ORAL COMMUNICATION · STUDY GUIDE

Exam 5 Study Guide

This guide covers chapters 9 and 10. First you will build the two ends of a speech: an introduction that finishes five jobs inside a budget, and a conclusion that signals closure and ends on a line worth repeating. Then you will rebuild sentences for the ear: concrete words, front-loaded subjects, rhythm that helps memory, images that teach, and language that fits the whole room. Read the "what to know" paragraphs, copy the tables by hand, try each worked case with the steps covered, and finish each chapter with its ten self-test items. The cram sheet at the end puts every rule in one place.

WHAT THIS GUIDE COVERS

- Chapter 9 · first impressions and what the evidence really says, the five jobs of an introduction, time budgets, the attention-getter menu, five costly openers and their repairs, relevance links, Aristotle's three sources of ethos, thesis, preview and handoff, the three jobs of a conclusion, clincher forms, endings that leak, the bookend, the frame rubric and adapting the frame.
- Chapter 10 · the one-pass problem, oral style and planned redundancy, the ladder of abstraction, term, gloss and instance, precise numbers, nominalizations, the agentless passive, sentence rhythm, parallelism, the rule of three, anaphora, antithesis, signposts, the three-pass read-aloud test, simile, metaphor and analogy, dead and mixed metaphors, person-first and identity-first language, register and idiom, doublespeak and hedging.

CHAPTER 9

Introductions and Conclusions

Read it in full: **Chapter 9 in the textbook**. Practice it in the lab: **The Opener Bench** and **Build the Landing**.

What to know

Listeners remember the start and the stop with unfair accuracy. The evidence on first impressions is real but narrower than textbooks claim: Ambady and Rosenthal found thirty seconds of silent teacher video predicted end-of-term ratings; Willis and Todorov found trait judgments from a face in about a tenth of a second. Those are about teachers and faces, not speeches. The honest version:

impressions form fast, are somewhat sticky, and are revisable at a cost. A rocky opening means buying back attention you could have had free.

An introduction has **five jobs**, usually in this order: **attention-getter**, **relevance link**, **credibility statement**, **thesis** and **preview**. Every skipped job becomes a tax later: skip relevance and you argue for importance in the middle of point two; skip the preview and transitions sound like wandering. "Tell them what you're going to tell them..." is sound advice but is not from Aristotle; the attribution is folklore.

Budget the time. The convention is **10 to 15 percent** for the introduction and **5 to 10 percent** for the conclusion: a teaching convention, not a research finding. A two-minute speech: 12 to 18 seconds in, 6 to 12 out. A five-minute speech: 30 to 45 seconds in, 15 to 30 out, about 65 to 100 spoken words for all five jobs at 130 words per minute. Eight to ten minutes: 48 to 90 seconds in, 24 to 60 out. Time it aloud with a stopwatch.

The **attention-getter menu**: story (the strongest default; one specific person, present tense, about twenty seconds in five minutes), startling statistic (surprising and sourced, not four in a row), question (answerable by hands or genuinely uncomfortable, never empty), quotation (short, unfamiliar, verified), demonstration or object, reference to the occasion (hardest to fake), contrast, and humor (high variance; self-directed is safer; test it on three people). The test: does your second sentence follow without an "anyway"? Five openers cost you: the **apology**, the name-and-topic label, the dictionary definition, the **empty rhetorical question**, and pre-emptive deference. Choreograph the walk-up so your first syllable is your first written word.

A **relevance link** names this audience and a concrete stake: their money, time, safety, family, license, grade, patients. If it would work for any room in the country, it is not doing its job; force comes from specifics, not the word "serious." Aristotle divided **ethos** into practical good sense (**phronesis**), good character (**arete**) and goodwill (**eunoia**). Students have three honest sources: experience, research, goodwill (plus borrowed credibility from a named expert). Keep it to one or two sentences and never overclaim; credibility also shows in preparation.

Speak the **thesis** in one sentence, ideally under twenty-five words, then the **preview** in the same key words the body will use. Then add a **handoff**, a transition into point one: it is not one of the

five jobs, so it is the piece most often left out. In the book's model introduction, a study of interruptions is described with "associated with," because Westbrook and colleagues' 2010 study was observational (each interruption associated with about a 12 percent increase in failures and errors).

