use it to your advantage.
2. *Everyone experiences it*: Speaking anxiety is universal. Even the greatest speakers get anxious because so much is riding on their words. But the feelings they experience are the same as those of a beginning student. The difference is that they have more tools to deal with that anxiety.
3. *You appear more relaxed than you feel*: Anxiety rarely manifests itself in overt signs of stress that can be seen by an audience. The most common expressions of stress are shaking hands and flushed faces, but usually they bother the speaker more than the audience.
4. *Have something important to say*: Nothing rattles a speaker more than standing up only to find that one's speech is boring even to oneself. Hastily written speeches made simply to “get it over with” are, more often than not, the causes of speaking anxiety because one starts judging one's own speech as a failure. Taking the time to say something you want to say makes speaking a much more pleasurable experience.
5. *Visualize success*: Like almost any coach in competitive sports will tell you, if you focus on the little things, you will get so caught up in minutiae that you lose sight of the “big picture.” As simplistic as it sounds, sometimes success comes from visualizing oneself succeeding.
6. *Release tension before speaking*: Purely on a physical note, clenching and then releasing muscles or exerting energy in some way loosens you up and often gets rid of nervousness that has been built up in your muscles.
7. *The audience is usually on your side*: With rare political exceptions, people do not attend speeches to watch people fail. They attend speeches to listen to people they find interesting. Hence, the audience will almost always wish for a speaker to do well. Despite the fact that they are ultimately “judging” your speech, they are a jury that hopes you succeed.

²²M. J. Beatty, “Situational and Predispositional Correlates of Public Speaking Anxiety,” *Communication Education* 37 (1988c), 28–39.

²³M. J. Beatty et al., “Communication Apprehension as Temperamental Expression: A Communibio-logical Paradigm,” *Communication Monographs* 65 (1998), 197–219.

²⁴For more on speaking anxiety, see Virginia P. Richmond and James C. McCroskey, *Communication: Apprehension, Avoidance, and Effectiveness*, 5th ed. (Boston: Allyn & Bacon, 1998); Peter Desberg, *No More Butterflies: Overcoming Stagefright, Shyness, Interview Anxiety, and Fear of Public Speaking* (Oakland, CA: New Harbinger, 1996).

8. *Practice*: Nothing replaces simple practice. Simply knowing the words of a speech is not sufficient for a good performance. You need to feel “at one” with the speech so that your words and actions occur naturally together. Practice until you have memorized the speech and then practice again until you have completely internalized it. Usually, shoot for reading a speech out loud to yourself three times before delivering it to your audience. Reading it “in your head” *is not* the same as reading out loud. Actually verbalizing the words helps your mouth get used to saying the words and your ears get used to hearing them.
9. *Experience makes you more confident*: The more you speak in public, the easier it will become. We learn by habit, and public speaking can become a habit once you break through the initial fear. By the end of a public speaking class, one may even begin to find pleasure in this habit.

This series of “tips” addresses the basics of putting oneself in the right frame of mind for public speaking. However, not all speaking anxiety can be dealt with by such simple attitude adjustments. A more systematic and clinical list of treatments includes the following:²⁵

1. *Systemic desensitization*: This procedure attempts to change unconscious negative associations with speaking situations. First, it introduces students to methods of relaxation (e.g., meditation), and once relaxed, a trainer has them visualize a series of speech situations, beginning with the least stressful and progressively increasing in perceived anxiety. Through repetition, individuals become more familiar with public speaking situations, thus normalizing them.
2. *Cognitive modification*: This treatment deals with negative and irrational cognitions of public speaking that take the form of beliefs, such as “I can’t do this” or “It’s too frightening.” With a trained therapist, individuals discuss specific fears about public speaking, including their self-evaluations, after which the therapist shows the irrationality of such self-evaluations and provides a coping statement (e.g., “I can handle this”) that can be used while speaking.
3. *COM therapy*: Another method of treatment is to change an individual’s orientation toward the function of public speaking. For those who hold a “performance-oriented” view, public speaking is like a trial by jury in which one is to perform and be judged. COM therapy attempts to change this orientation into a “communication-oriented” view in which public speaking is more like conversation in which each party is simply taking longer turns.
4. *Visualization*: Similar to systemic desensitization, visualization also begins with relaxation techniques, but instead of focusing simply on familiarizing oneself with the public speaking context, it focuses on visualizing success within that context. Visualization is thus a natural extension of cognitive modification.

²⁵The following list is a paraphrased summary of the conclusions presented in Graham D. Bodie, “A Racing Heart, Rattling Knees, and Ruminative Thoughts: Defining, Explaining, and Treating Public Speaking Anxiety,” *Communication Education* 59, no. 1 (Jan. 2010), 70–105.

5. *Skills training*: Skills training is another way of saying that practice, experience, and mastery will improve the confidence of public speakers.
6. *Performance feedback*: Another term for *constructive criticism*, performance feedback involves using nonverbal, oral, or written responses to a speaker's performance directed toward improving that performance. Notably, research shows that negative comments (when given in a constructive and honest spirit) are more helpful than positive ones, as they give speakers a sense that they know the problem and have the means to address it.

