

## An Effective Speaker

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"Pass the salt please," you say. "Hello, have you heard of the Unification Church?" you begin. "Please, you're standing on my foot." "Sorry." "Could I talk to you a minute? I'm really worried about..." "

Speech. What would the world be like if none of us could talk? Quiet you say? This is true, but what would you be like. How would you be able to express your thoughts and feelings, to communicate your simplest needs and desires? Speech is a process so natural, so automatic that we forget how important a part it plays in our everyday lives.

Just being able to speak is not enough. We have to be able to speak well. To be coherent, concise, and most of all convincing. Each of us must learn to become an effective speaker if we are going to be able to influence and inspire those around us—our society and our world. If we are not effective public speakers no one will listen to the truth we have to teach.

So, what is an effective speaker and how do you become one? According to Aristotle, "It is not enough that the speaker should have a ready vocabulary, pleasing diction and coordinated gestures, but an effective speaker must be an effective person. He must be intelligent, and well informed, not only about his immediate subject but about human affairs in general, and he must possess a high degree of poise and self-control. But above all if a man is to win acceptance for his ideas, he must be respected as a person of character and moral worth by those who hear him." This emphasis on character is not just something that was popular in Aristotle's time but is considered today one of the most if not the most important quality in public speaking and is called Ethos.

Using Aristotle's definition as a foundation, I would like to divide the effective speaker into three areas: You -- the speaker; your material, and your audience.

Picture, if you will, this situation. You have been asked to speak before a group of prominent clergymen to explain the importance of Christian unity. Religions have divided people too often in the past and you want to explain some ideas for overcoming barriers between people. The ministers have gathered and it is time to speak. Can you do it? You have your material, you have your audience, now what techniques do you need as the speaker to convince them? Proper delivery of a speech is of the utmost importance. Your material may be filled with the highest truth, your audience the most intelligent, but if you don't have the skill of delivery and the charisma (the heart) that is needed to put your material across, you will fail in motivating or inspiring your audience. The way in which you use your voice, your body and facial expressions, the techniques you use for clarification and emphasis of your speech and finally the impression that you make as a person all play a significant role in your audience's acceptance of your ideas. "Depend upon it, sir, it is when you come close to a man in conversation that you discover what his real abilities are; to make a speech in public assembly is a knack."

Public speaking truly is a "knack" and the thing that makes up the most crucial part of this knack or ability is the use of your voice. Just by exercising all the variety of ways that your voice can express your written ideas you can capture an audience's attention from the beginning and hold them there until you are done. You can move them to tears, or make them laugh, or cause them to make a radical change in their previous unyielding opinions. For it is the voice that is one of the direct ways of expressing the innermost part of a person. It is through your tones, your inflections, loudness, pitch, and rate of speech that you express to your audience what is in your heart. And by your heart, captivate them and move them. "Never is the deep strong voice of man or the low sweet voice of woman, finer than in the earnest but mellow tones of familiar speech, richer than the richest music, which are a delight while they are heard, which linger still upon the ear in softened echoes... and come, Jong after, back to memory like the murmur of a distant drum."

But before you can use your voice in this persuasive manner, it is very helpful to know a little of how your voice is produced. Contained within your throat are two passageways. One passage is called the esophagus, or as I learned when I was little, the food tube, and the other is the trachea or wind pipe, located parallel and in front of the esophagus. The trachea is only a four-inch long tube or pipe made of cartilage and ligamentous tissue situated at the top of the bronchial tubes which lead into the lungs. It is the elasticity of the trachea which insures that there will be no danger of constriction when air is drawn into the lungs, and it also permits movement in swallowing and speaking.

At the top of the trachea is the larynx or voice box which is also made of cartilage. Inside the larynx and attached to the thyroid cartilage which is the largest cartilage of the larynx are two pieces of thin but very tough tissue called the vocal bands or vocal folds. At the front of the larynx the two pieces of tissue meet and at the back each end is attached to what is called the arytenoid cartilage. This cartilage moves in several directions and therefore influences the position and state of tension of the vocal folds. They can pivot or rotate, tilt backward and sideways. The vocal folds are directly responsible for the production of voice.