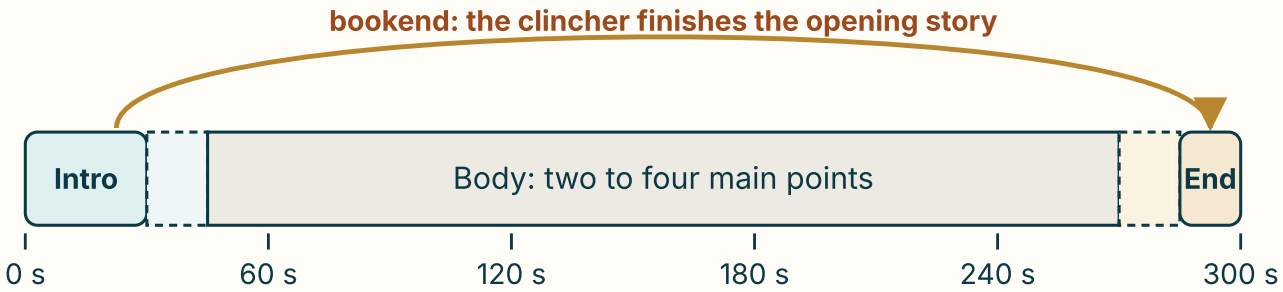
A conclusion (the classical **peroratio**) has three jobs: **signal closure** audibly (avoid the exhausted "in conclusion," especially followed by two more minutes), **restate and summarize** (the thesis in fresh words; the points in one sentence), and the **clincher**, written, memorized, said, then stop. The serial position effect (Ebbinghaus; Murdock, 1962) is real for word lists; extending it to speeches is an extrapolation, and Miller and Campbell (1959) found primacy versus recency depends on timing. Clincher forms: bookend, call to action, vivid image, quotation, challenge. End on a short concrete word. Leaks: new information, the trail-off, the false ending, the over-thank, and ending on "Any questions?" (take questions before the clincher).

Write the frame last; memorize only the first and last sentences and put them in full, boxed, on the speaking outline. The **bookend** opens a story, leaves it unfinished, returns once mid-speech, then resolves it in the clincher; the Zeigarnik explanation is plausible, not proven. Score the frame on the ten-row rubric (0, 1 or 2 each; below 15 of 20 is not ready; fix the two lowest rows), then run the stopwatch, cold-start and stranger tests. Adapt: in workplace briefings lead with the ask; online, open faster and get participation in thirty seconds; with a hostile room put goodwill before the thesis; impromptu, decide your closing line first; drop the preview in toasts and eulogies. Rehearse the opening five to ten times aloud.

LOCK THESE IN

- Five jobs: attention, relevance, credibility, thesis, preview. Then a handoff into point one.
- Budget: intro 10 to 15 percent, conclusion 5 to 10 percent. Five minutes: 30 to 45 s in, 15 to 30 s out.
- Test an opener: does the next sentence follow without "anyway"?
- Cut the apology, the name-and-topic label, the dictionary, the empty question and pre-emptive deference.
- Relevance link: this audience plus a concrete stake. Ethos: good sense, character, goodwill.
- Preview in the same key words the body will use.
- Conclusion: signal closure, restate and summarize in one sentence, clincher. Then stop.
- Memorize the first and last sentences; bookend when you can.

The frame of a five-minute speech (drawn to scale)



Intro: 30 to 45 s (10 to 15%)

1. Attention-getter
2. Relevance link
3. Credibility statement
4. Thesis
5. Preview

then: handoff into point one

Conclusion: 15 to 30 s (5 to 10%)

1. Signal closure
2. Restate thesis + one-line summary
3. Clincher, written and memorized

Never end on new information or on "Any questions?"

Two short ends carry the speech. Drawn to scale at 2 pixels per second. The introduction finishes five jobs and hands off; the conclusion signals, restates and lands. A bookend lets the last line finish the first story.

The five jobs and the cost of skipping

Job	What it does	Cost of skipping it
1. Attention-getter	Buys the first ten seconds of real listening	Your first point competes with phones
2. Relevance link	Answers "why am I hearing this?"	Topic filed as "for someone else"
3. Credibility statement	Why believe you specifically	Every claim must carry its own proof
4. Thesis	The one sentence the speech exists to deliver	Listeners invent their own thesis
5. Preview	The map of the body	Transitions sound like digressions

Openers that cost you, and repairs

Opener	What it costs	Repair
Apology ("I'm nervous")	Signals the work is not worth attention	Say nothing about nerves; start the story
Name and topic label	Spends the best ten seconds on known facts	Open with the device instead
Dictionary definition	Signals nothing more interesting was found	Define only contested or surprising terms
Empty rhetorical question	Draws silence that feels like a cold room	Ask something answerable, then wait
Pre-emptive deference	Invites the room to discount you	Turn humility into specificity

Clincher forms and endings that leak

Item	What it is
Bookend	Completes the opening story or image
Call to action	One small step doable within minutes
Vivid image / quotation / challenge	A picture, a borrowed line, or a problem handed to the room
Leak: new information	Reopens the speech after closure
Leak: trail-off / false ending	"So... yeah" / "in conclusion" plus two minutes
Leak: over-thank / "Any questions?"	Steps on or gives away the clincher

Worked cases

WORKED CASE 1 · BUILD ALL FIVE JOBS INSIDE THE BUDGET

Five-minute informative speech to classmates on campus mental health counseling. Budget the introduction and draft each job.

