

0001 *Understand listening and speaking for information and understanding.***Skill 1.1: Analyze factors affecting a listener's ability to understand spoken language in different contexts**

Any audience, no matter the age, will have a mixture of hearing capabilities. Because so many young people are listening to loud music and hearing other eardrum-damaging sounds, it's no longer reasonable to assume that everyone in any audience can hear clearly. For that reason, even smaller rooms should be equipped with good sound systems. There have been many technological advances in these systems in recent years, making them very affordable. If the speech is to be delivered out of doors, a sound system is a requirement. High ceilings make hearing difficult, and adjustments should be made to compensate.

If the presentation is to senior citizens or if older people are likely to be in the audience, it's important to remember that most people suffer hearing loss as they age. It's also good to know that the loss is in the upper ranges most often, so a female speaker will need more augmentation than a male with a low voice. If the sound system is sufficiently sophisticated, it can be adjusted so bass tones are lower and soprano tones are higher.

Providing the sound system is effective, a speaker should always make it his/her business to check out the environment where a presentation is to be delivered. Is the temperature moderate—not too warm, not too cold? When people are shivering, they can think of little else. If they are sweating in a too-warm room, their discomfort will interfere with their ability to listen.

Are there ambient sounds that will compete with the voice of the speaker? For example, if the room is in a busy building with conversations and other noises going on in the hallways, the doors must be closed if the presentation is to be a success. Even so, there may still be a lot of interference, so the speaker will need to compensate. If the crowd does not fill the room, they might be moved away from the door or doors.

Sometimes, in conference centers the rooms are very thin or are only divided with thin temporary dividers, and the meeting in the next room will interfere. Some of these factors can be determined ahead of time; and, if necessary, the meeting can be moved elsewhere.

Skill 1.2: Apply techniques of organizing information for formal presentations

The content in material to be presented orally plays a big role in how it is organized and delivered. For example, a literary analysis or a book report will be organized inductively, laying out the details and then presenting a conclusion, which will usually be what the author's purpose, message, and intent are. If the analysis is focusing on multiple layers in a story, that will probably follow the preliminary conclusion. On the other hand, keeping in mind that the speaker will want to keep the audience's attention, if the content has to do with difficult-to-follow facts and statistics, slides (or PowerPoint) may be used as a guide to the presentation, and the speaker will intersperse interesting anecdotes, jokes, or humor from time to time so the listeners don't fall asleep. Preparing to speak on a topic should be seen as a process that has stages: **Discovery**, **Organization**, and **Editing**.

Discovery: There are many possible sources for the information that will be used to create an oral presentation. The first step in the discovery process is to settle on a topic or subject. Answer the question, What is the speech going to be about? For example, the topic or subject could be immigration. In the discovery stage, one's own knowledge, experience, and beliefs should be the first source, and notes should be taken as the speaker probes this source. The second source can very well be interviews with friends and possibly experts. The third source will be research: what has been written or said publicly on this topic. This stage can get out of hand very quickly, so a plan for the collecting of source information should be well-organized with time limits set for each part.

Organization: At this point, several decisions need to be made. The first is what the *purpose* of the speech is. Does the speaker want to persuade the audience to believe something or to act on something, or does the speaker simply want to present information that the audience might not have? Once that decision is made, a thesis should be developed. What point does the speaker want to make? And what are the points that will support that point? And in what order will those points be arranged? Introductions and conclusions should be written last. The purpose of the introduction is to draw the audience into the topic. The purpose of the conclusion is to polish off the speech, making sure the thesis is clear, reinforcing the thesis, or summarizing the points that have been made.

Editing: This is the most important stage in preparing a speech. Once decisions have been made in the discovery and organization stages, it's good to allow time to let the speech rest for awhile and to go back to it with "fresh eyes." Objectivity is extremely important, and the speaker should be willing to make drastic changes if they are needed. It's difficult to turn loose of one's own composition, but good speech-makers are able to do that. On the other hand, this can also get out of hand, and it should be limited. The speaker must recognize that at some point, the decisions must be made, the die must be cast, commitment to the

speech as it stands must be made if the speaker is to deliver the message with conviction.