When breathing, the vocal folds are opened in a wide-shaped V so that the stream of air coming from the lungs meets with no resistance as it is exhaled. However, when we speak, the vocal folds are brought together so that there is a narrow, almost straight opening rather than a V. As air is released from the lungs it finds itself face to face with a barrier, the closed vocal folds. In order for the air to escape, it must be more energetically exhaled than in regular breathing so that it can push its way through. When the column of air is forced through the narrow opening, the vocal folds are literally blown apart and once the air has escaped, come back together in a series of flutter like movements. This vibration or flutter of the vocal folds produces voice. If the breath stream is steady and controlled, the result will be a sequence of rhythmical flutters which produce, in turn, a rhythmical sequence of air puffs.

These air puffs then enter into our resonators, where they are shaped and formed into a meaningful pattern which we call language or speech. The resonators are the human beings' built-in amplification system, and are composed of parts of the throat, the nasal passages and the mouth. So from the moment a sound is made from the vibrations of the vocal folds the throat reinforces that sound until it enters the mouth. The mouth, through the use of the hard and soft palate, the tongue, lips and teeth, forms the consonants and vowels needed for speech. At all times the vocal tones that emerge are the products of a combination of all the resonators in their effort to reinforce the vocal sound.

Pitch and loudness are directly affected by the vocal folds in their frequency of vibration and the amount of air that forces them apart. Pitch is the highness or lowness of your voice, and loudness, of course, is how well you can be heard. The pitch and loudness of your voice are affected by your overall state of tension which affects the tension of the vocal folds. If you are an habitually tense individual, you are likely to vocalize at a higher pitch level than if you are a relaxed person. Also, body tension sometimes does not allow us to control the force of breath needed to blow apart the vocal folds to produce a loud voice. Remember that to make your voice louder is not a question of using more breath but depends on your control of the breath that you have.

Each person has a great range of high and low tones (tone is the quality of your voice, whether it is harsh, raspy, mellow or soft).

Nearly everyone can easily span an octave -- some two. But each of us also has a key level within this range which is a general pitch level of voice that we usually use. This general pitch level creates a definite impression of you as a person.

If your voice is continuously high it suggests weakness, excitement, irritation or extreme youth. If your voice is in a lower key it suggests assurance, poise and strength. Your customary pitch should be in the lower half of your natural range. When you are speaking and you feel tension it is suggested that you pause for a minute and lower your pitch.

Most of us have problems with our voices in one or more areas. It is very important that we become

aware of our vocal shortcomings and do something about them. Most vocal disorders are the result of inappropriate use of force, wrong pitch, incorrect breathing or a combination.

Breathing for speech requires a longer period of exhalation than inhalation and a steady stream of air is initiated and controlled by the speaker to insure good tone. Seldom is it required that a person use more than one fifth of his breath capacity for any vocal effort.

The most likely cause of wasted breath is failure to bring the vocal folds close enough together to prevent leakage of air during vocalized speech efforts. Many people vocalize with a breathy voice on purpose. Especially women who think that a breathy voice is exceptionally feminine and the "in" thing to do. Unfortunately, excessive breathiness frequently has an adverse affect on the larynx as well as on the ability of the speaker to maintain as long a series of phrases and sentences as the non-breathy speaker.

The breathy speaker finds himself a fatigued speaker and unable to project any volume. One of the ways to speak loudly is to increase the energy with which the breath stream vibrates the vocal folds. The more extensive the swing of the vocal folds the louder the vocal tone.

A chin or weak voice is usually the result of the inactivity of the muscles of the tongue and palate and therefore an inadequate use is made of the resonating cavities; your pitch level may be too high so the lower resonances are not used; or power by breaching is inadequate. If your voice is weak try lowering your range and at the same time talk a little louder. Open your mouth wider, especially on vowel sounds ah, oh, and aw, in order to increase the size of the mouth and improve its resonating effect.