STEP 1 · SET THE BUDGET

10 to 15 percent of 300 s is **30 to 45 seconds**, about 65 to 100 words at 130 words per minute.

STEP 2 · ATTENTION AND RELEVANCE

Story: "Week nine, 2 a.m., a sophomore named Leo stares at a half-written lab report and cannot remember why any of it matters." Relevance: "Week nine is in eleven days for every one of us."

STEP 3 · CREDIBILITY AND THESIS

"I sat in on the counseling center's open session last Thursday and read its last two annual reports." Thesis: "Free counseling here is faster to reach than most of us think, and three steps get you in this week."

STEP 4 · PREVIEW AND HANDOFF

"We'll cover where it is, what the first visit is like, and how to book." Handoff: "Start with where, because it is closer than you think." Time it aloud; trim the story if it runs over.

WORKED CASE 2 · REPAIR THREE COSTLY OPENERS

Drafts: (a) "Sorry, I'm really nervous." (b) "Hi, I'm Tess and today I'll talk about recycling." (c) "Have you ever wondered how important recycling is?"

STEP 1 · THE APOLOGY

(a) tells the room your work is not worth attention and makes them watch for failure. Cut it; nerves you do not announce are mostly invisible.

STEP 2 · THE LABEL

(b) spends the best ten seconds on facts the program already gave. Move the name to the credibility slot or drop it.

STEP 3 · THE EMPTY QUESTION

(c) answers itself. Make it answerable: "Raise your hand if you have ever stood at a bin unsure which slot to use." Then wait.

STEP 4 · TEST THE REPLACEMENT

Does the next sentence follow without "anyway"? "Most of us guess, and a third of what we guess wrong contaminates the whole load." If true and sourced, it does.

WORKED CASE 3 · WRITE A SPECIFIC RELEVANCE LINK AND HONEST CREDIBILITY

Audience: parents at an elementary school meeting. Topic: a crossing guard at the busy corner. Generic draft: "Safety is important for all of us."

STEP 1 · RUN THE PORTABILITY TEST

"Safety is important for all of us" would work in any room in the country, so it is doing no work.

STEP 2 · NAME THE STAKE

"Your kids cross Maple and Fifth at 7:50 every morning. There is no guard, and the light gives them eleven seconds."

STEP 3 · CHOOSE AN ETHOS SOURCE

Research and goodwill: "I stood at that corner five mornings last week with a stopwatch, and I know most of you drive that route yourselves."

STEP 4 · CHECK FOR OVERCLAIMING

No "as a traffic expert." Specific effort and shared experience are honest and enough.

WORKED CASE 4 · BUILD A CONCLUSION WITH A BOOKEND

The opener told of a student, Leo, alone at 2 a.m. in week nine. Build the conclusion.

STEP 1 · SIGNAL CLOSURE

"Let me take you back to 2 a.m. in week nine."

STEP 2 · RESTATE AND SUMMARIZE

Fresh wording of the thesis: "Help on this campus is a short walk and one form away." One-sentence summary: "It's in the student center, the first visit is a conversation, and booking takes two minutes."

STEP 3 · THE CLINCHER

"Leo booked a Tuesday slot from his phone that night. He still had to finish the lab report. He just didn't have to finish it alone."

STEP 4 · CHECK THE LEAKS

No new information, no "any questions" at the end, one thank-you at most. Take questions before this line if a Q and A follows.

TRAPS PEOPLE FALL INTO

- **Believing the room judges you in seven seconds forever.** Impressions are fast and sticky, but revisable.
- **Crediting Aristotle with "tell them what you'll tell them."** It is folklore.
- **Letting the introduction outgrow its budget.** Seventy seconds in a five-minute speech is nearly a quarter of it.
- **Choosing an opener that needs "anyway."** It belongs to a different speech.
- **Writing a relevance link for humanity.** Name this audience and a concrete stake.
- **Dropping credibility because you have no degree.** Research and goodwill count.
- **Previewing in different words than the body uses.** The audience cannot tell you kept the promise.
- **Treating the conclusion as only a summary.** Summary is one sentence; the clincher is the ending.
- **Ending on "Any questions?"** Take questions, then deliver the clincher.