The concept of recursiveness is very useful to one who writes speeches. That is, everything must be written at the outset with full knowledge that it can be changed, and the willingness to go backward, even to the discovery stage, is what makes a good speech-writer.

Skill 1.3: Apply methods of adapting language for various purposes, audiences, and occasions.

It's important to take the consistency of the audience into account when organizing a presentation. If the audience can be counted on to have a high level of interest in what is being presented, little would need to be done in the way of organizing and presenting to hold interest. On the other hand, if many of those in the audience are there because they have to be, or if the level of interest can be counted on not to be very high, something like a PowerPoint presentation can be very helpful. Also the lead-in and introduction need to be structured not only to be entertaining and interest-grabbing, it should also create an interest in the topic. If the audience is senior citizens, it's important to keep the presentation lively and to be careful not to "speak down" to them. Carefully written introductions aimed specifically at this audience will go a long way to attract their interest in the topic.

No speaker should stand up to make a presentation if the purpose has not been carefully determined ahead of time. If the speaker is not focused on the purpose, the audience will quickly lose interest. As to organizing for a particular purpose, some of the decisions to be made are where it will occur in the presentation—beginning, middle, or end—and whether displaying the purpose on a chart, PowerPoint, or banner will enhance the presentation. The purpose might be the lead-in for a presentation if it can be counted on to grab the interest of the listeners, in which case, the organization will be deductive. If it seems better to save the purpose until the end, the organization, of course, will be inductive.

The occasion, of course, plays an important role in the development and delivery of a presentation. A celebration speech when the company has achieved an important accomplishment will be organized around congratulating those who were most responsible for the accomplishment and giving some details about how it was achieved and probably something about the competition for the achievement. The presentation will be upbeat and not too long. On the other hand, if bad news is being presented, it will probably be the CEO who is making the presentation and the bad-news announcement will come first followed with details about the news itself and how it came about, and probably end with a pep talk and encouragement to do better the next time.

Skill 1.4 Evaluate materials for use in oral presentations

Tips for using print media and visual aids

- Use pictures over words whenever possible.
- Present one key point per visual.
- Use no more than 3-4 colors per visual to avoid clutter and confusion.
- Use contrasting colors such as dark blue and bright yellow.
- Use a maximum of 25-35 numbers per visual aid.
- Use bullets instead of paragraphs when possible.
- Make sure it is student-centered, not media-centered. Delivery is just as important as the media presented.

Tips for using film and television

- Study programs in advance.
- Obtain supplementary materials such as printed transcripts of the narrative or study guides.
- Provide you students with background information, explain unfamiliar concepts, and anticipate outcomes.
- Assign outside readings based on their viewing.
- Ask cuing questions.
- Watch along with students.
- Observe students' reactions.
- Follow up viewing with discussions and related activities.

0002 *Understand listening and speaking for literary response and expression, personal appreciation, and entertainment.*

Skill 2.1: Recognize the different roles of speech and intonation patterns in oral presentations of stories, poetry, and drama

When students are participating in the presentation of a drama, there are several important points they should take into consideration: Shifting into a new character calls for an analysis of that character's ways of talking, moving, and relating to others in the world. Everything students do to give themselves the appearance—both physically and emotionally—of a character, involves an interpretation of that character's motivations, intentions and passions. Characterization is the basic decisions students make regarding the why and how of their characters. They may justify their decisions based on details they notice in illustration or word, on understanding they have about similar characters in real life, and on their own motivations and intentions.

This is a basic frame sentence for character analysis:

“Since my character is _____, then he/she would act like _____.”