Huskiness or harshness is usually a result of tension in the throat or too much air against the vocal folds. It can easily be eliminated by proper breathing and relaxation. Let the neck muscles become slack; then say a word such as "one" -- at first quietly -- prolonging it until it becomes almost a singing tone. Work until the tone is clear. If you have to, use less breath. When tones seem clear, increase volume.

I have spent a great deal of time talking about the voice because it is very important that your speech be easily intelligible. Your voice must be flexible enough in pitch, force and rate so that it responds readily to the various shades of thought or feeling you wish to convey.

Understanding a speech depends on these things -- pitch, force, rate, and loudness. The loudness level is the most important. Your own voice will always sound louder to you than to your listeners. This is because the sound of your voice diminishes rapidly as it travels from you and if it were not reflected from surrounding surfaces, listeners at a short distance would hear only a fraction of its initial loudness.

Other factors that determine loudness are the surface of the walls-whether or not they are acoustically treated, the number of people present, and the sound absorbency of their clothing. Also, the amount of surrounding noise with which you must compete. How can you determine sufficient loudness? One way is to look at the people you are speaking to and see by their response if they can hear you. Especially look for extreme forward positions in chairs and heads strained, lack of attention and whispering. An even simpler way is to ask if you can be heard.

Rate is very important in intelligibility. A slower rate of speaking is of course more easily understood than a faster rate. The rate of speech depends on two elements:

1. Quantity or duration of sound within a syllable.
2. The pause, a silent interval between sounds.

Intelligibility depends more on syllable duration than on overall rate is most important when you speak in a large hall, when you must be heard above a great deal of noise, or when the acoustics of the room produce a noticeable echo effect.

Prolong syllables without losing the rhythm and emphasis of your sentences. Sometimes one word can be mistaken for another due to sound. The English language is generously populated with words that have different meaning but similar sounds. Careful articulation and lengthening the duration of syllables will help reduce misunderstandings, especially when unfamiliar or technical terms are used. Try not to use words that can be mistaken in context, and be careful of using similar sounding words close together in sentences where the meaning of the first word might influence the meaning of the second. The listener is often confused about a certain word or sentence until something is said later to clarify the point, and in the meantime the effectiveness of the intervening remarks may have been lost.

Pauses punctuate thought. They separate spoken words into meaningful units. However, they should come between thought units, not in the middle of them.

Written and oral punctuation differ in that not every comma calls for a pause, nor does the absence of

punctuation always mean that no pause is required.

Pauses can be used for emphasis. They silently say to your audience, "Let this idea sink in." You can also use it to increase suspense or to express the depth of your feelings. It does this much more forcefully than words can. Unfortunately, many speakers are afraid to pause fearing that they will forget what they are going to say or that silence will focus attention on themselves. So they rush on with a steady stream of words, or when running out of things to say include such never to be forgotten, thought-provoking words as "uh," "um," "and er ah," "m." These not only draw attention away from the ideas being expressed, but also they are extremely annoying to the listener.

Believe me, pauses never seem as long to your audience as they do to you and pauses can really make the difference in your speech. The use of force within your speech gives it variety in the amount you use and the manner in which you apply it. In writing, when you want to place emphasis on a word or a sentence you underline it. In speech you use force, which puts more stress on individual words or sentences than on others. When force is applied, your pitch has a tendency to go up because not only do your muscles for breathing contract, but your throat muscles do too. You must learn to contract the muscles for breathing but relax the ones in your throat. By controlling force of voice, your speaking will be more emphatic. The manner in which you apply force indicates your underlying attitudes or sentiments as the speaker. Force can be applied gradually and firmly, suggesting deep, controlled sentiment, grandeur, dignity or reverence. It can be applied more rapidly and energetically but firmly which suggests decisiveness, vigor and earnestness, or it can be applied suddenly, explosively which indicates anger or fear. The form of force you use should be a natural response to inner feelings.

Speech has rhythm to it or melody patterns which are contained in phrases and sentences. As thought or mood changes so the pitch of your voice goes) up and down. Upward inflection suggests uncertainty, interrogation, indecision, doubt or suspense. Downward inflection suggests firmness, determination, certainty, finality or confidence. You must be careful that you don't get into a vocal rut-a monotonous melody pattern.