Chapter 9 self-test · ten items

1. Which job is most often missing from student introductions?

A. The credibility statement
B. The attention-getter
C. The thesis statement
D. The relevance link

A. The credibility statement Students without formal credentials assume they have none, forgetting that research and goodwill both count.

2. For a five-minute speech, about how long should the introduction run?

A. 10 to 15 seconds
B. 2 to 3 minutes
C. 60 to 90 seconds
D. 30 to 45 seconds

D. 30 to 45 seconds 10 to 15 percent of 300 seconds is 30 to 45 seconds.

3. What is the single test that an attention-getter belongs to your speech?

A. The next sentence follows from it without "anyway"
B. It contains a statistic from a recent study
C. The audience laughs within the first ten seconds
D. It is longer than thirty seconds when spoken

A. The next sentence follows from it without "anyway" If you need "anyway" or "but seriously" to reach your topic, the opener is a bait-and-switch.

4. What does the apology opener cost a speaker?

A. Nothing at all, since audiences like honest speakers
B. Goodwill, though it does calm the speaker
C. Credibility, while doing nothing to calm the nerves
D. Only a few seconds of the time budget

C. Credibility, while doing nothing to calm the nerves It signals the work is not worth attention and primes the room to look for the predicted failure.

5. Which is a strong relevance link for first-semester nursing students?

A. "Medication errors are a serious problem that affects every one of us."
B. "In eleven weeks someone will talk to you as you pull your first med."
C. "Everyone should care about patient safety in hospitals."
D. "This is an important issue for all of us in health care today."

B. "In eleven weeks someone will talk to you as you pull your first med." It names this audience and a concrete stake. The others would work for any room.

6. Aristotle's goodwill component of ethos is called:

A. Peroratio
B. Arete
C. Eunoia
D. Phronesis

C. Eunoia Phronesis is practical good sense and arete is good character. Peroratio is the classical conclusion.

7. Why must the preview use the same key words as the body?

A. Instructors require matching words for grading
B. Matching words are the only evidence you kept your promise
C. Different words would make the whole speech run much longer
D. Repeated words make the speech sound more formal

B. Matching words are the only evidence you kept your promise A listener cannot check the outline, so the matching labels are the thread they follow.

8. What are the three jobs of a conclusion, in order?

A. Thank the room, summarize, take questions
B. Preview, summarize, then say "in conclusion"
C. Restate, add new evidence, call to action
D. Signal closure, restate and summarize, clincher

D. Signal closure, restate and summarize, clincher Summary takes about one sentence; the clincher is written, memorized and said last.

9. Which two sentences should you memorize word for word?

A. The two statistics you cite
B. The first and the last
C. The thesis and the preview
D. Every transition sentence

B. The first and the last The first comes at peak adrenaline; the last comes while flooded with relief, when speakers trail off.

10. In a workplace briefing, how should the frame change?

A. Open with a long story to build suspense
B. Save the request for a written follow-up
C. Lead with the ask, then give the reasoning
D. Drop the thesis and preview entirely

C. Lead with the ask, then give the reasoning Busy audiences want the request first, and your role usually supplies the credibility.

CHAPTER 10

Language and Style for the Ear

Read it in full: **Chapter 10 in the textbook**. Practice it in the lab: **Paper to Podium** and **The Analogy Forge**.

What to know

A speech is heard once. Readers set the pace, backtrack about 10 to 15 percent of the time without noticing, and can park on a hard clause. Listeners get your tempo and your order, so comprehension losses compound. The most common failure is a manuscript written to be graded, a paper read aloud. Biber and colleagues documented that speech and writing differ along measurable dimensions; tuning for one channel mistunes the other.

Oral style: mostly 8 to 20 word sentences with deliberate short ones; the subject and verb in the first six words; key terms repeated verbatim instead of elegant synonyms; spoken citation frames; rounded, anchored numbers; signposts and pauses instead of headings; you, I and we; contractions. **Planned redundancy** is the spoken version of a heading, not padding. The ear holds the front and end of a sentence best, so put what matters there. Simplifying syntax is never a license to strengthen a claim the source did not make.

