CHAPTER 12

Effective Delivery
As a vessel is known by the sound, whether it be cracked or not, so men are proved, by their speeches, whether they be wise or foolish.

—Demosthenes, ancient Greek orator and statesman

Learning Objectives

After completing this chapter, you will be able to do the following.

- Explain the components of an effective delivery.
- Understand what delivery means and how it applies to oral communication.
- Identify types of nonverbal communication and their effects.
- Use appropriate delivery techniques to gain command of your information.
- Use effective verbal and nonverbal strategies in speech presentations.
- Evaluate the effectiveness of your own and others’ presentations.

Chapter Outline

Following are the main sections in this chapter.

1. Types of Delivery
2. Using Your Voice
3. Using Your Body
4. Using Your Face

Speech Vocabulary

In this chapter, you will learn the meanings of the speech terms listed below.

delivery  pitch
manuscript method  monotone
memorized method  stress
extemporaneous method  inflection
impromptu method  volume
vocalized pause  articulation
power source  pronunciation
vocal process  platform movement
phonation  proxemics
oral cavity  posture
rate
pace

Academic Vocabulary

Expanding your academic vocabulary will help you become a more effective communicator. Listed below are some words appearing in this chapter that you should make part of your vocabulary.

regurgitating  alienated
methodically  superficial
syllable
Introduction

Once, while talking to a group of college students, the great jazz musician Miles Davis was asked, “What specific musical philosophy do you give credit for making your trumpet style what it is?” Davis looked calmly at the student and said, “The only way that I ever started to get any type of ‘style’ was when I picked up my trumpet and blew!”

Similarly, you have no real speaking style until you actually speak. The manner in which you speak is called your delivery. When we discuss delivery, we’re not talking about what you say but about how you say it. Your delivery is your style of presentation—your personalized means of giving life and significance to your words. If we put this in a mathematical format, it might look like this:

Messages + Communication = Delivery
All good speakers know the value of delivery. The first two chapters of this book discussed how a speaker begins to build a good speech by

- constructing a solid foundation made up of values, and
- attaching the planks of confidence.

But regardless of how solid the foundation of a house might be, few people will buy the house if the outside is in poor condition. Appearance, of course, is an important selling point, and most houses are spruced up and painted before being put on the market. Delivery is the “outside” selling point of a speech.

Well-written words that are poorly delivered will likely have little impact on an audience. Poorly written words delivered with great style will also probably fail to affect the audience. However, well-written words delivered with purpose and conviction will prove to be convincing.

Real estate agents have a term to describe something certain people do when they try to sell their homes. It’s called dynamizing. This means that the owners will take time and special care to enhance the appearance of their homes to make a dynamic first impression. You need to give this same care and effort to dynamizing your speech delivery. Let’s start by examining the different types of delivery you might choose. Like Miles Davis, let’s now “pick up the trumpet and start to blow.”

Just as you would work hard to get your house ready to sell, you must also work to dynamize and sell your speech.
A number of singers can deliver the same piece of music, yet each singer will probably sound different from the others when the notes come out of his or her mouth. The style of Willie Nelson, for example, doesn’t sound the same as the style of Aretha Franklin or Elton John. Different people have different approaches based on what sound works and what sound doesn’t work for them. The same is true for speakers.

What works for you? What method of delivery will be effective, depending on your audience, the speaking occasion, and your specific speech purpose? To help you answer this question, let’s examine the pros and cons of the following four types of delivery:

- **manuscript method**
- **memorized method**
- **extemporaneous method**
- **impromptu method**

The manuscript method—reading from prepared notes—is often used for political addresses.

### The Manuscript Method

First is the **manuscript method**. In this method of delivery, you write out your material word for word and then deliver your speech from a lectern, or a stand used to hold your papers. You primarily read your material. The manuscript method is often used when speaking to very large groups. Political figures often use the manuscript method of delivery (via an unseen teleprompter and a set of monitors) because they want to be absolutely sure of their words and the phrasing of their ideas. Business leaders speaking at their annual stockholders meeting usually hold a manuscript because they want to present financial data (and the company’s spin on them) accurately for their investors. Sports figures often use the manuscript method to give a prepared statement about retiring.

A good thing about the manuscript method is that when you use it, you are unlikely to make an error in the content of your speech. The words are right on the paper in front of you. Also, most likely, you will have ample time to plan exactly what you want to say. Often, the manuscript method is an excellent way for new speakers to practice getting up in front of people. The manuscript functions as a security blanket, allowing speakers to be more comfortable with their audience.

Potential problems arise with this method, however. You might lose touch with your audience because you are concentrating on your paper. While you are looking at your speech, you can’t be looking at the people in the room. Remember, if the members of your audience do not feel that you are involved with them, they will very quickly turn you off, and you will lose credibility as a speaker. People don’t believe someone who won’t look at them. In short, the manuscript method has real advantages, but be sure not to allow the words on your paper to take priority over the eyes of your audience.
“Special Delivery” Tip: When your speech is written out word for word, make sure that your writing is easy to read, that your words are large enough, and that you have key words highlighted or underlined. Typing or printing your words is a smart choice. Be sure the actual manuscript appears professional to the audience. Writing should be on only one side of the paper, and the paper should never be wrinkled or torn.

The Memorized Method

The second method of delivery is the memorized method. In this method of delivery, you commit every word of your speech to memory. You use no notes and have no papers to place on the lectern.

The memorized method has many of the same advantages as the manuscript method. You know each word of your speech by heart. Each idea has been thoroughly examined beforehand and each word carefully put into place. You can even have a good idea of where appropriate gestures, facial expressions, and movement will fit.

Here, too, difficulties present themselves, however. Even though it might seem that memorizing your speech would make you more relaxed and confident in your delivery, that is not always the case. As a matter of fact, you might become even more tense the second you realize that you have forgotten a word in your speech.

How many times have you seen someone responsible for introducing a speaker memorize the material and then forget his or her place? Have you ever seen students running for student government, class office, or offices in school clubs who have memorized their speeches, only to go absolutely blank the first time their eyes met the eyes of the audience?

The main problem with the memorized method, especially with beginners, is that you usually end up spending so much time thinking of the words in your head that you forget to share your message vibrantly. Like the manuscript method, the memorized method of delivery puts the words in charge! Remember, you must be in charge. Audiences don’t want to see a robot in front of them simply regurgitating words from a memorized speech. Audiences want to listen to people who will talk to them person to person, openly and honestly. As with the manuscript method of delivery, then, be careful. Always give your utmost attention to the eyes of your audience.

“Special Delivery” Tip: Memorize in small sections. Practice your memorization out loud. The more times you say the words, the more likely you will be to deliver them as planned. The most important parts of your speech to memorize are the first lines and the final lines. This way, you can be confident about the beginning and the ending of your speech. Finally, always have a “safety valve” in case you forget where you are. This could be a relevant personal story, a reference to someone in the audience, or a series of important statistics that relate to your topic. By buying time you, might remember where you were in the speech and then continue.

The Extemporaneous Method

The third method of delivery, and perhaps the best, is the extemporaneous method. With the extemporaneous method, you don’t write out your speech word for word, nor do you commit the words to memory. You may use an outline to keep your carefully prepared ideas in order, but you are free to
choose on the spot the words that you will use to voice those ideas. You have some verbal latitude.

A three-by-five or four-by-six notecard is often used for the extemporaneous speech. For example, you might want to jot down each of the major transitions (discussed in detail in Chapter 9), or words or phrases that make your speech flow from one section to another (in the first place, next, last, and so on). You could include key words related to major divisions of the speech to make sure that your main points are clear (for example, “The economy is my next area of concern”). But you are also free to think on your feet.

The greatest advantage of the extemporaneous method is that you can be natural; you can be yourself. You can look at your audience and know where you are going in your speech and how your audience is reacting to what you’re saying. The extemporaneous form of delivery allows you to pay attention to audience feedback and, if needed, to do some immediate adjusting.

Another good thing about the extemporaneous method of delivery is that your body is allowed to become a part of the communication process.