Avoid ending every sentence in an upward inflection or every sentence in a downward one. "Variety is the spice of life." All forms of vocal variety help provide emphasis, and emphasis of words or sentences within your speech points out to your audience ideas that they should not miss.

Along with your voice, your body has a language all its own. By simple movements and gestures your body tells a story. In primitive times, man developed pantomime (action without words) to tell a story to his friends which expressed his thoughts and feelings in certain situations. Today, because of our ability to speak, the use of the body has taken a secondary position and is often ignored.

But it still remains a fact that the way you stand, walk, gesture, and most important the way you use your facial expressions can enhance your speech or detract from it; can reveal to your audience your own belief or disbelief in what you are saying and your own confidence in yourself to say it. An audience is quick to perceive discrepancies between actions and ideas. A speaker is seen before he is heard, so it is through the visual rather than the auditory impressions that the audience makes its first estimate of the speaker's sincerity, friendliness, and energy. In bodily action, by the use of gestures and by varying his position on the platform, a speaker may achieve novelty, contrast, movement and change. By looking squarely at his audience through appropriate muscular tension, facial expressions and posture, a speaker may present an appearance of intensity that commands attention. As some may know, body language has become a science and it is believed that each gesture made conveys different degrees or even different kinds of information to a listener. While some speech books and speech teachers devote hours to the dos and don'ts of gestures and facial expressions, others say don't worry about it. If you are sincere in what you say then your actions will reflect that heart, and therefore complement your speech. You will even overcome your nervousness and those nervous gestures that accompany it, such as fiddling with jewelry or buttons, and rocking back and forth, just by putting your whole heart into your speech. If you are truly enthused about something, it's amazing how you can forget about yourself. Just remember that your body delivery should be natural and unobtrusive so the audience can concentrate on your speech and not on your physical being.

As was mentioned before at the beginning of my talk, Ethos is considered one of the most necessary qualities to a public speaker. Ethos is the influence of personality on an audience which is controlled by the reputation of the speaker, his character, personality and beliefs. Of all modes of persuasion, Ethos is perhaps the strongest and most permanent, for if the actions contradict the words we lose faith in what is being said. People never listen to the speech; they listen to the person speaking.

Competence, trustworthiness and dynamism are important qualities in Ethos. Of the three, dynamism is the most influential. Through studies, a dynamic speaker has been consistently observed to be more competent, and usually more trustworthy than a passive one. It has also been shown that Ethos based on background and personal characteristics of the speaker affects audience attitude. A study was done in which three audiences were presented with the same tape on a speech about the leniency in the treatment

of juvenile delinquency.

The first audience was told that the speech was made by a juvenile court judge; another was told that it was made by a member of the audience selected at random and the third was told that it was made by a juvenile delinquent out on bail after an arrest on a charge of dope peddling. The audience listening to the tape which was attributed to the judge were swayed.

To insure even more influence on an audience, a speaker should be introduced by a person who is respected by the audience. Also the physical appearance of the speaker has been found to affect the initial Ethos. However, a speaker should not depend upon his initial Ethos, but should build Ethos with his message.

Now that you are an excellent speaker and have mastered the technique of delivery, what about your material? What is your purpose for speaking? Is what you have to say worth saying? This can be decided by first analyzing your message and asking yourself, "Why am I speaking?" "What do I want to happen as a result of my message?" "What do I want people to believe?" "What do I want people to do?" It is good to analyze your speech in this way. If you don't, it is too easy to lose sight of your purpose and whether or not you are accomplishing anything.

### **Writing the speech will be difficult until you sit down and analyze it**

There are five general ends of speech: to entertain, to inform, to convince, to stimulate, and to actuate. A speech to entertain is chiefly concerned with causing your audience to enjoy themselves.