Clarity is mostly word choice. Hayakawa's **ladder of abstraction** runs from what you could photograph up to categories no camera could capture. For every abstract rung, give one rung you could photograph: "four blood-pressure cuffs for thirty-one beds." The **picture test**: mark every noun you could not photograph and pair each with something concrete in the next sentence. Concreteness also lets listeners test your claim against their experience.

Keep jargon but hand over a key: **term, gloss, instance**. "Hypoglycemia, blood sugar that has dropped too low, is why an alert patient can be shaky and confused ten minutes later." Use familiar words (use, not utilize; now, not at this point in time). Replace intensifiers (very, a lot, significantly) with a number, comparison or boundary, then round and anchor: "about one in seven," "four people in this room." Statistically significant does not mean large or important; say so when evidence is correlational.

Rhythm. English listeners need to know who is doing what, so **front-load the subject**; right-branching sentences hang qualifiers off the back. Repair **nominalizations** ("made a decision" to "decided") and the **agentless passive** ("mistakes were made") unless the actor is unknown, irrelevant or deliberately protected. Vary length: a short sentence after a long one lands like a snare hit.

Parallelism matches grammatical form across matched ideas, so the ear predicts the third item. The **rule of three** feels complete ("of the people, by the people, for the people"). **Anaphora** repeats an opening phrase so the news sits in the one slot that changes. **Antithesis** balances opposites: "We are not short on data. We are short on time." Use these on the two or three lines you want repeated. Signpost, transition and summarize: four to six in a ten-minute talk. Then the three-pass read-aloud: the **breath test**, the **picture test** and the **stranger test**. Tongue-twisters are a writing problem; rewrite them.

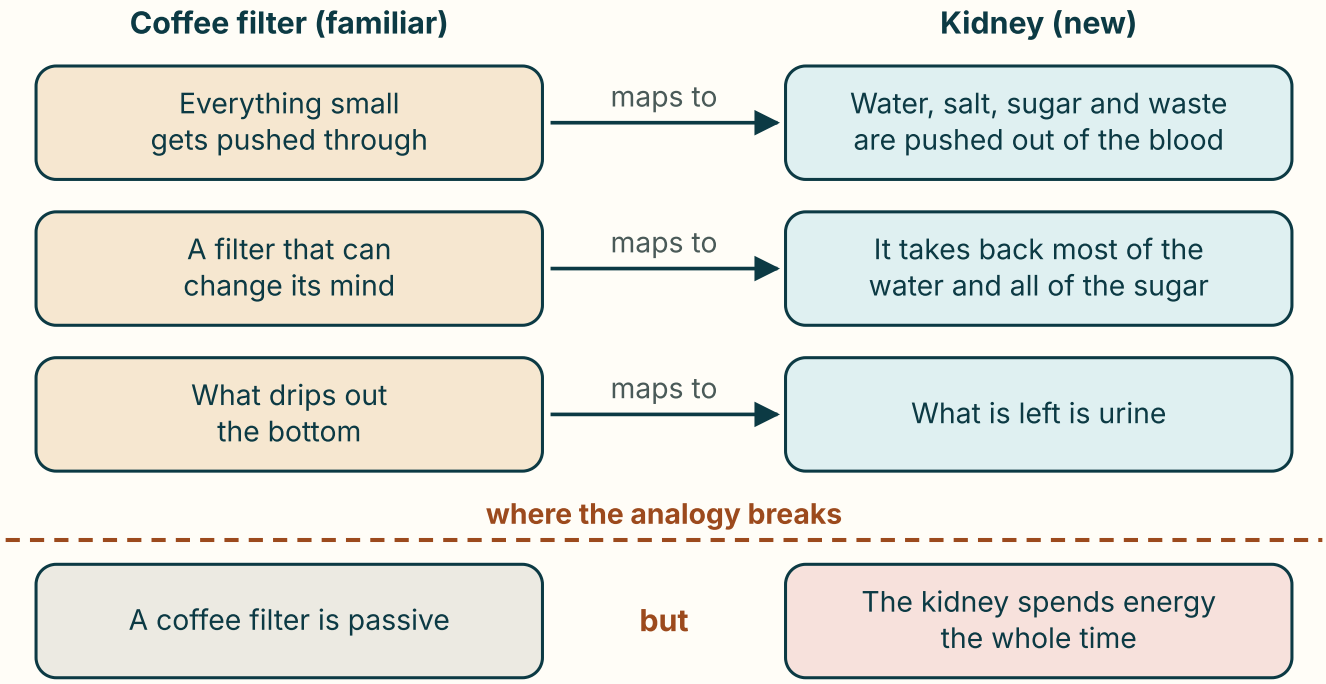
A **simile** compares with like or as; a **metaphor** asserts the comparison; an **analogy** maps several parts of a familiar system onto a new one. Every analogy breaks, so name where: the kidney as a coffee filter that can change its mind works, but a filter is passive and the kidney spends energy, which is why it is vulnerable when blood pressure drops. Watch personification (can imply agency), alliteration (comic when overdone) and **mixed metaphors**. Anchor numbers to human scale. Label hypotheticals; never invent sensory detail for a real event. Retire **dead metaphors** ("low-hanging fruit"). Figurative language earns its keep on technical content; the risk is a wrong mapping.