This may result in a student employing a goofy, clumsy shuffle when acting in the role, or addressing everyone as “baby.” The student must evolve from a child into an actor, and finally, into a specific character. It is the job of the teacher to facilitate this transformation.

Child > Actor > Character

To further the immersion in their roles, encourage students to call each other by their characters' names. Emphasize the “as if” nature of a play, in which the students treat characters as if they were real, with real emotions and motivations driving them to act the way they do. Do not give students your own interpretation of a character's personality. Let them create their own interpretations, and follow along with their reading of the character.

Vocal Techniques

Voice is perhaps the most important tool of interpretation in classroom theater. It can portray anger, sadness, jealousy, happiness, fear, and excitement. Vocal techniques integrate word choice, emphasis, and attitude, accentuating or deemphasizing them as the student sees fit. The voice puts life into the words of the play, with intonation, pitch, loudness or softness and even accent reflecting or obscuring the intent of the speaker.

Just look at the phrase, “It's all right,” as an example of the impact of voice and tone. Said with a soothing voice, it implies patience and understanding. Said with a sarcastic, cynical voice, it gives off a dismissive feeling. A host of a party might say the same phrase with suppressed frustration to a guest who has

broken a favorite vase. In each case, the vocal choices made either highlight or shadow the inner thoughts of the speaker.

Encourage students to try on different vocal roles. Explain to students that while you must use the words in the script, *how* you say them is up to individual interpretation. A simple explanation is to simply tell them to “read something and then say it in your own way.” Have students decide on words they want to stress by highlighting or underlining them in their scripts. Circle words that should be spoken louder and draw a line lightly through words that should be whispered. Allow students to transform vocal inflection to match their own visions of their characters. They will soon combine their own attitudes and analyses with attitudinal hints the text supplies to create an effective emotional portrayal.

Storytelling Techniques

- It’s important to try to have complete silence before you begin, so that the students are concentrating and focused on the story and the person reading it. Turn off any background music.
- Make eye contact with everyone. At least you should be able to see all the students from where you are sitting or standing. Move them around if necessary.
- Make sure that there are no distractions behind you. Stand in front of a wall, not an interesting bookshelf or a window.
- Think about yourself telling a favorite anecdote to your friends. “Did I tell you about the time when I...” How do you tell it? What gestures and effects do you use? At what points are you sure of getting a laugh? What are you doing with your body language and how are you telling the story? Is there a particular pause before the punch-line that works wonders? Apply your style to the story you’re telling.

Reading Poetry aloud

Having high-school students read poetry aloud provides a good opportunity for them to experience the writer point of view. Many recordings of famous poets reading their own work exist, and are a good way to introduce poetry reading. Students may find Dylan Thomas’ intonations funny; even so, it will help them shift from reader viewpoint to the vantage point of the writer. The student reader should understand the poem thoroughly before reading it to the class. Each reading should be unique to the reader and his/her understanding of the poem.

The reader should be aware of figures of speech such as alliteration and should consciously exploit those elements in their reading. If understanding a particular symbol or even metaphor is essential to understanding the theme of the poem, the student should include some explanation and analysis in the introduction to the reading.

Skill 2.2: Assess the effectiveness of given examples for making presentations and assess the appropriateness of details and vocabulary for a specific audience.

Helping students to discover what types of details or examples will enhance a particular presentation or performance will depend in good part on the assignment/s given. Possibilities for in-class performances are:

- live skits or one-act plays based on original student work
- live skits, plays or recitations based on literary texts assigned for class reading and discussion
- audio or video recordings of either of the above, e.g., a “radio play” based on Shirley Jackson’s story “The Lottery.”
- informative reports
- demonstration speeches, e.g., “how to make a dirt cake”
- persuasive speeches
- panel debates on course-related topics

Before assigning presentation or performance work, teachers should familiarize students with several examples of successful speeches, presentations, drama, etc. For instance, if a teacher shows the class a video recording of Martin Luther King’s 1963 “I Have a Dream” speech, the teacher should first provide students with written copies of it, then ask them to do the following:

- List all written works and songs mentioned by King.
- List all historical events and persons mentioned by King.
- List all landforms and American place names mentioned by King.
- Make a list of all the metaphors and similes used in the speech.
- Make a list of words, phrases, and ideas repeated in the speech.