In an informative speech you don't want to urge any particular response or belief but just want to provide information needed for your audience's understanding. If your speech is to convince, your purpose is to alter the beliefs or attitudes of your audience. No overt act or performance is requested. You merely ask them to agree with you. In a stimulating speech you are not trying to change attitudes or beliefs but your purpose is to strengthen and revive the ones that already exist.

A rededication and renewal is demanded of the audience. This type of speech should be filled with striking statements, vivid descriptions, and strong emotional appeals. Finally, an actuating speech is to get your audience to perform some definite overt act.

Once you have analyzed your reason for speaking and the response you want, you then should turn to the contents of your speech. Is the message itself simple and easy to understand? Does it contain within its structure the ability to entertain, inform, or persuade? Does it hold your audience's attention?

One of the main requirements that will be demanded of your message is that it be interesting. No one will listen if it is not.

The listener is surrounded by many external and internal distractions and so your message has to be able to overcome these and hold your audience at the beginning of your speech so that you know that the whole group is with you rather than picking up stragglers along the way. Then you will be able to move them along with you from point to point until at the end they (in their minds) have reached the same conclusions that you had intended them to reach. This idea of gaining group attention right at the beginning puts a great deal of emphasis on the beginning or introduction of the speech. It is from your introduction that an audience will decide whether or not to listen to the rest. Also, it is here that you will gain the good will and respect of your listeners. If you are confronted by hostility, distrust, or skepticism, you must take immediate steps to overcome this handicap. This can be accomplished through your introduction.

Here are a few methods that you might be able to use.

### **The Common-Ground Method**

You, the speaker, focus attention on the attitudes, experiences and goals that you have in common with your audience. Then present your material.

### **The Yes, Yes Method**

You seek to discover a common ground or belief to capitalize on. You deliver a series of facts, questions or generalizations to which you know the audience will say yes. Then after creating this yes tendency you attempt to transfer that tendency to the material you are presenting.

### **The Yes, But Method**

You begin by making statements which are consistent with the prevailing mood of the audience and

appear to agree with it, but you slip into your own opinions later on, carrying the audience along with you. Acceptance of your proposals is increased if at the beginning you declare your purpose to be consistent with the bias of the audience.

### **The Indirect or Roundabout Method**

You talk about everything but the subject at hand until you have built a favorable impression. You then pray that the reservoir of good feeling which you have created will not be wholly drained when you present your unpopular stand.

### **The Implicative Method**

You hope to lead your audience to make the same conclusion themselves. You mention certain facts, examples, descriptions so arranged that the conclusion can be pieced together by the audience themselves.

In your introduction there should be a brief statement of what you intend to speak about and what areas you will include. This does not have to be cut and dried, but can be done through poetry, stories, personal anecdotes, music, slides, descriptive phrases or any way that you can think of.

When you are sure that your audience already has a vital interest in the problem or subject you are to discuss, it often is enough merely to state your topic and then plunge immediately into your first main point. Speeches may sometimes best be begun by referring to the occasion which prompts their delivery. Or perhaps, a personal word from the speaker would serve as an excellent starting point. This is particularly true if the speaker is in an important position and has considerable prestige in the eyes of the audience.

Often a speech may be opened with a question which prompts the audience to seek an answer in their own minds, then stimulating them to think about the subject which the speaker is about to develop. Another effective method of opening a speech is the startling statement. The purpose is to jar the audience into attention by a startling statement, either fact or opinion. Frequently a speaker gains attention at the beginning of his speech by citing quotations which state the theme that he wishes to develop. It is important that the quote not be too long or involved. You can begin your speech by telling a funny story or relating a humorous experience.

Just make sure that it is really funny and that you can tell it well. If it falls flat, your speech is off to a bad start. Real life incidents, stories from literature, and hypothetical narratives may be used. Be sure that the illustration is interesting in itself and is closely connected with the central idea of the speech. Just remember that it is in the introduction of your speech that you want to tune out in your listeners all the other stimuli that could distract them, and draw them in to focus on you and what you are saying. If you don't get them at the very beginning you will probably never fully have them during the rest of your speech.

