ORAL COMMUNICATION · STUDY GUIDE

Exam 6 Study Guide

This guide covers chapters 11 and 12. First you will treat delivery as a set of rehearsable behaviors: choosing a mode, building notes, using your voice and body on purpose, and handling the arousal that peaks in the first minute. Then you will learn to make every presentation aid earn its place, design slides for a three-second glance, handle aids without losing the room, and keep the speech alive when the screen goes dark. 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 11 · impromptu, manuscript, memorized and extemporaneous delivery, the point-reason-example-point frame, key-word notes with delivery cues, the read-ahead technique, rate, the rhetorical pause, projection, pitch and vocal variety, articulation versus pronunciation, vocalized pauses, eye contact, illustrators and adaptors, home position, motivated movement, microphones and cameras, trait and state anxiety, anticipation, confrontation and adaptation, the illusion of transparency, four evidence-supported treatments, reappraisal, cognitive restructuring, the six-pass rehearsal and recovery moves.
- Chapter 12 · the four jobs of an aid, the earn-its-place test, objects, models, demonstrations, photographs and diagrams, graph choice, truncated axes and honest numbers, assertion titles and assertion-evidence slides, the three-second rule, signal-to-noise, Mayer's redundancy, coherence, signaling and contiguity principles, type size and contrast, color vision, reveal and conceal, touch turn talk, accessibility and WCAG, fair use, Creative Commons and TASL, and the four-layer contingency plan.

CHAPTER 11

Delivery and Managing Speech Anxiety

Read it in full: **Chapter 11 in the textbook**. Practice it in the lab: **The Pace & Pause Studio** and **The Anxiety Stack**.

What to know

Delivery mode is a decision. **Impromptu**: little or no preparation; costs structure, so use the four-move frame **Point, Reason, Example, Point restated**. **Manuscript**: reading word for word when exact wording carries legal, clinical or diplomatic weight; costs eye contact and vocal life. **Memorized**: short ceremonial pieces; costs resilience, because one dropped phrase strands you. **Extemporaneous**: fully prepared and rehearsed, sentences built live from brief notes; the default in class and at work, costing only rehearsal time spread across days.

Most delivery failures are note failures. Build a **key-word outline**: one card per main idea, numbered, one side, large print, transitions in a different color, bracketed delivery cues telling you what to do, and in full only the opening line, the closing line and any exact statistic or quotation. Rehearse from the cards you will hold. For a manuscript, format for the eye (16-point type or larger, one phrase per line, breath slashes) and use **read-ahead**: the eyes take the next phrase while the mouth finishes this one; aim to look up about half the time. Memorize only your first two and last two sentences.

Rate: commonly cited comfortable public speaking rates run about 120 to 160 words per minute, but contrast matters more than the number: faster through narrative, slower through numbers and key claims. Test it: 150 words in 60 seconds is about 150 wpm; in 40 seconds it is 225. Live delivery from key words runs 10 to 20 percent long, so mark a cut block. The **rhetorical pause** is free: before a key line, after a number, at every transition, after a question. Two seconds feels endless inside and sounds like authority from row four. Mark a slash for a breath, a double slash for a full hold.

Projection is supported breath, not shouting; aim at the back wall. A falling terminal pitch marks a settled statement; a rising one marks a question. **Vocal variety** (pitch, rate, volume together) strongly predicts engagement. Listener penalties for uptalk and vocal fry are inconsistent in research and fall harder on women's voices. **Articulation** is crispness (gonna, dropped endings); **pronunciation** is the accepted sounds and stress; in health fields, hypertension and hypotension or dysphagia and dysphasia differ by one sound. **Vocalized pauses** are normal; the goal is not zero. Start each sentence a beat later so the plan arrives before the mouth.

Eye contact: **one thought, one person**, about three to five seconds, then a different zone; give back rows their share; avoid the windshield-wiper scan. Gaze norms vary by culture; as an evaluator, never read reduced gaze as low competence. **Illustrators** carry meaning; **adaptors** (ring turning, pen clicking) read in aggregate as nerves. Frozen hands make more adaptors, so give them a job from a **home position** (feet hip-width, knees soft, hands at the sides). Avoid the fig leaf, parade rest, pockets and the lectern death-grip. Move on transitions and plant on points. Handheld mic a fist below the chin; lavalier a hand-span below. On camera: lens at eye level, grid under the lens, front light, frame mid-chest up, a little more energy, a longer pause for latency.