Next have the students, singly or in groups, evaluate and analyze all of the above. Typical questions to ask are:

- Why do you think King uses imagery from the natural world—*islands, sweltering summer, etc.*—to describe abstractions such as freedom, equality, justice, and injustice? Do you think that his use of metaphors shows any patterns or conscious intentions? Do you find his imagery effective? Why or why not?
- Why do you think King mentions so many landforms and American place names?
- What is the relationship to King's subject of the works and songs mentioned in his speech?
- What is the effect of King's use of repetition in the speech?
- What words would you use to describe the tone and effect of King's speech?
- How do any of the matters above relate to King's intended audience? Who is his intended audience?
- Do the contents of "I Have a Dream" offer any hints or suggestions about what to put into speeches and/or presentations in general?

A similar set of questions and exercises can apply when evaluating and analyzing a wide variety of well-known speeches, performances, and writings. The content and methods of such an approach are equally relevant and helpful to students as they prepare their own presentations. In addition, numerous speeches are available in both print (online) and video. A few of them are:

- Barbara Bush: Commencement Address at Wellesley College, June, 1990.
- Elizabeth Glaser: "Aids Speech" at the Democratic Party Convention, July 14, 1992.
- Adolf Hitler: Closing Address at National Socialist Party Congress (Nuremberg Rally), 1934.

Once a presentation or performance has been assigned and the topics chosen, have students prepare by doing the following:

- Conduct research in the library and online to determine what others have done with the same topic and/or similar assignments.
- Consider who the audience is, then determine the appropriate tone, vocabulary, and content to get one's key points across.
- If advocating a particular cause, opinion, and/or course of action, the speaker must determine what type of support will strengthen the case (see below). He or she will also need to take into account any opposing views and determine a strategy to address and counter them.
- Take into consideration matters regarding personal delivery: what to wear, the importance of eye contact with one's audience, body language

(gestures, facial expressions), and the need to avoid mumbling, speaking in a monotone or too fast.

A variety of supporting material is needed to make a successful presentation. Options for a persuasive speech, for instance, include:

- Facts, figures, and statistics
- Quotations from experts or other authoritative sources
- Quotations from literary works or news media
- Personal experience and anecdotes

The above information can be enhanced by presenting it through:

- Photographs, charts, graphs
- Video or audio recordings
- Printed handouts
- Reciting passages from a given work

For other types of speeches or presentations, have students determine what methods, support, and props are appropriate to achieve the effect they desire to have on their audience (see all of the above).

0003 *Understand listening and speaking for critical analysis, evaluation, and persuasion.*

Skill 3.1: Evaluate strategies of organization and delivery in relation to content, audience, purpose, and occasion

The more information a speaker has about an audience, the more likely he/she is to communicate effectively with them. Several factors figure into the speaker/audience equation: age, ethnic background, educational level, knowledge of the subject, and interest in the subject.

Speaking about computers to senior citizens who have, at best, rudimentary knowledge about the way computers work must take that into account. Perhaps handing out a glossary would be useful for this audience. Speaking to first-graders about computers presents its own challenges. On the other hand, the average high-school student has more experience with computers than most adults and that should be taken into account. Speaking to a room full of computer systems engineers requires a rather thorough understanding of the jargon related to the field.

In considering the age of the audience, it's best not to make assumptions. The gathering of senior citizens might include retired systems engineers or people who have made their livings using computers, so research about the audience is important. It might not be wise to assume that high-school students have a certain level of understanding, either.