In the body of your speech, which contains all your points and ideas, it is wise to structure the language so that there will be no misevaluation of what you are saying. Breakdowns in communication often occur when we as the speaker assume that other people attach the same meaning to a word that we do—that a word for one person expresses the same internal states as it does for another. This is not true. The meaning which we place behind words depends on our experiences and backgrounds.

Therefore, within your speech avoid ambiguity and use words and ideas in such a way that they have only one meaning behind them. If you are not sure then explain further what you mean or give examples.

Work to make your material simple and clear by using familiar labels, terms from everyday speech. Familiar labels do more than insure understanding, they have an influence upon belief because of the vividness of the impression that they make. Evaluate the connotative meanings of words because of ten the meaning of a word is affected by the thing it suggests as well as by its literal meaning. Define crucial terms and concepts. Aim for enough redundancy and variety. Redundancy will increase the chance that the receiver will correctly comprehend what you are saying.

Your message will be exceptionally effective if it contains some emotional material. Moderate-to-strong emotions are preferable, but intense emotion appears to cause people to tune out certain parts of the communication. Intense fear tends to produce attitudes of aggression toward the speaker. Intense anxiety tends to produce a defense-avoidance reaction.

The primary means of exciting emotion in a speech is to relate your material to the needs and values of your audience; to use vivid descriptions and narrative to depict actual emotion-producing situations; to associate emotionally toned words, objects, and events with a person or proposition (John F. Kennedy, or cutting off funds to the UN); and to display emotion yourself, but with self-control (since you don't want to give the impression to your audience that you are more involved in your speech than your audience). A

straightforward, energetic presentation that suggests enthusiasm without seeming to be overly emotional is the most effective.

Make sure that the organization of your material is clear. Don't have too many main points, but stick with three or four topics which you can put all your information under. Make clear the logical relationships between your main points. Keep moving in the same direction and don't jump back and forth from point to point. Make your transitions from one topic to another obvious so that you won't lose your audience on the way. Avoid dullness by occasionally using humor and figures of speech, for there is a limit to a person's capacity for absorbing facts. Use sound reasoning and good facts.

Your conclusion should briefly summarize your main points to make sure that your audience did not miss anything. Again, this can be done as creatively as possible. Conclude your remarks vigorously and clearly. A good ending should leave your audience in the proper mood. If you expect your listeners to reflect thoughtfully on what you have said, your conclusion should encourage a calm, judicious attitude. So decide what feeling you want your audience to walk away with and plan to end your talk in such a way as to create that mood. The end of your speech should convey a sense of completeness and finality.

"I am convinced by my own experience, and by that of others, that if there is any secret of success, it lies in the ability to get the other person's point of view and to see things from his angle as well as your own."

The act of speaking is not a one-way process, but it involves two parties in an interaction called communication. Communication is the process whereby a speaker projects his message to a listener and perceives that message in the listener's response. So communication is not a one-sided process but a mutual action of give and take. Once this action occurs the speaker and listener become one.

Communication then becomes a circular process which contains no true starting or stopping points. The basic purpose in communication is to affect others. In any communication there are two sets of desired responses: the response sought by the speaker and the response sought by the listener.

When the purposes of the speaker and listener are incompatible, breakdowns occur, but when they are complementary, communication can continue. The behavior of the speaker does not occur independently of the behavior of the listener or vice versa.

The speaker and listener are interdependent. The speaker can use the reaction of the listener as a check of his own effectiveness and a guide to future actions; and in responding to a message, the listener can exert control over the speaker. Every speaker carries around with him an image of his receiver. He anticipates the possible responses of his receiver and tries to predict them ahead of time. Receivers have expectations of the speaker. They select and attend to messages in part because of their images of the speaker and their expectations as to the kind of message the speaker would produce.

In order for communication to be successful you, the speaker, must know something about your audience "to see things from his point of view as well as your own." To find out about your audience, ask direct questions to the chairman of the group or others who will be there listening; talk to others who have spoken before the group. If this doesn't work, you must infer the probable interests and attitudes of your listeners from whatever information you gather concerning their education, occupation, age, special interests or biases.