It is no secret that the extemporaneous style is the most believable. This is because it allows you to be you. It lets you and your audience connect logically and emotionally. There is some danger that when you use the extemporaneous method you may flub your fluency or forget something you wanted to say. In the long run, though, this is the method of delivery that can dynamize an audience.

“Special Delivery” Tip: Get control of your notecards! Chapter 2 offered some sound advice: even though notes can give you a sense of security, they are not supposed to be a substitute for memory. Don’t have too many notecards. No more than a few should do the trick in most instances. Put down key words and phrases in the form of an outline. The outline highlights the key points and will be easy for your eyes to follow. Finally, practice with the actual notecards before the presentation so that you are comfortable holding them.

The Impromptu Method

Finally, consider the impromptu method. Impromptu means “not rehearsed.” This method of delivery involves speaking spontaneously, or off the cuff, usually for a relatively short time. With the impromptu method, you have little time for preparation. The impromptu method calls for a quick mind and instant audience analysis.

The impromptu method of delivery, like the extemporaneous type, allows you to be yourself. You don’t have time to be phony with your audience or to appear artificial or contrived. Many of the good points that characterize the extemporaneous method of delivery also apply to impromptu speaking.

An effective impromptu speaker can come across as witty and intelligent. The impromptu method can be impressive if you have the talent, organizational skills, and confidence to pull it off.

As you might expect, the impromptu method of delivery has drawbacks as well. With no notes, you might lose your train of thought and appear disorganized. Or you might be at a loss for the right word and come across as lacking an adequate vocabulary. Probably the greatest problem with impromptu speaking is the potential for “dead space,” an interval in which you don’t know what to say. This is where vocalized pauses, such as and uh, you know, like, and uh, are often used as filler. If used too often, vocalized pauses can become extremely distracting to an audience because they prevent a fluent presentation of your ideas. Usually,
when we lose our fluency, we also lose our confidence. It’s no wonder that impromptu speaking is the most frightening of all of the delivery options.

In spite of its drawbacks, impromptu speaking is probably the method of delivery you will most often be called on to use in your life. Don’t run from it. At home, at school, at community functions, on the job, or with friends, impromptu speaking is a necessity. Think about it. Have you ever been asked to give your reasoning for an answer in class or to state your opinion on an issue? Have you ever been asked to say how you feel? To explain why you think your idea might work? To describe a problem that you perceive? To solve a community concern?

You can do it! Think in simple terms, prepare a list of organizational words that you can frequently use; be clear; and be brief. Remember the value of reading and being informed. You must recognize that the impromptu method of delivery is a real-world necessity. If you practice it, you can master it.

“Special Delivery” Tip: Don’t get caught off guard. Using the impromptu method of delivery can show that you have both the brain and the word power to communicate instantly. Whether in a social or a business situation, you will probably have an idea of what’s coming. Be prepared.

Know who is in attendance.
Know the mood of your audience.
Know what makes your audience laugh.
Do your homework.

Show your audience that you are a thinker and that your words express both emotional and intellectual conviction.

Comparing Delivery Methods

So which method of delivery is best? You would be wise to incorporate aspects of all four methods in your speaking. There will be times when you will want to read a section of your material to your audience, as when you have a list of facts or a long quotation that you don’t want to misquote. Also, you may find that memorizing your introduction and your conclusion will boost your confidence and help you establish rapport with your listeners. In addition, having a working outline that allows you to extemporaneously speak on your feet is a good way to gain credibility with your audience. Finally, the impromptu method of delivery makes you seem believable and up-to-the-minute, because you are responding without preparation, on the spot—much as a broadcast news reporter does at the scene of a major unfolding event.

Whichever method of delivery you use, remember that you are showing your audience how you choose to say your words. Say them with thought, say them with feeling, and, most of all, say them well.

Next, take a look at how you can use your voice to make your delivery come alive.
Recalling the Facts

1. Of the four delivery methods, which one allows almost no time for preparation? Which one is read from a script?
2. Which delivery method uses notecards but is not intended to be read?
3. When using notecards, what are two pitfalls that you should avoid?
4. Give an instance in which the memorized method of delivery might be appropriate.

Thinking Critically

1. It has been said that the ultimate compliment in speaking is when the audience believes you. In other words, regardless of the delivery type, you are effective if your listeners feel that you are being honest and fair. With this in mind, do you think that a person who uses notecards when speaking is more or less believable, or does it depend on the speaking situation? Explain what you mean. How can using notecards sometimes add to a speaker's credibility? Give a speaking circumstance in which notes might not be a smart choice.

2. Take an informal poll in your classroom to identify the brightest, most intelligent living Americans. Make a list of the top vote getters. Discuss the backgrounds of these people with your teacher. What has each person contributed to American society? What do these people seem to have in common? Do you see any major differences? Did any entertainers, sports figures, or Nobel Prize winners make the list? Why or why not? Be specific.

Taking Charge

Practice three of the four methods of delivery using the student speech by Joseph Wycoff at the end of this chapter. First, find a paragraph that you enjoy and deliver it to a classmate or to the class by reading from a script. Next, try to commit that same paragraph (or most of it) to memory and deliver it. Finally, using a three-by-five or four-by-six notecard, deliver that same paragraph and look down at your notecard only when you need to be reminded of key words or phrases. Which method was the most effective for you? Why? Be ready to discuss your answers with the class.
It doesn’t matter whether you are a weightlifter, a sports car driver, or a scientist; you need a power source. A **power source** is the energy that makes things go. The power source for the weightlifter is muscle; for the driver, the engine; for the scientist, brain power. For speakers, the power source is the entire **vocal process**.

The power source used to produce the voice is also used to help us breathe, chew, and swallow. However, in the vocal process, it is specifically our breathing system that provides the power for voice production, or **phonation**. The breathing system consists of the lungs, the rib cage, and all of the associated muscles. Let’s examine how all of this works.

First, think about your lungs. From the lungs, we get the air necessary to produce sound. However, the lungs have no muscles; they are just two sacks, like balloons, waiting to be filled with air. We fill them when we breathe in. The muscles of the chest can help in this filling process, but the real power source for breathing is the **diaphragm**.

The diaphragm is a muscle that separates the chest from the abdominal area. It reaches from the front of the ribs to the spine. Breathing from the diaphragm, not from just the chest, produces a resonant voice—one that is full, rich, easily heard, and pleasant to hear.

Bette Ambrosio, a former speech teacher at Highland Park High School in Dallas, devised a method of teaching diaphragmatic breathing. First, she had her students lie on the floor and put both of their hands on the diaphragm area, fingertips touching. If the students were breathing correctly, the fingertips would part at each breath. “If the fingertips don’t,” she said, “students are chest breathers. Chest breathers are short of breath and weak in volume.” Put her exercise to good use and breathe correctly—from your diaphragm.

Where does the air go after it leaves the lungs? From each lung, it travels through a tube called a bronchus. The bronchi meet and form the trachea, or windpipe. The windpipe leads upward to the larynx (pronounced **lar-inks**), also known as the voice box. The larynx is the voice-producing organ; it contains the vocal cords. From the larynx, air moves on to the pharynx, or **oral cavity**—the area in the back of the mouth and nose. The pharynx is connected to the outside air.

This overall power system performs two major functions for the speaker:

- It delivers the air needed to speak.
- It regulates the amount of air specifically needed to speak.

While it is true that the product of your power source is only air, it is also only air that goes into a tire. Just as a tire without air doesn’t roll well, a voice without a sufficient amount of air doesn’t communicate well. You must pump up your lungs to give your words a smoother ride.

Specific features of voice must also be taken into account. These are rate, pitch, stress, volume, articulation, and pronunciation.
Rate

The speed at which we speak is the rate or the pace. The average rate of speaking is approximately 120 to 180 words per minute. Sometimes people speak too quickly, and sometimes they speak too slowly. If you have a problem with rate, it will usually be that you are speaking too fast. People often speak faster than they realize. Furthermore, when people are in any way frightened (as when they have stage fright), they tend to speed up their speech.