With an audience that is primarily Hispanic with varying levels of competence in English, the speaker is obligated to adjust the presentation to fit that audience. The same would be true when the audience is composed of people who may have been in the country for a long time but whose families speak their first language at home. Black English presents its own peculiarities, and if the audience is composed primarily of African-Americans whose contacts in the larger community are not great, some efforts need to be made to acquaint oneself with the specific peculiarities of the community those listeners come from.

It's unwise to "speak down" to an audience; they will almost certainly be insulted. On the other hand, speaking to an audience of college graduates will require different skills than speaking to an audience of people who have never attended college.

Finally, has the audience come because of an interest in the topic or because they have been influenced or forced to come to the presentation? If the audience comes with an interest in the subject already, efforts to motivate or draw them into the discussion might not be needed. On the other hand, if the speaker knows the audience does not have a high level of interest in the topic, it would be wise to use devices to draw them into it, to motivate them to listen.

Skill 3.2: Analyze fallacies in logic

Errors tend to fall into two categories: a) inadequate reasons; and b) misleading reasoning. Following are examples of each:

Inadequate reasons:

1. Faulty analogies: The two things being compared must be similar in all significant aspects if the reasoning is to be relied upon. If there is a major difference between the two, then the argument falls apart.
2. False cause (*Post Hoc Ergo Propter Hoc*)—after of this, therefore because of this. There must be a factual tie between the effect and its declared cause.
3. *Ad Hominem*: Attacking the person instead of addressing the issues.
4. Slippery Slope: The domino effect. This is usually prophetic in nature—predicting what will follow if a certain event occurs. This is only reliable when it is used in hindsight—not in predicting the future because no one is wise enough to know the future.
5. Hasty Conclusions: Leaping to conclusions when not enough evidence has been collected. A good example is the accusations made in the 1996 bombing at the summer Olympics in Atlanta. Not enough evidence had been collected, and the wrong man was arrested.

Misleading reasoning:

1. The Red Herring: comes from a smoked fish being dragged across a trail to distract hunting dogs. Often used in politics—getting your opponent on the defensive about a different issue than the one under discussion.
2. *Ad Populum* or Jumping on the Bandwagon: “Everybody’s doing it, so it must be right.” Biggest is not necessarily best when it comes to following a crowd.
3. Appeal to Tradition: “We’ve always done it this way.” Often used to squelch innovation.
4. The False Dilemma or the Either/Or Fallacy: No other alternative is possible except the extremes at each end. Used in politics a lot. The creative statesman finds other alternatives.

Skill 3.3: Analyze the role of critical-thinking skills in effective listening and speaking

More and more, teachers are encouraged to develop critical thinking skills in their students rather than only filling their heads with facts and information, as important as that is. If students are not able to use their knowledge to gain understanding and to think independently, they will not be truly educated. Critical thinking depends on the principles of classical rhetoric. Even though they were originally devised by the Greek orators, they have evolved and are still pertinent in the 21st century.

Types of Appeal

- Ethos—Refers to the credibility of the speaker. It utilizes the credentials of the speaker as a reliable and trustworthy authority.
- Pathos—Refers to the emotional appeal made by the speaker to the listeners. It emphasizes the fact that the audience responds to ideas with emotion. For example, when the government is trying to persuade citizens to go to war for the sake of “the fatherland,” it is using the appeal to *pathos* to target their love of their country.
- Logos—Refers to the logic of the speaker’s argument. It utilizes the idea that facts, statistics and other forms of evidence can convince an audience to accept a speaker’s argument. Remember that information can be just as, if not more than, persuasive than appeal tactics.

Types of Persuasive Speech

1. Fact: Similar to an informative speech, a persuasive speech on a question of fact seeks to find an answer where there isn’t a clear one. The speaker evaluates evidence and attempts to convince the audience that his/her conclusion is correct. The challenge is to accept a certain carefully crafted view of the facts presented.

2. Value: This kind of persuasion tries to convince the audience that a certain thing is good or bad, moral or immoral, valuable or worthless. It focuses less on knowledge and more on beliefs and values.