After years of research, studies have shown that no one method tends to work for all individuals. Each person faces his or her own particular type of anxiety and must develop a method tailored to individual needs. However, employing a variety of methods at different times, each overlapping the other, tends to have more benefit than adopting only one.

Delivery Form One of the most basic elements of any speaking genre involves the expectations for how the speech is going to be delivered. The choice of how you will deliver your speech has important consequences for how it will be received by an audience. The choice also opens up and limits certain possibilities for how a speech will be written, how much information it will contain, and how long it will be. The following are considerations in delivery form:

1. *Manuscript*: Reading from a manuscript means writing out every word of a speech and delivering it as written. Except in cases with a teleprompter, the manuscript should be on a podium and the speaker should have practiced the speech to the extent that much of it has been partially memorized. This allows a speaker to look down briefly to keep his or her place but still maintain eye contact with an audience. In this regard, it is helpful to write marks on the speech for when to breathe (~), when to look up (↑), and when to look back down (↓) so that you can memorize particular sections that you think warrant a more significant delivery. Manuscript reading allows for a careful sculpting of stylistic language (in the cases of commemorative speaking) or complex arguments (in deliberative speaking) that would otherwise be difficult to convey. Manuscripts are most proper for formal occasions in which the audience expects and demands this kind of complexity and subtlety. However, manuscript may provide a “crutch” that speakers rely on too much, which causes them to effectively ignore the audience and deliver the speech as if they were simply reading out loud.²⁶
2. *Memory*: Delivering from memory is to write a manuscript first and then rehearse it until one knows it by heart. At its best, it has all the advantages of manuscript style without the disadvantages, for it allows a speaker to engage an audience directly and to walk around a “stage” without being tied to a podium. However, speeches from memory also put one at great risk. If one forgets even the smallest part of a speech, there is the danger that one's mind

²⁶See James C. Humes, *Talk Your Way to the Top* (New York: McGraw-Hill, 1980).

might go blank like that of an actor in a play, at which point there is nothing to help the speaker find his or her place. In addition, relying on memory makes it almost impossible to adapt to an audience during the speech, such as when external interference occurs or when a speaker simply realizes that something isn't working. Speeches from memory are thus best when they are short and have only a few simple points, such as a wedding toast or an argument in a public meeting. They also are excellent for storytelling exercises, as stories are easier to remember and audiences enjoy hearing stories from people as if they simply sprung naturally from memory.

3. *Impromptu*: Delivering impromptu speeches means to speak without preparation on a subject given to you at the moment. This form is the most natural and spontaneous and thus often the most interesting to hear. However, it also limits one's ability to sculpt a careful argument and also provides no safety net should one run out of ideas. The classic case of impromptu speaking is parliamentary debate, in which a subject is announced and debaters have just a few minutes to come up with opposing arguments. Exercises of this kind, also helpful in public speaking classes, allows you the freedom to be creative and to gain experience speaking before audiences without having anything "at stake." In public, impromptu speaking may be required during deliberative meetings, such as in the boardroom, the town hall, or the family kitchen, and also during celebratory occasions in which people are called upon to make a speech about themselves or others. And sometimes impromptu speaking is simply a way to entertain friends.
4. *Extemporaneous*: The essential feature of this speech is the notecard, which includes key points, quotes, and transitions drawn from a larger outline but leaves the speaker to fill in the gaps during the actual delivery of the speech. This form provides structure but allows for adaptation in such a way that, ideally, the speaker will be able to connect with the audience on a personal level while still making a formal argument or presentation. A good notecard will thus be easy to read, will not be cluttered with information, and will support the speech by providing both information and delivery instructions, such as when to look up, when to make a gesture, when to speak loudly, and when to slow down. Extemporaneous speeches are ideal for people making "official" presentations in front of audience members who feel free to break in and ask questions at any time. The speaker is able to deal with such interruptions because he or she still has all the important information directly at hand, and he or she can flip backward and forward without completely disrupting the flow of the speech.

Discussion: Although attention to delivery in public speaking often feels forced, we in fact modify our delivery all the time to suit different occasions. The words, pace, volume, and articulation of our language varies depending on whether we are speaking to parents, friends, employers, teachers, or strangers. Think of a time when you had to "break bad news" to multiple people at different times. How did you adapt your delivery for each audience in order to maximize positive effects and minimize negative ones based on your understanding of the situation?

KEY WORDS

Actual example	13	Interpreter	35	Second-person fictional example	14
Appearance	44	Introduction	20	Semiotics	33
Aristotelian temperance	6	Invention	10	Sign	33
Aristotle	5	Lay testimony	12	Social knowledge	11
Arrangement	19	Logical interpretant	35	Sophist	4
Conclusion	25	Main point	22	Sophistical initiative	6
Concrete word	37	Maxim	11	Source	15
Connotative meaning	35	Meaning	2	Speaking anxiety	47
Context	3	Memory	42	Specific purpose	17
Delivery	43	Monroe's Motivated Sequence	8	Statistics	11
Denotative meaning	35	Narrative fidelity	14	Style	32
Emotional interpretant	35	Narrative probability	14	Surprise	6
Energetic interpretant	35	Narrative	11	Suspense	7
Example	11	Object	33	Testimony	11
Expert testimony	12	Outlining	27	Thesis	17
Fact	11	Plato	4	Third-personal fictional example	13
Fictional example	13	Platonic wisdom	6	Topics of invention	15
Figurative style	32	Pragmatic meaning	35	Trope	38
Figure	37	Prestige testimony	13	Visual aid	39
Final outline	27	Public memory	11	Working outline	27
Form	7	Qualitative unity	8		
Formal style	32	Rhetorical public speaking	2		
Interpretant	33				