When speakers talk too rapidly, audiences don’t have time to understand fully what is being said. The words are difficult to understand, and the meaning is unclear. Of course, it is possible to speak too slowly, but this is better than speaking too fast. Your audience can adjust to a rate that is very deliberate but will have difficulty trying to digest a ton of information in a hurry.

Another problem with speaking very fast is that you run out of breath. This makes you swallow at awkward times, start to sweat, or think that you are going to pass out. Thus, a fast pace makes everything go wrong.

How can you avoid speaking too fast? Try pacing yourself—take a deep breath (as basketball players do at the free throw line), give each word its due, and speak deliberately and with feeling. Your audience will not only understand your message better, but they will also have the time to actually feel as you do. With a slower rate, you can think on your feet. In addition, you can read audience feedback and tell how you are doing. Think about watching your favorite video while fast-forwarding the entire time. You might see and hear the whole video, but you won’t be able to enjoy it fully because you won’t be able to understand the words. Don’t play your speech at the wrong speed.

History can teach us a lesson. Demosthenes, who gave us the quotation on this chapter’s opening page spread, is credited by scholars as being the greatest ancient Greek orator. His teachings represent the highest achievement in Greek rhetoric. Legend has it that as a small child, he stammered or had a speech defect. To overcome this problem, he placed pebbles in his mouth and stood beside the sea, shouting into the wind, so that he would be forced to speak slowly and deliberately. This method made him slow down his rate of speech. This slower rate allowed him to pronounce words accurately and enunciate distinctly.

We have emphasized one point about rate: Speak slowly enough to be understood. It is also important to vary your rate somewhat, as you will see in the next section.

Pitch

Your pitch is the vocal notes that you hit while speaking—the highs and lows of your voice. Think of a musical scale played on the piano. At one end is a low note, and at the other end is a high note. Of course, many other notes occur in between.

You can’t easily sell a house whose exterior is dull and lifeless; likewise, you can’t sell a speech.
delivered in a very narrow vocal range; you will bore everyone to death. In other words, you must avoid **monotone**. You speak in a monotone when you deliver all of your words *methodically*, at almost the same rate and pitch.

Rate and pitch work together. If you vary your speed of speaking and the notes that your voice hits, then you will be on your way to using your voice well for an effective delivery. Imagine rate and pitch as the bouncing of a ball inside a circle. While the ball is bouncing around all over the circle, your rate and pitch are showing variety and are working well together. However, if the ball is bouncing in just one spot, you are in trouble. You are hitting a very small vocal range at the same speed. You are in “the dead zone,” and what is dying is your speech (and maybe your listeners’ attention as well!).

How many times have you complained about a teacher who always spoke the same way at the same speed? You probably said something like “That teacher just about puts me to sleep every time she lectures! Why can’t she liven things up a little?” The same is true for you.

Of course, you can’t liven things up by simply hitting different notes at random. You can, however, use pitch to **stress**, or emphasize, the most important word or words in a sentence, thus making the audience aware that some of your words are more important than others. Altering your vocal tone or your pitch is called voice **inflection**, and it is often used to help create emphasis.

Repeat the following sentence, each time stressing a different word for a different effect.

- *I* think that you are the best.
- *I think* that you are the best.
- *I think that you* are the best.
- *I think that you are* the best.
- *I think that you are the* best.
- *I think that you are the best*.

Consider how emphasizing a different word each time changes the meaning of the sentence. Now repeat the sentence as a question. Do you see the impact that your voice can have? Changing the inflection of a word or a specific phrase can help you communicate your information effectively.

In addition to stressing words by varying rate and pitch, you can stress them by varying volume, which is the next area of analysis.

**Volume**

It does little good for you to have an outstanding speech if no one can hear you. On the other hand, people don’t want to hear your words shouted at them. You must learn to control your speaking volume. **Volume** is the loudness or softness of your voice.

Picture yourself in these situations:
- seated next to a friend at a rock concert
- seated next to a friend before the morning announcements at school
- seated next to a friend in the library
- seated in a small conference room for an employees’ meeting

What would your volume be in each situation?
These examples might be obvious, but you will need to vary your volume for other situations as well. For instance, the volume you use at the family dinner table will be quite different from the volume you use to give a speech in English class. The volume for a roundtable discussion in science class greatly differs from the volume for addressing a crowded room at a community function. Your volume is adequate when everyone in the room can comfortably hear you.

This means that you have to be alert to physical problems that might arise. What do you do if you are speaking in a small room and the air conditioner is blasting? What if the windows are open and the sound of automobiles and machinery outside is loud and distracting?

Of course, you could walk over and turn off the air conditioner or shut the windows. But this might be unwise if the weather is hot and muggy. Your audience might revolt. Thus, it is wise to be ready to speak over any problem by adjusting your volume level. If the audience is saying to themselves while you are speaking, “Turn it up, please!” they will probably tune you out soon. Don’t let this happen. Give your words a chance to be heard.

How can you accomplish this? By practicing taking deep breaths and using the power source described earlier, you can have adequate volume in any speaking situation. Breathe from your diaphragm, open your mouth, and drop your lower jaw. Allow the amount of air moving naturally through the oral cavity to produce the volume you desire. Inhale deeply through your nose and slowly exhale through your mouth as you form your words.

**Articulation and Pronunciation**

In the hit musical *My Fair Lady*, Professor Henry Higgins worked to turn the uneducated flower peddler Eliza Doolittle into a woman of refinement. He tried to rid her of her working-class accent by having her repeat such classic lines as “The rain in Spain falls mainly on the plain.” She was to speak slowly, clearly, and distinctly, making sure to pronounce the long a sound in the words rain and Spain. Higgins was working with the way Eliza used her voice. Specifically, he was working with her articulation and pronunciation.

**Articulation**, or enunciation, refers to the crispness, the distinctness, with which we say the syllables in a word. The jaw, the lips, and the tongue are known as the main articulators.

Do you say your words clearly, or do you sometimes have the “mushmouth syndrome,” in which syllables in words are run together or omitted entirely? Most of us are aware that the word *probably* has three syllables, for example, but we often leave out the middle syllable and say *proably*. Can you think of similar examples?

Middle *t* sounds (as in *water*, *matter*, and *better*) are particularly troublesome. You might have a tendency to articulate a *d* sound instead of the *t*. Another problem is the *ing* sound at the end of words (as in *coming* and *going*). Don’t drop the final *g* sound in *swimming* so that the word becomes *swimmin’*. 
Poor articulation is most evident in the way people say entire sentences. Have you ever heard these?

“Whataya gonna d’night?”  
(What are you going to do tonight?)

“Didja see’m doot?”  
(Did you see him do it?)

“Doya wanna talk ter onaphone?”  
(Do you want to talk to her on the phone?)

The most common articulation problems occur when people speak too fast, fail to open their mouths when they speak, or fail to use their tongues adequately to produce specific sounds. To avoid these problems, don’t be lazy with your voice.

The actor James Earl Jones, the original voice of Darth Vader in the Star Wars movies, has a deep, booming voice and superb articulation. You can clearly hear every syllable of every word he says in his plays and movies. Did you know that as a child he stammered so badly that he was forced to write notes to his friends and teachers if he wanted to communicate?

How did he overcome this speaking problem? He went through speech therapy. He also joined his high school speech and debate team. In other words, he was aware of his speaking problems and actively worked to overcome them. Follow Jones’s example and practice to make your enunciation the best that it can be. It will show your audience that you are serious not only about your verbal message but also about your individual words and sentences—their crispness, their clarity, their sharpness.

Pronunciation refers to saying the sounds of a word properly and stressing the correct syllable or syllables. Nothing can destroy a good speech more quickly than a mispronounced word. It shows the audience that you haven’t done your homework in preparation for your speech. Two excellent ways to
Family Talk

Who is your hero? What makes you happiest? If you’re like most teens, it’s not a celebrity or the latest tech gadget. According to a 2007 study done by MTV and the Associated Press, the top answer wasn’t money or things. Nearly 75 percent of the respondents said their relationship with their parents made them happiest. Most teens said their parents were their heroes.