3. Policy: This speech is a call to action, arguing that something should be done, improved or changed. Its goal is action from the audience, but it also seeks passive agreement with the proposition proposed. It appeals to both reason and emotion, and tells listeners what they can do and how to do it.

Logical Fallacies

A fallacy is, essentially, an error in reasoning. In persuasive speech, logical fallacies are instances of reasoning flaws that make an argument invalid. For example, a premature generalization occurs when you form a general rule based on only one or a few specific cases, which do not represent all possible cases. An illustration of this is the statement, “Bob Marley was a Rastafarian singer. Therefore, all Rastafarians sing.”

Skill 3.4: Recognize the varieties of body language, gestures, literary devices, and visual aids that can be used to communicate a point of view

Physicality in a classroom calls for the performer to embody the emotion of the words into the motion of the character. This can drastically alter the perception of the character's personality, dilemma or situation.

Take a look at the phrase, "No, I don't mind waiting." Said while leaning back in a chair with a casual wave of the hand, the speaker comes off as easy going and calm. On the other hand, if the speaker is tapping her foot and constantly checking her watch, the message is very different. Simple gestures, from the raise of an eyebrow to a jump in the air, indicate the speaker's state of mind, supplementing vocal tone and inflection.

Physical techniques can be especially helpful for students that have trouble getting into their characters. For young people who naturally gravitate towards physical activity, getting into the physical quality of a character can lead to the emotional quality as well. Ask students to draw on their own experiences to determine what the most natural physical expression would be. Generally, boys are more physically active than girls. They are willing to fall down, hunch over, jump on top of desks and dramatically exaggerate their movements to enhance the performance (or often just to be comical).

0004 Understand listening and speaking for social interaction in a variety of formal and informal situations.

Skill 4.1: Recognize elements of effective listening and speaking in conversation

The successful conversationalist is a person who keeps up with what's going on in the world both far and near and ponders the meanings of events and developments. That person also usually reads about the topics that are of the most interest to him, both in printed materials and online. In addition, the effective conversationalist has certain areas that are of particular interest that have been probed in some depth. An interest in human behavior is usually one of this person's most particular interests. Why do people behave as they do? Why do some succeed and some fail? This person will also be interested in and concerned about social issues, particularly in the immediate community but also on a wider scale and will have ideas for solving some of those problems.

With all of this, the most important thing a good conversationalist can do is to *listen*, not just to wait until the other person quits speaking so he or she can take the floor again but actually listening to learn what the other person has to say and also to learn more about that other person. Following a gathering, the best thing a person can think about another is that a person was interested enough to listen to the one's ideas and opinions, and that is the person who will be remembered the longest and with the most regard.

It's acceptable to be passionate about one's convictions in polite conversation; it is not acceptable to be overbearing or unwilling to hear and consider another's point of view. It's important to keep one's emotions under control in these circumstances even if the other person does not.

Skill 4.2: Apply techniques for effective listening and speaking in small- and large-group situations.

"Political correctness" is a concept tossed around frequently in the 21st century. It has always existed, of course. The successful speaker of the 19th century understood and was sensitive to audiences. However, that person was typically a man, and the only audience that was important was a male audience; and more often than not, the only important audience was a white one.

Many things have changed in discourse since the 19th century just as the society the speaker lives in and addresses has changed, and the speaker who disregards the existing conventions for "political correctness" usually finds himself/herself in trouble. Rap music makes a point of ignoring those conventions, particularly with regard to gender, and is often the target of very hostile attacks.

On the other hand, rap performers often intend to be revolutionary and have developed their own audiences and have become outrageously wealthy by exploiting those newly-developed audiences based primarily on thumbing their noses at establishment conventions.

Even so, the successful speaker must understand and be sensitive to what is current in “political correctness.” The “n word” is a case in point. There was a time when that term was thrown about at will by politicians and other public speakers, but no more. Nothing could spell the end of a politician’s career more certainly than using that term in his campaign or public addresses.