Appropriate language mentions an attribute only when it is relevant and describes people the way they describe themselves. **Person-first** language (a person with diabetes) is the default in most health-professions guides; **identity-first** (an autistic person, a Deaf man) is preferred by many in those communities; APA advises following the group's stated preference. Use chair, staffing, everyone; singular they is accepted by APA outright and by Chicago and AP more narrowly. **Register** is set by the occasion; idioms (ballpark figure, slam dunk) do not decode from their parts. Pronounce names as their owners do. Euphemism can be kind; **doublespeak** (Lutz, 1989) hides harm. Lakoff (1975) linked hedges to gender; O'Barr and Atkins (1980) tied **powerless language** to status. Cut reflexive apologies; keep honest qualifiers.

LOCK THESE IN

- One pass, at your pace: short, front-loaded, concrete sentences.
- Repeat key terms verbatim; planned redundancy is the spoken heading.
- Picture test: pair every unphotographable noun with something concrete.
- Jargon: term, gloss, instance. Round numbers and anchor them.
- Fix nominalizations and agentless passives; vary sentence length.
- Parallelism, rule of three, anaphora and antithesis for the lines you want remembered.
- Map the analogy and name where it breaks; avoid mixed and dead metaphors.
- Follow people's own terms; fit the register; no doublespeak, no self-erasing apology.

Analogy: borrow a structure the audience already owns



Say the limit: that is why kidneys are vulnerable when blood pressure drops.

Map the parts, then name the break. An analogy lends a familiar structure to a new one. Saying where it stops being true keeps the audience from remembering the wrong mapping.

Built for the eye versus built for the ear

Feature	Paper	Speech
Sentence length	25 to 40 words, many clauses	Mostly 8 to 20 words, some short for emphasis
Subject placement	Delayed behind qualifiers	Subject and verb in the first six words
Repetition	Avoided; synonyms	Welcomed; key term verbatim
Citations	Parenthetical, silent	Spoken frame: who, where, when, why
Numbers	Exact to the decimal	Rounded, then anchored
Structure cues	Headings, bullets, white space	Signposts, transitions, summaries, pauses
Person	Third person	You and I, we, direct questions

Key terms and comparisons

Term	What it means	Fix or use
Nominalization	A verb turned into a noun	"Made a decision" to "decided"
Agentless passive	Passive with the actor left out	Name the actor unless unknown or protected
Gloss	Plain definition right after a term	Term, gloss, instance
Parallelism	Matched grammatical form	"Assess. Intervene. Document."
Anaphora	Repeated opening phrase	"We missed it at intake. We missed it at handoff."
Antithesis	Balanced opposites	"Not short on data. Short on time."
Mixed metaphor	Incompatible images together	Pick one image and finish it
Dead metaphor	Image too worn to produce a picture	Replace with something specific
Register	Formality level set by occasion	Match the room, not your comfort
Doublespeak	Language that hides harm and responsibility	Name the thing at its true weight

Inclusive revisions

Instead of	Consider	Reason
wheelchair-bound	uses a wheelchair	A wheelchair enables movement
the diabetic in room 4	the patient in room 4, who has diabetes	Not reduced to a diagnosis
a noncompliant patient	a patient who hasn't been able to take the medication	Describes, invites "why not?"
committed suicide	died by suicide	Avoids the language of crime
chairman, manpower, you guys	chair, staffing, everyone	Removes a gender default
he or she	they	Simpler aloud; includes nonbinary listeners

Worked cases

WORKED CASE 1 · CONVERT A WRITTEN SENTENCE FOR THE EAR

Written: "Subsequent to the introduction of the revised tutoring schedule, a substantial increase in student utilization of evening sessions was observed by center staff." Convert it without strengthening the claim.

STEP 1 · FIND THE PROBLEMS

26 words, subject buried, nominalizations (introduction, utilization), agentless observation, and "substantial" with no number.

STEP 2 · FRONT-LOAD AN ACTOR AND VERB

"We moved tutoring to the evening."