Even more shocking to some people might be the findings of a study done by the National Center on Addiction and Substance Abuse at Columbia University. The study showed that family members are eating together more frequently: 59 percent of teens ate with their families at least five times a week in 2007, compared with 47 percent in 1998. The study also showed that teens who frequently ate with their parents were less likely to use drugs, tobacco, or alcohol. In fact, teens who ate with their families fewer than three times a week were 3.5 times likelier to have used drugs and 2.5 times likelier to have smoked. Teens who ate with their families also tended to earn better grades than teens who didn’t.

Why is eating together important? It comes down to communication. What better time is there to communicate than during or right after dinner? Studies have shown that the more parents communicate with their teenage children, the more likely the teenagers will be to make responsible decisions and have the confidence to make those decisions.

It’s not always easy for parents to talk to their teens—or for teens to talk to their parents. Communication breaks down for several reasons. Teens think their parents don’t know anything and don’t understand them. Parents sometimes feel uncomfortable discussing certain topics with teens. To keep lines of communication open, parents and teens need to remember to stay calm and listen. And having a bite to eat together can’t hurt.

Questions
1. Why is parent-teen communication important? How do you think parents and teens can communicate about difficult topics?
2. How does frequently eating meals together tend to affect family members?

improve your pronunciation are to use the dictionary whenever in doubt and to listen to how educated people around you are speaking.

Be especially careful about your pronunciation of the following kinds of names and terms. Make sure that you have learned how to pronounce business associates’ names, the names of countries, and the names of special groups before you speak. Also be careful in pronouncing foreign names and scientific terms. Rightly or wrongly, people will tend to associate how smart you are with how you articulate and pronounce your words. Make the correct impression on the job by polishing not only your shoes but also your voice skills.
Recalling the Facts

1. In the vocal process, our breathing system provides the power for voice production, or ________.
2. In the hit musical *My Fair Lady*, Professor Higgins wants Eliza Doolittle to speak slowly, clearly, and distinctly. Specifically, they work on her ________ and her ________.
3. Altering your vocal tone, or your pitch, is called voice ________, and it is often used for emphasis.
4. When you deliver all of your words methodically at almost the same rate and pitch, you are speaking in a ________.

Taking Charge

As a class and then in small groups, say the following tongue twisters out loud. With each, start slowly and repeat, trying to pick up speed. If you are slurring, you need to stop and go back to a more controllable rate. You—and your mouth—must be in charge.

- Pat’s pop shop
- Chrysanthemum/geranium
- Aluminum/linoleum
- Unique New York
- Red leather/yellow leather
- Toy boat
- Sister Susie’s sewing shirts for soldiers.

Now, try these tougher ones:

- Peter Piper picked a peck of pickled peppers. If Peter Piper picked a peck of pickled peppers, where’s the peck of pickled peppers Peter Piper picked?
- Theophilus Thistle the thistle sifter sifted a sieve of unsifted thistles. If Theophilus Thistle the thistle sifter sifted a sieve of unsifted thistles, where is the sieve of unsifted thistles that Theophilus Thistle the thistle sifter sifted?
- Betty Botter bought some butter. “But,” she said, “this butter’s bitter. If I put it in my batter, it will make my batter bitter. But a bit of better butter will but make my batter better.” So, she bought a bit of butter, better than the bitter butter, that made her bitter batter better. So, ’twas better that Betty Botter bought a bit of better butter.

Thinking Critically

1. You have read about the value of delivery in oral communication. There is no question that the method of delivering your words is of paramount importance if you wish to influence or inspire your audience. With this in mind, consider the following words from Zhuangzi, a Chinese philosopher of the third century B.C.: “Great wisdom is generous, petty wisdom is contentious. Great speech is impassioned, small speech cantankerous.” What do you think that Zhuangzi meant by this statement?
2. Name the television personality or celebrity whose delivery you believe is best at selling a product. Name the person in your school or community whose delivery you believe is best at selling an idea. In your opinion, what makes these people the best at delivering a message?
In the novel *The Scarlet Letter*, by Nathaniel Hawthorne, many of the seventeenth-century Puritan characters show one face to the public but are very different on the inside. While this two-sidedness might be an excellent literary device for character and thematic analysis, using it in your speaking isn’t smart. Your body, like your voice, must be a positive extension of your message. You can’t allow your speech to say one thing while your body is saying something entirely different.

You have already read about the impact of nonverbal communication. Such communication does not actually deliver your words, but it does deliver your attitude about those words.

You read about body language in other chapters, specifically Chapter 4. When you deliver a speech, many things you do with your body—whether standing with one leg bent, tilting your head back, slouching, lowering your chin, keeping your arms in extremely close to your body, leaning toward your audience, scratching your head, standing with your entire body rigid, or standing relaxed with your hands comfortably at your side—convey nonverbal messages to your audience. If you are speaking on the value of a product that you are selling, but your body telegraphs to the audience that you are bored or uneasy, who in the world will want to buy your product?

Your body language, then, is a key contributor to nonverbal communication. So is your face; we will deal with that later in the chapter. Let’s now take a look at two other aspects of body language—platform movement and gestures—and consider their effects. Both are important in promoting an effective delivery.

**Platform Movement**

A good speaker is similar to a good dancer in that both must have a sense of rhythm. In the speaker, all body movement should have a natural rhythmic flow that goes along with the words being spoken. This rhythm should be apparent in the speaker’s platform movement.

Very simply, **platform movement** means walking in a purposeful manner from one spot to
Hearing Your Favorite Book

Today, people spend more time commuting to work or jetting off to business meetings than ever before. Who has time to read anymore, right? The audio publishing industry has taken literature to a whole new level—the high-tech level. Now people can download their favorite books to an audio player or computer or buy the CD version and sit back and listen.

Before the mid-1980s, the audiobook business was nonexistent, but in 2006, annual sales reached $871 million. “What we find,” said Leslie Nadell of Random House Audio Publishing, “is that once people have listened to one audiobook, they become instant converts.” Nearly 25 percent of Americans listen to audiobooks. And young listeners are some of the biggest customers.

Though literary purists might be bothered by audiobooks’ abridgement of some texts (many audio-books are now unabridged), authors have praised audiobooks, and listeners are impressed by the convincing voice characterizations and the vibrant, exciting delivery that many narrators give. Many of the best narrators are the authors themselves, but many famous actors have narrated books as well, and some audiobooks feature a full cast.

The audiobook market has become so large that the Audio Publishers Association (APA) now awards Audies—the audio publishing industry’s equivalent of Oscars—in 31 categories to recognize excellence in the audiobook field. At the 2007 awards ceremony, APA president Michele Lee Cobb explained: “Each year, the bar continues to be raised, and each year the industry grows as a result.” In 2007, the APA named Inspired by . . . The Bible Experience: New Testament as Audiobook of the Year. This audiobook features a full cast of actors, including Angela Bassett, Cuba Gooding Jr., Samuel L. Jackson, Blair Underwood, and Denzel Washington.

Questions
1. Some people might argue that an audiobook diminishes the role of the reader’s imagination. What advantages can audiobooks offer?
2. In what instances might audiobooks be a practical asset?
another while speaking. Obviously, it need not involve a real platform. While you may at times be onstage (introducing a guest speaker for a meeting or an awards program, for example), you will usually stand at the front of your classroom or some other room when you deliver your speech.

Before discussing what you should do regarding platform movement, let’s take a look at what you shouldn’t do:

- Don’t pace back and forth as if you are a duck in a shooting gallery.
- Don’t wander, or take strolls from spot to spot with no purpose.
- Don’t avoid movement because you are afraid you will look silly.

Platform movement is effective when going from one section of a speech to another, when changing emotional appeal, or when it feels natural.

Movement should accentuate your speaking. It should make sense to your audience. Not only does platform movement show your audience that you are literally moving from one part of your speech to another, but it also gives the audience a break from staring at you in one spot the entire time. It provides a type of eye relief. This makes you seem a little more dynamic and exciting if you do it correctly.