Also, you have to consider the size of your audience. The larger the group the more you have to adapt your voice and gestures, also the greater the diversity of attitudes and opinions which will be presented, and therefore the more comprehensive and general your appeals must be.

At all times you should be poised and cool, and present your material with self-confidence. Gain respect for the soundness of your thinking and your obvious knowledge of the facts. Avoid saying "I think that-," but instead present evidence which makes such a conclusion apparent. Never assume a conceited or antagonistic manner and in this way your audience will have respect for you as a speaker and will accept your ideas more readily whether they are in basic agreement or not.

In analyzing your audience, first analyze their feelings toward your purpose, after that you may need to adjust the structure and content of your speech accordingly and also perhaps your manner of delivery.

You must also consider levels of organization of an audience because it may be a determining factor in the attitude which the audience displays toward you and your material, and it informs you of the point at which you must begin to win understanding or acceptance for your view. Do you have to be concerned with first catching their attention and arousing the interest of your listeners, or can you turn at once to the task of convincing or directing them?

In chance gatherings there is no homogeneity, as to either type or attitude. They are usually just passers-by and so the speaker may be addressing different people at the close than he was at the beginning. So his

main goal should be to gain attention and arouse interest so as to try and hold that same audience.

A passive audience has voluntarily assembled for the purpose of hearing a speech which has been advertised and is open to the public. The audience usually has some interest in the subject.

In a concentrated gathering the audience has an active purpose but no rigid organization of authority, and in an organized gathering the division of labor is fixed and lines of authority rigidly established. In this gathering, you can turn your entire concentration to convincing or directing.

You have to remember that an audience's attitude may change as you speak. Watch out for posture, expressions, laughter, applause, shifting about or whispering. Keep a close eye on the reactions of your audience and adapt your remarks accordingly.

To reinforce desired attitudes the speaker should also take into consideration the seating arrangement of his audience. If a thoughtful intellectual response is desired, close seating is a disadvantage. An audience is usually logically persuaded when scattered. Also, music and emotionally charged symbols are less effective.

To attain strong emotional response seat your audience elbow to elbow and fill clusters of vacant seats or vacant rows. A speaker who insures crowded seating provides a condition of maximum effectiveness. A standing audience is better than a seated one, since the members can be more tightly compressed and thus exposed to more stimulations. It was no accident that the audiences of Hitler and Mussolini stood packed shoulder to shoulder in an arena or public square. "The very crowding together, with its inevitable hemming of movement sets up aggressive responses, just as the tight hold of an infant makes him struggle to get free."

The individual is influenced by the crowd. A solitary individual is usually uncertain about his own appropriate reaction and so he looks to others to see if his response is correct. An individual will resist the crowd contagion only if he has structured the situation for himself and is subjectively sure of his position.

There are always distortions of individual judgment by group pressure. Different experiments have shown that a good number of people with minority opinions will switch to the majority opinion.

There are many reasons for conforming:

1. The individual actually comes to perceive stimuli in the way described by the majority.
2. The individual thought something was wrong with his own thinking because he perceived stimuli different than the majority.
3. The individual did not want to be different.
4. The individual was afraid of punishment by the group.

It is important to know just how the individual is affected by the group so that you will be able to have some control over group situations and perhaps be able to move a whole group's attitude to your way of thinking.

At the end of your speech ask for questions. It is through your audience's questions that you may be able to discover the important evidence you do not have, or did not present; the ideas or points which were not clearly understood; objections or obstacles which you did not know existed or did not convincingly rebuke; the attitudes of antagonism or disbelief that you were unable to dispel; a general impression of how much interest you could elicit; and an estimate of how many agreed.

So, how does it feel now to be a full-fledged effective speaker? I can't talk enough about the necessity for each of us to become an effective public speaker, especially with the responsibility we have to spread God's word as quickly as possible. I would like to share with you a quote by Daniel Webster which sums up quite nicely the importance of good speech. "If all my possessions and powers were to be taken from me with one exception, I would choose to keep the power of speech, for by it I could recover all the rest."