STEP 3 · ADD THE NUMBER AND ANCHOR IT

If the center's log shows visits rose from 40 to 90 a week: "Evening visits more than doubled, from about 40 a week to about 90."

STEP 4 · KEEP THE CLAIM HONEST

The staff observed a rise after the change; they did not prove the change caused it. Say "after we moved it," not "because we moved it."

WORKED CASE 2 · INTRODUCE A TERM WITH A GLOSS AND AN INSTANCE

You must use the term "latency" with a general audience in a talk on online gaming.

STEP 1 · KEEP THE TERM

Deleting it leaves the talk vague and the audience unable to read reviews later.

STEP 2 · ADD THE GLOSS

"Latency, the delay between your click and the game's response,"

STEP 3 · ADD AN INSTANCE

"is why your shot lands a split second after the other player already moved."

STEP 4 · REPEAT IT VERBATIM

Use "latency" again in the next point instead of switching to "lag time" or "delay." Planned redundancy keeps one label fixed.

WORKED CASE 3 · BUILD A LINE WITH ANAPHORA AND THE RULE OF THREE

Point: a campus food pantry fails students at three moments. Draft: "Students had trouble finding it, the hours were limited, and there was also stigma."

STEP 1 · SPOT BROKEN PARALLELISM

Three items in three different grammatical shapes. The ear cannot predict the pattern.

STEP 2 · CHOOSE A FIXED FRAME

"We lose them at..." repeated, with the news in the changing slot.

STEP 3 · WRITE THE TRIAD

"We lose them at the map. We lose them at the clock. We lose them at the door."

STEP 4 · FOLLOW WITH PLAIN DETAIL

Explain each in a concrete sentence (the basement location, the 2 to 4 p.m. hours, the line in a public hallway). Save the device for the lines you want repeated.

WORKED CASE 4 · TEST AN ANALOGY AND FIX APPROPRIATENESS

A speaker explains computer memory: "RAM is the desk; storage is the filing cabinet." Later she says "the girls in IT" and calls a student "wheelchair-bound."

STEP 1 · MAP THE PARTS

Desk surface = working space you use right now; cabinet = long-term storage; moving a file to the desk = loading it.

STEP 2 · NAME THE BREAK

"A desk keeps your papers when the lights go out; RAM loses everything when the power is cut."

STEP 3 · FIX THE DESCRIPTIONS

"The IT staff" (gender is not relevant) and "a student who uses a wheelchair."

STEP 4 · CORRECT BRIEFLY IF IT SLIPS OUT LIVE

"Sorry, the IT staff," and keep going. A long apology makes the moment about you.

TRAPS PEOPLE FALL INTO

- **Reading a paper aloud.** Built for the eye, it fails the ear.
- **Thinking oral style means dumbing down.** Plain containers carry demanding ideas.
- **Upgrading a claim while simplifying.** "A contributing factor" is not "the cause."
- **Swapping in elegant synonyms.** Listeners think a new word is a new thing.
- **Deleting all jargon.** Keep it and gloss it.
- **Calling "significant" big.** Statistically significant is not the same as important.
- **Rehearsing a tongue-twister forty times.** Rewrite the sentence.
- **Leaving an analogy unbounded.** Every analogy breaks; say where.
- **Declaring one universal rule for person-first language.** Follow the community's stated preference.

Chapter 10 self-test · ten items

1. Why is repetition a virtue in a speech but a flaw in an essay?

A. Repetition fills the time whenever you forget your next point

B. Listeners cannot look back; a second pass is their one chance

C. Listeners prefer simpler words than readers do

D. Speeches are graded on length, not on content

B. Listeners cannot look back; a second pass is their one chance Planned redundancy is the spoken equivalent of a heading a reader can glance back at.

2. "Utilization of the template resulted in a reduction in charting time" is best rewritten as:

A. "The new template cut charting time."
B. "Charting time was reduced by utilization of it."
C. "The template's utilization reduced the time."
D. "A reduction in time resulted from the template."

A. "The new template cut charting time." Nominalizations become verbs and the template becomes the subject: thirteen words become six.

3. What does the picture test flag?

A. Slides that have no images on them
B. Statistics given without a source
C. Sentences longer than twenty words
D. Nouns you could not photograph

D. Nouns you could not photograph Pair each unphotographable noun, such as "impact," with a concrete instance in the next sentence.