“But how do I move, and when are the right times to move?” you may ask. Three situations allow for effective platform movement.

First, it is logical to move when you are going from one section of your speech to another. For instance, after you have delivered your introduction, you might want to move a bit, to set up and draw attention to your thesis or topic sentence. In addition, many speakers like to use movements between their main points and again before their conclusion. These movements add variety and emphasize specific sections of a speech. Always begin your speech by “squaring up”—centering yourself with your audience, not necessarily with the room. You should also end your speech near the middle of your audience. This lends a sense of cohesion, courtesy, and completeness to your speech.

Second, movement is often effective when you are changing your emotional appeal. Suppose you are describing the problems that teenagers face in society today. You might be speaking at a fairly even rate and emotional level. However, when you start listing the startling statistics related to teenage suicide, your emotional level might rise. You might start speaking more quickly and becoming more emotionally intense. At this point, a platform movement might be logical to show that your body is involved in what you are communicating. Similarly, if you were speaking on the problems of stereotyping teenagers, and then began to report on the great things that teenagers have done for others,
such as working with disabled children and supporting community projects, a change in emotional level and movement might be appropriate. When your emotions are in action, often so are your feet! Allow your movement to help set the speaking mood you want.

Finally, platform movement is often appropriate when it just feels right to you. Don’t let rules always direct what you do in speaking. Sometimes it is appropriate simply to allow yourself to be yourself. After you have practiced your speech, trust your communication instincts.

You might have an urge to move while delivering an example or while giving your conclusion. Go ahead and give it a try. Once you’ve finished speaking, your audience (and your teacher) will let you know if your movement was distracting or ill timed, and then you can make adjustments for the next time you speak.

Platform movement should be done so naturally that your audience isn’t even aware of it. You should not have to be told how to move or at what speed. You simply move while delivering your speech as you would move anywhere else. When you are walking in the hallway at school, no one has to tell your legs and feet what to do. You move instinctively. Let your legs and the rest of your body work together so that your movement is believable, parallels the tone of your speech, and, most of all, is you.

Nevertheless, there are a few specific points to remember about how to move.

- Always move in a comfortable, relaxed manner by leading with the leg that corresponds to the direction you are moving. If you are walking to the right, for example, move the right leg first. There are two good reasons to do this. First, it keeps your body open to the audience. If you are crossing your legs over as you move, you might turn almost sideways and present a profile to your audience. When this happens, your audience members lose part of your face and potentially some of your words. They might not hear what you are delivering to the walls. Second, it keeps you from tripping over your own feet.

- Move toward your audience. When you are moving in your speech, your walking should be directed toward some portion of the audience or even a specific listener. You should be moving as if to say, “Here’s a point that I particularly want you to hear.” In other words, you are moving because you are sharing your words with your listeners. Vary the direction of your movement. This is a good way to make sure that no portion of your audience feels neglected or ignored.

- Of course, you shouldn’t make the angle of your movement too extreme, and you shouldn’t move so close to an audience member that he or she might feel uncomfortable. Be aware of proxemics, or how

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“Delivery” Has Its Day in Court

Creators of a play about the rock legend Janis Joplin once won a key court ruling. Heirs of the blues/rock-and-roll singer, who died in 1970, had sued the authors of a play titled Janis, claiming that they, as the heirs, had exclusive rights to Joplin’s performance style. The heirs claimed that they owned the rights to her “voice, delivery, mannerisms, appearance, dress, and actions (gestures included) accompanying her performance.”

The judge disagreed, saying that even though Janis Joplin’s style was indeed unique, people have too many similarities in delivery for one person to claim them exclusively. If the heirs’ position were upheld, the judge asked, how could comedians or satirists ever imitate a celebrity without facing a possible lawsuit?
much physical space you leave between you and your audience. Use your common sense in determining your distance from the audience. Know the speaking area, and always make sure that you can comfortably move back to the center of the room, leaving an appropriate amount of space between you and your audience.

1. Know exactly the number of steps that you are going to take. You can usually be comfortable with taking one step forward (toward your audience) or with using a three-step or a five-step method.

   The three-step method is fairly easy to master. You simply take your first step (moving the correct leg, of course), cross over with the second step, and then move the first leg forward so that you are once again standing firmly on both feet. This method is especially appropriate for moving in small speaking areas, but it is recommended in any setting because it is easy to control. Control is what you are after.

   The five-step method works exactly the same way as the three-step method except that, obviously, you take two more steps. This method can be used in large speaking areas. The danger with the five-step method is that you might forget what you are doing and start to roam around the front of the room.

   Even though an experienced speaker might not need to plan exactly how many steps to take (that is, three steps or five steps), a beginner should. So keep your movement centralized and be sure to avoid situations in which you might lose control of your movements and walk right out the door (as tempting as that might be).

### Gestures

Even though they are nonverbal, gestures definitely communicate. Gestures, as explained in Chapter 4, are actions in which the body or parts of the body move to express an idea or emotion. We might think of **posture** as referring to the position of the body when it is still (as when your teacher tells you, “Stand up straight. Stop slouching. Don’t lean on that desk. Get your hands out of your pockets.”). Gestures, however, refer to the body in motion.

Let’s take a look at how gestures specifically relate to delivery. Like platform movement, gestures should be natural and fit what you are saying. They should not be contrived or artificial. Body gestures are usually associated with the arms, the hands, the shoulders, and the head. Like a good jazz band, a good corporation, or a smoothly running engine, gestures work best when all of the parts work together. A good speaker does not allow an individual part of the body to work in isolation.

If you want to know how to gesture effectively, then watch people (especially professional communicators, such as talk show hosts) when they talk. Watch what the shoulders do when the hands are in motion. Notice how the head can accentuate a point.

Probably the single greatest problem that you might have will involve this question: What do I do with my hands?

Eighteenth-century American clergyman John Witherspoon once said, “Never rise to speak till you have something to say; and when you have said it, cease.” In other words, he was advising all speakers not to overdo it with their words. This same principle can be applied to gestures. Make your gestures clear, but don’t overdo them. There is nothing wrong with having your arms and hands comfortably at your sides, at your “base.” This relays to your audience that you are relaxed and in control.

If you are using notecards, you may hold them with one hand or with both hands. Either way, your notes should be comfortably held at your waist, and they should not be a distraction.

Even though some instructors permit students not using notes to put their hands behind them or fold their hands in front of them, it is best to start practicing as soon as possible bringing your hands back to your sides.

When you do gesture with your hands, bring your gestures up and out. Remember, again, that
CHAPTER 12 Effective Delivery

these gestures aren’t supposed to be the center of attention or sell popcorn. They are supposed to supplement your content.

Here are three tips that can help you become more comfortable with your hands.

1. Learn the Gesture Zone It is important that you develop a sense of control with your hands. Too often, our hands will take off, almost as if they have minds of their own, and do things that we aren’t aware of. One method that will help you control your hands is to learn your gesture zone.

The gesture zone is an imaginary box in front of you, similar to a television screen. To find your gesture zone, start by placing your arms in front of you with your palms up and your elbows fairly close to your body. Your arms should be near waist level. Now draw the bottom of the gesture zone by moving your hands together. Repeat this to get a feel for how your hands can move near your waist and be effective.

Next, put your hands back in the original position—arms in front of you with both palms facing up (don’t let your arms be too far apart). Turn your hands so that your palms are at right angles to the floor (parallel to your body). Move your hands up and down, but be sure never to go higher than your shoulder area. (From the audience’s point of view, if you gestured higher than the shoulder area, your face would be partially covered by your gestures, and this should never happen—because many listeners watch your lip movements to help them “hear” your words.) You are now drawing the sides of the gesture zone.

Finally, after you have found the sides of your gesture zone, draw in the top by repeating the procedure you used to find the bottom—only, now turn your palms down so that they are facing the floor.

Now, draw the entire gesture zone. Do it again. Notice how your box ranges from your waist to just below your shoulders. Practice gesturing inside of this imaginary control zone. Certain gestures will call for you to gesture outside of the zone, but don’t get fancy until you know what you are doing. Pay particular attention to gestures that are too sweeping or wide. The idea is to keep the audience focused on your face.