These terms are called “pejorative”—a word or phrase that expresses contempt or disapproval. Such terms as [redneck](#), [queer](#), or [cripple](#) may only be considered pejorative if used by a non-member of the group they apply to. For example, the “n word,” which became very inflammatory in the 1960s, is now being used sometimes by African-American artists to refer to themselves, especially in their music, with the intention of underscoring their protest of the establishment.

References to gender became particularly sensitive in the 20th century as a result of the women’s rights movement, and the speaker who disregards these sensitivities does so at his/her peril. The generic “he” is no longer acceptable, and this requires a strategy to deal with pronominal references without repetitive he/she, his/her, etc. Several ways to approach this: switch to a passive construction that does not require a subject; switch back and forth, using the male pronoun in one reference and the female pronoun in another one, being sure to sprinkle them reasonably evenly; or switch to the plural. The last alternative is the one most often chosen. This requires some care, and the speaker should spend time developing these skills before stepping in front of an audience.

Debates and panel discussions fall under the umbrella of formal speaking, and the rules for formal speaking should apply here although lapsing into conversational language is acceptable. Swear words should be avoided in these situations.

A debate presents two sides of a debatable thesis—pro and con. Each side will posit a hypothesis, prove it, and defend it. A formal debate is a sort of formal dance with each side following a strictly defined format. However, within those guidelines, debaters are free to develop their arguments and rebuttals as they choose. The successful debater prepares by developing very thoroughly both sides of the thesis: “Mexico’s border with the United States must be closed” and “Mexico’s border with the United States must remain open.” Debaters must be thoroughly prepared to argue their own side, but they must also have a strategy for rebutting the opposing side’s arguments. All aspects of critical thinking and logical argument are employed, and the successful debaters will use ethical appeal (their own credibility) and emotional appeal to persuade the judges who

will determine who wins—that is, the side that best establishes its thesis, proves it logically, but also *persuades* the audience to come over to its position.

A panel is typically composed of *experts* who explain and defend a particular topic. Often, panels will include representatives from more than one field of study and more than one position on the topic. Typically, each will have a limited amount of time to make an opening statement either presenting explanatory material or arguing a point of view. Then the meeting will be opened up to the audience for questions. A moderator will keep order and will control the time limits on the opening statements and responses and will sometimes intervene and ask a panel member that was not the target of a particular question from the audience to elaborate or rebut the answer of the panel member who was questioned. Panels are usually limited to four or five people although in special cases, they may be much larger.

Skill 4:3: Recognize the role of cultural and linguistic diversity in listening and speaking

The content in material to be presented orally plays a big role in how it is organized and delivered. For example, a literary analysis or a book report will be organized inductively, laying out the details and then presenting a conclusion, which will usually be what the author's purpose, message, and intent are. If the analysis is focusing on multiple layers in a story, that will probably follow the preliminary conclusion. On the other hand, keeping in mind that the speaker will want to keep the audience's attention, if the content has to do with difficult-to-follow facts and statistics, slides (or PowerPoint) may be used as a guide to the presentation, and the speaker will intersperse interesting anecdotes, jokes, or humor from time to time so the listeners don't fall asleep.

It's also important to take the consistency of the audience into account when organizing a presentation. If the audience can be counted on to have a high level of interest in what is being presented, little would need to be done in the way of organizing and presenting to hold interest. On the other hand, if many of those in the audience are there because they have to be, or if the level of interest can be counted on not to be very high, something like a PowerPoint presentation can be very helpful. Also the lead-in and introduction need to be structured not only to be entertaining and interest-grabbing, it should create an interest in the topic. If the audience is senior citizens, it's important to keep the presentation lively and to be careful not to "speak down" to them. Carefully written introductions aimed specifically at this audience will go a long way to attract their interest in the topic.

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