SUMMARY

Delivering a rhetorical speech is the consummation of a long process that begins not with an “idea” but with a response to a situation. Rhetoric draws its energy from its surroundings and puts it into a form capable of mobilizing public audiences to act in such a way that corrects that situation, in either the long or the short term. By “form,” then, we do not simply mean a pre-given shape, like a template or shell. Form means the ability to rouse the interests, energies, and appetites of an audience, to carry them through a logical and narrative structure from one place to another, and to bring together elements in such a way that satisfies these interests and leaves a lasting impression on the mind, imagination, and emotions. A good rhetorical speech therefore constructs a message that produces “form” in the psychology of the audience by giving form to a previously unformed situation, an act that produces both pleasure and learning.

The canons of rhetoric provide a method for building a speech that produces such form. Invention reveals to us where to find material for persuasion by showing us where and how to look. Most of the time, we cannot find things because we are not looking in the right place or with the right perspective. *Invention* provides categories that are helpful in focusing our attention on specific aspects of our environment to see what we can find, much like one would use a flashlight in a dark room. *Arrangement* then provides conventional templates or frameworks we can use to organize the things that we have found. It helps us rearrange material in new patterns to find the most appropriate and effective way to bring order out of a chaos of resources, much as the way a certain type of case influences the way we display a loose collection of items. *Style* then brings all of these elements together into a fluid whole by crafting language that embeds specific facts and

examples within more pleasing and comprehensible images and feelings. Style is often the jagged edges of specific parts of the speech as well as the arrangement of these parts in such a way that the whole thing is attractive to an audience because it seems like all of the parts fit together smoothly, much as a meal is given style not by adding a superficial garnish but by actually uniting all the flavors and textures into a single elegant dish. *Memory* provides the techniques for making a speech feel like a natural expression of one's self rather than a written text. Committing a speech to memory is very much like an actor learning his or her lines so that the words feel as if they are one's own. Last, *delivery* ensures that the brilliance of the composition is effectively transmitted to the audience through the actions and words of the speaker. Delivery is the medium by which speaker and audience communicate and the means by which they are able to cooperate in producing form.

Perhaps the most important lesson the canons teach us is that producing a speech is not

something that happens all at once. A good speaker does not simply sit down and produce a speech text in one sitting. The best speeches are those that grow in stages, with each part of the canon potentially influencing other parts, and in no particular order. Although there is certainly a sequential logic implied in how the canons are organized, in actual practice there is a more back-and-forth movement. Sometimes a good speech simply begins with a metaphor. Other times one is given an arrangement and has to find content to fill it. Frequently when a speaker rehearses the speech out loud, he or she hears something that is incorrect or needs elaboration, thus returning the speaker to invention. And finally there are moments when memory subtly alters the speech we had written and when we make impromptu changes in arrangement during delivery because of the demands of adaptation. The point is simply that by looking at a speech as a product of multiple methods, we are given multiple ways of improving a speech over time.

CHAPTER 1 EXERCISES

1. Select a speech on americanrhetoric.com that you will explore throughout the semester. This will be called your "rhetorical artifact." No two students should have the same speech. Now outline the speech according to the basic outlining structure that was previously discussed, such as breaking the speech into its main points, identifying its thesis, and documenting its evidence and sources.
2. Break yourselves into four groups. Each group should concentrate on making a speech that argues the same point. (This argument should not require research and should be simple and creative, e.g., "Everyone should get a dog" or "Chickens should not cross roads.>"). Each group should select a different strategy of introduction, conclusion, and way of structuring main points. Each group should then present its argument, and the class should judge which was the most persuasive.
3. Have the instructor provide every student the same short editorial or opinion piece. Each student is then responsible for making an impromptu speech of a few short sentences that argues some point (it does not matter what) and explicitly quotes the article for support. The intention here is to develop the skills of verbal citation style.
4. Bring in one of your favorite poems that employs many of the tools of style. Memorize it and deliver it in front of the class.
5. Choose an editorial from a national newspaper. Translate that editorial into two notecards (written by hand). Deliver a speech from the notecards that conveys the argument of the editorial as if you were the author (i.e., without actually quoting the article or citing it as an authority).
6. Select a famous passage by an American president that is part of public memory. Have everyone in class memorize it and deliver it differently. Discuss how delivery style altered the meaning of the speech and what it reminded you of.
7. As a class, select a particular topic of controversy. Everyone should do a search for sources from (a) a website, (b) a book, and (c) an academic journal article. Compare these sources as a class, and determine which sources are most appropriate for the topic and which methods were most productive in finding them.