2. Learn to “Lift and Lay” Your Hands

Gestures can be a distraction if you don’t work at doing them correctly. Three common errors in gesturing are the following:

• the “flyaway” gesture, in which your hands simply shoot out from your sides like missiles and appear directionless
• the “judo-chop” gesture, in which you appear to mercilessly and repeatedly hatchet your message into the minds of your audience
• the “penguin-wave” gesture, in which you have your hands down at your side and then attempt to gesture by simply flicking your wrists or fingers as a penguin might flick its wings while walking on land.

Does this man seem like he is using a gesture to help him make a point?
In contrast, when you “lift and lay,” you lift your arms and hands so that they move comfortably up and out, and then you lay your hands at the end of a gesture as if you were laying them on a ledge or a table. Of course, laying your hands on an actual ledge or table also takes place in the gesture zone. In a sense, you are using this gesture to lay your ideas on the table to be considered. Just as you can give finality to your gesture, you can give emphasis to your words. Even though the distance traveled isn’t great, this technique gives a sense of control and finality to your gesture.

3. Practice the “String” Idea  As mentioned, taking the time to watch and analyze people while they are speaking is a good idea. It teaches you about what happens during both verbal and nonverbal communication. It also teaches you what makes sense and what doesn’t. For instance, have you ever seen anyone gesture without moving a portion of his or her upper body—the shoulders, the neck, or the head? Unless you watched this happen in a science fiction movie, the answer is probably no. When you speak informally, you don’t think about your body. However, you should think about it. If you are upset about a test score and throw your hands up in despair, what do you do with your shoulders? Your head? Do they move also? If you are questioning a group about its position on a controversial issue, and you use your hand and fingers emphatically to make your point, what do you do with your head? Does it move? Of course.

What does all this have to do with the “string” idea? Imagine that you have a long piece of string. Hold one end with one hand and the other end with the other hand. Now, tie the two ends together. Place the string around your neck. Pretend to place one arm (or both) through the loop, as if it were a sling. What happens when you extend that arm? Doesn’t the string force your head to move too? It is as though your body is connected by a series of strings (or rubber bands) that react to one another.

What is the point of this exercise? The “string” idea is simply a good way to remind yourself to keep the upper portion of your body actively involved when gesturing.

After practicing gestures a while, you will begin to do some things that are more natural for you. At first, though, paying attention to the gesture zone, the “lift and lay,” and the “string” idea—will give you a good start on gesturing properly and making your hands believable.

You may feel uncomfortable practicing gestures. Remember, though, that it makes little sense to spend a great deal of time writing speeches but hardly any time working at the exercises needed to deliver your speeches well. All good musicians and all great athletes pay their dues by doing drills. The drill work may be monotonous, but in the long run, the basics are invaluable. Performing nonverbal gesture drills is a good way to give precision to your body movement.

Use only gestures that help illustrate or bring attention to a point you are trying to make.
Recalling the Facts
1. The term given for walking from one spot to another is ________________
   ________________.
2. You can control your hands when you are gesturing by being aware of the
   ____________________.
3. You should involve your entire body when you gesture. The “______________”
   exercise is a method of showing you how your head and shoulders should be an active
   extension of arm gestures.

Thinking Critically
Nineteenth-century Irish politician Daniel O’Connell said, “A good speech is a good
thing, but the verdict is the thing.” This means that the audience has to determine whether
you have delivered or not. Analyze or evaluate three people, famous or not, whom you con-
sider to have delivered in some fashion. They might have developed an idea, performed an
amazing feat, or excelled during a time of cri-

Taking Charge
List at least five types of hand and arm ges-
tures that people use and the emotions or atti-
dudes that go along with them. Create a
sentence to go with each emotion or attitude
and gesture. Be prepared to demonstrate.
Probably the most important nonverbal element in an effective delivery is your face. Studies have shown that more than the words spoken or even the body language, the face determines whether a speaker is believed or not. The expressions on your face while you talk can show your listeners how you feel about them, how you feel about your material, and how you feel about yourself as a speaker.

You have already read about the role of nonverbal communication; however, this text can’t emphasize enough the importance of your unspoken attitude. Quite frankly, if your face doesn’t “sell it,” your audience doesn’t “buy it.” If you are speaking on the value of teamwork at your workplace but you convey to fellow employees that they are beneath you in intelligence—not by your words but by your facial gestures—how can you expect them to ardently support your position? You will only have alienated them.

If you are speaking about drug abuse or about how street people are being victimized, but your face wears an expression that says you are uninterested, bored, or disgusted, what will your audience think about your attitude toward your subject? What if you are discussing a serious topic and a broad smile appears on your face? Why are you smiling? Your face just doesn’t match the mood or tone of the speech.

One of the most common errors in speaking is to present a well-thought-out speech, only to have its impact ruined by an absolutely petrified facial expression. If you seem frightened, you lose credibility. If you appear to lack confidence in yourself, your audience will lack confidence in both you and what you are saying.

A picture is worth a thousand words, and your face while you are speaking is that picture. What part of the face is the most important?

The Eyes

“The eyes are the windows to the soul.” This famous saying is vital for the good speaker to understand. It is through your eyes that the people in your audience will primarily judge you: your overall honesty, your conviction about your message, and your genuine concern for them.
An effective delivery depends on your ability to look at the people in your audience and make meaningful eye contact with them. Forget about the myths you might have heard about looking at the tops of heads or imagining your audience sitting in their seats dressed in just their underwear. These are simply foolish shortcuts intended to make you seem to have eye contact when you are actually avoiding your audience’s eyes.

Are you nervous? Are you a little intimidated by the speaking assignment? If the answer is “Yes, I definitely am!” then you do not need the superficial quick fix of pretending to have good eye contact. You need to face the problem and learn the value of eyes.

Keep these eye strategies in mind:

- Look at each person for a number of seconds before moving on to a different person in the audience. This is referred to as sustained eye contact. Deliver a sentence or two, ensuring that you are not making the audience member nervous or paranoid. You don’t want to have a stare-down contest or stand too close. Your intent is to make the people in your audience realize that you are interested in each of them. Remember, you are not looking at each person simply because you think that you’re supposed to do so. You are offering sustained eye contact because you care about what each member of your audience thinks. Think of your speech as a gold mine and share its wealth with your audience through eye contact.

- Don’t forget to make eye contact with people at the far sides of the audience. Some speakers forget about the people at the extremes of the room, the far left and the far right, both in the front and in the back of the room. Beware of having tunnel vision and speaking only to those seated immediately in front of you or to those directly in the center of the room. It only makes sense that the more people you look at, the more people you have the potential to influence. Look to the corners.

- Make eye contact with people, not things. Your goal is to make a positive impression on your audience. Consequently, you shouldn’t talk to the back wall, the parking lot outside, the window, or empty desks. Of course, you can look up or off once in a while if you are in thought. For the most part, though, your eyes should go to the eyes of your audience. Remember, if you avoid eye contact, you probably won’t be trusted. Don’t negate all of your hard work by delivering some of your best material to the floor. Give people priority!

**Audience Feedback**

One of the best reasons for you to have good eye contact with the members of your audience is that it allows you to see how they are reacting to what you are saying. You can read the feedback. Are people fidgeting in their chairs? Do they appear irritated? Are they smiling and nodding their heads? Are they leaning toward you or leaning away from you and avoiding eye contact? Do they look confused?
You should adjust your delivery based on how people react to you.

You need to pay attention to feedback so that you can make necessary adjustments. For instance, you might see that some people in the back of the room are straining to hear you. This should direct you to move closer to them or to raise your volume level. You might notice that some people are wrinkling their brows as if they don’t totally understand your point. Stop and explain. Audience feedback is your communication effectiveness yardstick. Take the time to look at your audience and see how you are measuring up.