4. What is the professional way to use a technical term with a general audience?

A. Use the term and trust listeners to infer it
B. Spell the term out and put it on a slide
C. Say the term, a plain gloss, then a concrete instance
D. Remove the term entirely and describe the idea vaguely instead

C. Say the term, a plain gloss, then a concrete instance Term, gloss, instance keeps precision and teaches the word.

5. When is the agentless passive a legitimate choice?

A. Whenever the sentence would otherwise sound too short or too blunt
B. Whenever the topic is a scientific finding
C. Whenever you want to sound more objective
D. When the actor is unknown, irrelevant or deliberately protected

D. When the actor is unknown, irrelevant or deliberately protected It is a problem only when it hides someone the audience needs to see.

6. Which line uses anaphora?

A. "Prep the room, prime the line, push the drug."
B. "We missed it at intake. We missed it at handoff. We missed it again."
C. "We are not short on data. We are short on time."
D. "Sepsis is a fire alarm that sets the building on fire."

B. "We missed it at intake. We missed it at handoff. We missed it again." Anaphora repeats the opening phrase. The others are antithesis, alliteration and metaphor.

7. You run out of breath on one sentence every rehearsal. The diagnosis is:

A. Your lung capacity needs breathing drills
B. You should speak much faster through it
C. You need forty more rehearsals of it
D. The sentence is too long or badly ordered

D. The sentence is too long or badly ordered The breath test finds writing problems. Rewriting fixes in seconds what rehearsal cannot.

8. Why name the point where an analogy breaks down?

A. So listeners know the analogy is a joke
B. So the speech fills its assigned time limit
C. So the audience does not remember a wrong mapping
D. So you can avoid citing any sources at all

C. So the audience does not remember a wrong mapping Every analogy is partial; naming the limit also answers the expert's objection before it forms.

9. Which statement about person-first and identity-first language is accurate?

A. Person-first is correct for every group in every setting
B. Identity-first is now required by all style guides
C. Follow the stated preference of the community you describe
D. Neither matters as long as the speaker means well

C. Follow the stated preference of the community you describe Person-first is the health-professions default, but many autistic and Deaf people prefer identity-first; APA advises following the group.

10. Which qualifier should stay in a speech?

A. "In this one sample of students"
B. "I'm not really an expert, but"
C. "This is probably a dumb point"
D. "Sorry, I know this is boring"

A. "In this one sample of students" Honest qualifiers make a claim accurate; reflexive apologies weaken it before you make it.

Cram sheet

Everything from chapters 9 and 10 in one place. Cover the right column and see if you can rebuild each row.

Introductions and conclusions

Topic	The rule
First impressions	Fast, somewhat sticky, revisable at a cost (Ambady and Rosenthal; Willis and Todorov)
Five jobs	Attention-getter, relevance link, credibility statement, thesis, preview; then a handoff
Budget	Intro 10 to 15%; conclusion 5 to 10%
Two minutes	Intro 12 to 18 s; conclusion 6 to 12 s
Five minutes	Intro 30 to 45 s (about 65 to 100 words); conclusion 15 to 30 s
Eight to ten minutes	Intro 48 to 90 s; conclusion 24 to 60 s
Opener menu	Story, statistic, question, quotation, object, occasion, contrast, humor
Costly openers	Apology, name-and-topic, dictionary, empty question, pre-emptive deference
Ethos (Aristotle)	Phronesis good sense; arete character; eunoia goodwill
Thesis	One sentence, ideally under 25 words
Conclusion jobs	Signal closure; restate and one-sentence summary; clincher
Clinchers	Bookend, call to action, vivid image, quotation, challenge
Leaks	New information, trail-off, false ending, over-thank, "Any questions?"
Memorize	First and last sentences only
Rubric	Ten rows scored 0 to 2; under 15 of 20 is not ready
Tests	Stopwatch, cold-start, stranger

Language for the ear

Topic	The rule
Oral style	Short, front-loaded, familiar, repeated, direct
Sentence length	Mostly 8 to 20 words; subject and verb in the first six
Ladder (Hayakawa)	One photographable rung for every abstract one
Jargon	Term, gloss, instance
Numbers	Round, then anchor to human scale
Fix	Nominalizations to verbs; name the actor in passives
Rhythm devices	Parallelism, rule of three, anaphora, antithesis
Read-aloud passes	Breath test, picture test, stranger test; appropriateness pass last
Imagery	Simile, metaphor, analogy; name the break; no mixed or dead metaphors
People	Mention attributes only when relevant; follow self-description
Hedging	Lakoff (1975); O'Barr and Atkins (1980) powerless language; keep honest qualifiers
Doublespeak	Lutz (1989); name the thing at its true weight

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