Dynamizing Your Overall Delivery

You have now read about some of the components that make up an effective delivery. Primarily, you have looked at the importance of your voice, your body, and your face. All must work together if you wish to dynamize your verbal message.

If you pay attention to the best speakers, you will notice that the parts of the body and the voice often go together, creating a satisfying blend of all of the individual elements. Notice that when good speakers start to speak, their movement, their gestures, and their words work together harmoniously. Such speakers may make it all look smooth and easy, but it’s not. Getting there is a consequence of paying attention to and practicing the parts that make up the whole.

If you are saying, “But I simply can’t deliver a speech, and I can’t get any better,” remember this story: It has been said that you can’t make a silk purse out of a sow’s ear. In other words, you can’t make something beautiful from something supposedly ugly. Did you know that a scientist did? He purchased a sow’s ear from the stockyards and ground it down to a gelatinous state. He then devised a method to produce a form of thread from this matter. With the thread, he created two beautiful, elegant purses. One of them is currently on display at the Smithsonian Institution in Washington, D.C. He did it to prove that nothing is impossible if people put their minds to the task.

Apply this lesson to your speech delivery. Whether you are working at music, athletics, academics—or speaking—don’t ever give up. The great ones never do.
Recalling the Facts

1. Define the term *sustained eye contact*.
2. List three eye-contact strategies (as given in the section) that can help you communicate nonverbally with your audience.
3. Define *audience feedback*. Why does a good speaker always have to be aware of audience feedback?

Thinking Critically

Studies have shown that a speaker’s body language and facial expressions often have more impact than a speaker’s words. In other words, delivery is more important than content. If this is true, evaluate whether this finding speaks well of the American public. What does it say about our heroes? Our political elections? When you are interviewing for a job, do you think that the results of the studies still hold true? Consider what jobs or occupations might value your speaking content more than your delivery.

Taking Charge

Read the two selections that follow as if you were a news commentator seated behind a desk. Even though these selections were not delivered as speeches, each allows for a variety of facial expressions. Discover how you would deliver each. Remember the value of variety.

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a. The first selection is from *The American Crisis* by the American revolutionary Thomas Paine. Paine’s first pamphlet, *Common Sense*, appeared in January 1776, at a time when most American colonists were hoping that the colonies’ conflict with Britain could be resolved. However, Paine argued for the necessity of a break from Britain and the need for “an open and determined Declaration for Independence.” By the end of that year, he had written these words:

> These are the times that try men’s souls: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly. . . . It would be strange indeed, if so celestial an article as FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared that she has a right not only to TAX but “to BIND us in ALL CASES WHATSOEVER,” and if being bound in that manner is not slavery, then there is not such a thing as slavery upon earth. . . . If there must be trouble, let it be in my day, that my child may have peace!

(Review continued on next page)
b. The next selection shows a very different style of writing with a completely different tone. It is an excerpt from a book by Andy Rooney, of the television program 60 Minutes, called And More by Andy Rooney. The chapter this excerpt comes from is entitled “Memory.”

What does AWACS stand for again, do you remember? Advance Warning something. Advance Warning American Command Ship? That’s not it. I’ll have to ask someone or look it up. And who was Lyndon Johnson’s Vice President? You ought to remember a simple thing like that and I ought to myself, but I don’t. There are times when I’m overwhelmed by my vast lack of memory. The other day I forgot my home phone number, and we’ve had it for thirty years.

I remember reading that we all start losing brain cells that make up the memory when we reach about age twenty, but this doesn’t seem to have much to do with my problem. I couldn’t remember anything when I was eighteen, either.

**Being tall and being able to remember things are probably the two most desirable human characteristics I don’t have.** Because I am neither tall nor able to remember things, I look for ways to diminish the importance of height and memory.

The trouble with people with good memories is that they keep wanting to show it off to you by remembering things you don’t want to hear. Everything reminds them of something they’ve done before. . . . I’d rather wait until I’m all through living and then review my life and times. Right now, I’m busy with today.

If you delivered these two selections with basically the same facial expressions, then you were not using your face properly. What did you notice that your eyes were doing at different points? Your eyebrows? Your mouth? Your neck and shoulders? Be prepared to read one or both of the selections to another student, a group, or the entire class.
Who’s Playing the Drum?  by Joseph M. Wycoff

Joseph M. Wycoff, who attended Chesterton High School in Indiana, was one of the most successful high school speakers in the history of the National Forensic League’s national tournament—a five-time national finalist and two-time national champion. This is an excerpt from a national championship oration Wycoff delivered when he was a junior in high school. As you read this speech, try to imagine all of the delivery elements and how they could work together for effect.

You know, there’s a real science and precision to speaking, and I’ve taken it upon myself to analyze some of the specialized components that go into the making of a successful speech. I’ve noticed that one of the most important factors is that you have to have something different to set yourself apart from the crowd. Now, I’m sure that the burning question in all of your minds is, “Why is he standing at the far right side of the microphone?” Well, that’s simple. Everyone else stood over there in the center. I’m different. Another thing. Everyone likes to come up to the front and establish eye contact, get a good rapport with the audience—face to face. [Considers, and then turns his back to the audience] How’s this for memorable? Now, I’m an individual!

I would like to apologize for standing at the far right and turning my back on you, but you do have to admit that I did come across as being an individual. I had style! No purpose, but a lot of style. Ironically, being an “individual” contradicted the very thing that I was trying to accomplish: to communicate effectively. But if I had done what everyone else does, it might have been seen as unoriginal and weak . . . and that’s exactly my point. It seems that in America today, it’s no longer noble to follow, to conform, or to be a part of the group.

Let’s face it, followers have a bad name. It’s not hard to understand why the problem exists. General Custer did not give followers a good name. Jim Jones at Guyana gave followers the appearance of mindless fanatics. Then, of course, there was General John Sedgewick. He, at the Battle of Spotsylvania in 1864, stood proudly before his men and stated, “Men, don’t worry. They couldn’t hit an elephant at this dist . . . .” I think we have all known the feeling of being led by someone who is not totally on the ball. It’s frustrating! We could do it better than he or she could. And so, like the Scylla and Charybdis of Homer’s Odyssey, we find ourselves faced with a similar dilemma. Either (a) we will follow no one, or (b) we will follow anyone.

I am reminded of a sign on an Indianapolis lawn which seems to proclaim our modern attitude: “Set of encyclopedias for sale. Never been used. Teenage son knows everything!” We “know it all” appears to be our motto. Author Ralph Schoenstein states that recently . . . when he interviewed a group of third graders and asked them to name some of their heroes, one child responded with Michael Jackson, Spiderman, and God. But nearly half responded with “Me.” Well, we can hardly blame the children. Maybe they are just a reflection of what they have been taught. In our schools, we now have Gifted and Talented programs and advanced learning courses, all for the purpose of “molding tomorrow’s leaders.” Who would ever think of teaching them to follow?

We’re a society that wants to do it on our own. Why? Maybe it’s because of our ambition, lack of trust, or maybe the blow to our egos when we see incompetence and Teflon-tongued con artists rise to the top. Nevertheless, Joseph Epstein of Northwestern University points out that the modern individual seeks to rise above the group as opposed to working with it, and, in the process, helps to destroy our sense of community and commitment to others.

Did you ever wonder why our government at times seems to be so confused? Well, it turns out that it is not just the quality of some leaders, but the quantity as well. Veteran military reporter Arthur T. Hadley in his book The Straw Giant states that part of the problem, at least with our military, is a case of “too many chiefs and not enough Indians.” He comments that there has never been a totally successful operational test of the intercontinental ballistic Minuteman missile. The reason is that we have plenty of people who know how to give the orders, but not enough trained personnel who know how to carry them out.
What’s wrong with wanting to lead? Nothing. However, there is something wrong when *so many people* want to direct . . . that few or none are left to actually go in that direction. We end up with a case of “divided we stand,” or, as in our second area, “united we fall,” when we will follow anyone.

It looks as though we are losing the skill of how to be conscientious conformists. We forget a lesson that my father tried to teach me very early. “Before you march to the beat of a different drummer, look back and see who’s *playing the drum!*” It’s odd to think that a recent survey tells us that at least one-third of all college students firmly believe in ghosts, Atlantis, flying saucers, and Bigfoot. On a college quiz, answers like these were given for general knowledge questions: The Great Gatsby was a magician in the 1930s; Socrates was an American Indian chieftain; Christ was born in the sixteenth century; and who will ever forget that great Roman emperor, Sid Caesar?

Our lack of knowledge, as well as our decision sometimes not to open our eyes to the obvious, may very well be . . . the reason why a group of conscientious individuals at a soccer game can become a violent mob in Europe and kill 56 people . . . or at home become a mob at a concert and kill 11. It seems that oftentimes we lose our sense of personal judgment when we are in a group. Yet, both Aleksandr Solzhenitsyn and Albert Einstein have pointed out that we must *stop* seeing the group this way and start seeing it as a combining of personal strength . . . for our own survival.

How many students are really impressed by the classmate who always has to make an extra comment, appropriate or not, while the teacher is talking, or the classmate who just doesn’t have the common sense to sit down and shut up? For teachers, how about administrators who come up with brilliant projects and programs, but don’t inform anyone how those programs are supposed to work, and are, therefore, faced with ridicule and chaos? When was the last time that you or anyone else you know volunteered for anything?

What it can basically come down to is . . . for whom or what are we willing to sacrifice?

“Feel free if a relationship becomes dull or sluggish to move out, and don’t feel guilty, because in our generation lasting relationships between any two people are no longer practical.” This is a quote from psychiatrist David Viscott in his book *Feel Free.*

Have we gotten to the point where the simple group of two can no longer function together? How sad if he’s right.

But that’s also where our hope lies. Some people do believe as David Viscott, but I hope that I am not far off in the assumption that most of us do not. We find commitment in relationships important and necessary. There are heroes out there for the follower. In 1982, when a 737 crashed into the icy waters of the Potomac River, *one man* kept other passengers afloat and even passed his lifeline, saving many, before he himself drowned—a commitment to humankind.

In the final analysis, we are all followers. We are students following teachers, employees following bosses, children following parents. We shouldn’t have to apologize for those roles. We need to realize that there is no shame in following. First, we are important. The brain may control the heart, but without the heart the brain dies. Second, because we are so important, we have to start becoming conscientious conformists, not blind . . . just lemmings at the cliff’s edge.

To whom are you willing to say with pride, “I will follow you”? There are plenty of people out there: at home, at work, at school. People who are willing to show that the conformists, the followers, the team players are noble, humble, and essential . . . if we will all be willing to stop . . . and listen for the drum beat.
Looking Back

Listed below are the major ideas discussed in this chapter.

• Your speaking delivery is the way you “sell” your words—the verbal and nonverbal manner in which you present your material.
• There are four methods of delivery: manuscript, memorized, extemporaneous, and impromptu.
• The extemporaneous method is the most often recommended.
• The voice is the instrument that carries your words, and your diaphragm is the main power source for effective speaking.
• The air that you need for speaking provides you with the power needed for adequate speaking volume, or the loudness or softness of your voice.
• Simply having the air to speak isn’t enough. You must speak at a comfortable rate, or speed, with a pleasant pitch range, or range of notes.
• Good speakers vary their pitch and rate often to avoid speaking in a monotone.
• Good speakers also know when to use emphasis. Emphasis is the stress that you give certain words that you wish to accentuate.
• You must also be sure not to slur your words. You must articulate clearly.
• It is essential that you know how to pronounce all the words that you are going to use.
• Another key element in developing an effective delivery is the use of your body. Even though using your body is nonverbal, it definitely communicates a message to your audience.
• Platform movement involves actually taking steps while speaking. The number of steps depends on the size of the room, the size of the audience, and your emotional intent at the time of your movement.
• You should always keep in mind the distance between you and your audience. This knowledge can keep you from making audience members feel uncomfortable.
• Hand gestures concern speakers the most. “What do I do with my hands while speaking?” is a common question.
• Hand and arm gestures should usually be kept in your gesture zone. This is an area the size of a small television screen that extends from your waist to your upper chest.
• Facial expression may be the most important part of your oral communication. When you nonverbally involve your face in your delivery, audience members can see how you really feel about your material.
• The eyes are crucial for an effective delivery. You must sustain eye contact with each audience member long enough to make him or her feel a part of your speech.
• Effective eye contact also makes your audience trust you and what you say.
• The best speakers use all aspects of the voice, the body, and the face.

Speech Vocabulary

1. Divide the top list on page 316 into two fairly even sections. For each word in one list, write the definition as given in the chapter. Use the dictionary or the glossary for additional information. Also write an original sentence using the word correctly.

2. For the second list, provide the definition as given in the chapter. Then, instead of writing individual sentences, write a story or a series of paragraphs using the words. The topic of your story is up to you. Make sure it makes sense.
### To Remember

Answer the following questions based on your reading of the chapter.

1. The speed at which you speak is known as your speaking __________.
2. The highs and lows your voice hits while you speak are known as your speaking __________.
3. Elected officials often use the __________ method of delivery to make sure that they don’t miscommunicate their content.
4. The method of speaking that is referred to as “not rehearsed” is __________.
5. What specific parts of the body are used in the gesture zone?

**Match the number on the left with a letter on the right.**

1. Method of delivery that combines the use of notes with the ability to use words and ideas.
2. Not using emphasis or varying pitch and rate.
3. Medieval king with a high-pitched voice.
4. Wrote *The American Crisis*.
5. Loudness or softness of the voice.

1. **a.** Charlemagne  
2. **b.** extemporaneous  
3. **c.** impromptu  
4. **d.** rate  
5. **e.** monotone  
6. **f.** articulation  
7. **g.** volume  
8. **h.** Paine  
9. **i.** Rooney  
10. **j.** pitch

### To Do

1. Write a paragraph on a topic about which you feel strongly. Now give it orally. Make a voice chart or graph. Plot on the chart or graph where your voice moves. Does your pitch go up? Does it go down? Are you using all of your pitch range? If not, you are not totally delivering your message to your audience. A voice or tape recorder is an excellent aid for this exercise.
To Talk About

1. How does the spoken message differ from the written message? What are the advantages and disadvantages of each? What is the advantage that verbal emphasis gives to the speaker? What about eye contact? Is it possible for your words to be saying one thing while your eyes are saying something else? Talk about instances when this might be the case.

2. You have probably heard the phrase “the thrill of victory and the agony of defeat,” first popularized on a television sports program. Defeat often occurs because some athlete didn’t “deliver” under pressure. In athletics or any other endeavor, why do some people often allow pressure to get to them and keep them from delivering their best efforts? What might be on their mind? How does this specifically relate to delivering a speech? What’s your constructive advice?

3. Why, do you think, does a good speaker with an excellent delivery have an advantage with the public over a brilliant thinker who has trouble speaking? Give examples of this phenomenon from the news, your school, history, or your community. Does this advantage always exist?

4. The poet Robert Frost once said, “Half the world is composed of people who have something to say and can’t, and the other half who have nothing to say, and keep on saying it.” What does this quotation mean? How does it fit politicians? Media figures? Businesses? Educators? Other students? Parents? You?

To Write About

1. Research has shown that a jury, in deciding how believable someone’s testimony is, will value nonverbal communication more than verbal communication. Why might this be true? Give three ways in which your body can show others that you are not telling the whole truth. In what situations might you do these things?

2. When you effectively deliver, you get the job done. Select one character from literature who, despite the odds, delivered and achieved his or her objective. What individual elements helped him or her succeed?

3. Why is impromptu speaking so valuable? Describe two situations in which you might be able to use your impromptu ability. How would your voice, your body, and your face have to work with your words? Write at least one paragraph on this topic.

Related Speech Topics

Cooperative education or team teaching
The United Nations
Adoption or foster children
Day care for working mothers
Any championship sports team
A well-known orchestra

The human brain: networking
The Japanese educational system
The Olympics
The Special Olympics
Improving your job skills: going back to school