Communication apprehension splits into **trait** (a general disposition) and **state** (this speech, this room). What you feel is ordinary sympathetic arousal: faster heart and breathing, cold trembly hands, dry mouth. The time course: **anticipation**, **confrontation** (the peak, roughly the first 30 to 60 seconds of speaking), **adaptation**, then release. You only have to outlast about a minute. The **illusion of transparency**: observers rate speakers far calmer than speakers rate themselves, and teaching speakers this reduced anxiety and improved ratings.

Four families of treatment help, and combinations beat any one: **systematic desensitization** (relaxation plus graded exposure), **cognitive restructuring**, **skills training**, and plain **exposure**. Effect sizes vary and samples are mostly undergraduates. **Anxiety reappraisal** ("I am excited") relabels arousal instead of fighting it; replications are mixed and effects modest. Long-exhale breathing (in for four, out for six, 60 to 90 seconds) plus a brisk two-minute walk is a sound warm-up. Retire the underwear trick, alcohol, memorizing the whole speech and avoiding eye contact. If anxiety makes you drop courses or decline shifts, see a counselor; any medication is a decision for you and a licensed clinician.

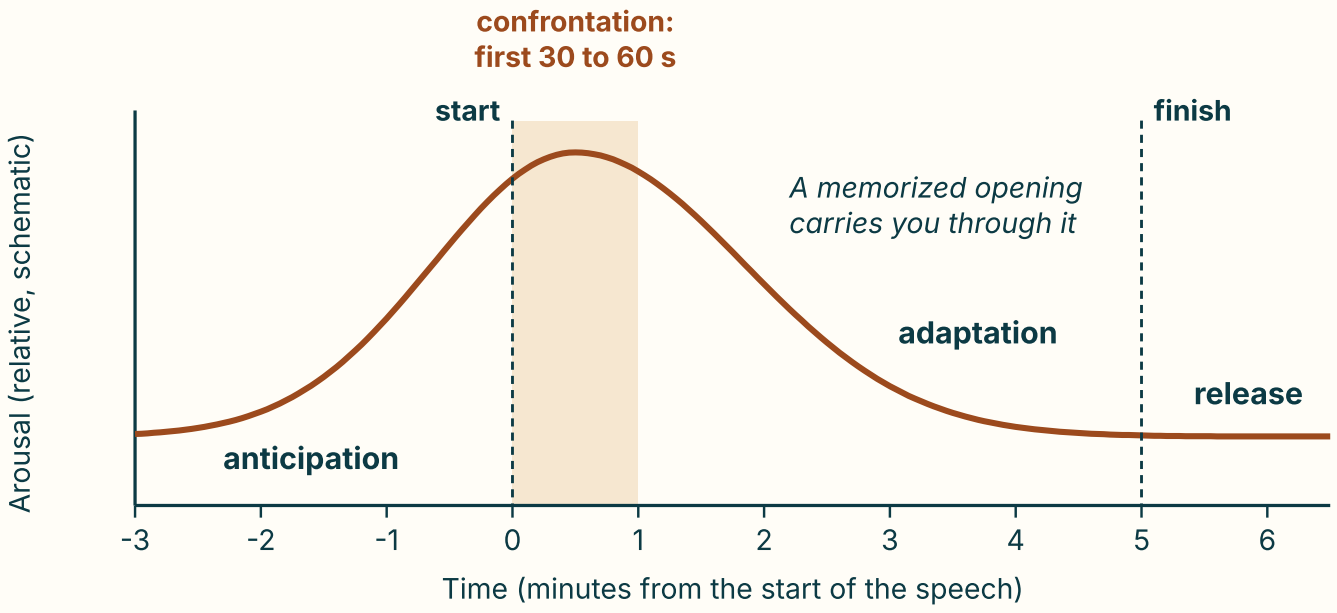
Rehearse standing, aloud, spaced: six 20-minute passes over four days beat three hours the night before. The **six passes**: sense (seated read-aloud), no-stop (recover live), timed (halfway mark on the cards), recorded (watch muted for body, screen off for voice), hostile room (test clicker, cable, mic in the real room), dress (one live listener plus a 90-second question drill). Script the first thirty seconds physically: walk, plant, breathe out, two-beat pause, one pair of eyes, the memorized first line; never open with an apology. Recover by pausing and restating the last idea; describe a word

that will not come; be able to give about 80 percent with no slides. In Q and A: listen fully, paraphrase, answer, bridge; "I don't know, here is how I'll find out" builds credibility.

LOCK THESE IN

- Extemporaneous is the default; manuscript when exact wording matters; impromptu uses Point, Reason, Example, Point.
- Key-word cards with bracketed cues; full text only for the first line, last line and exact figures.
- Contrast in rate, pitch and volume beats any target number; pause on purpose.
- Articulation is crispness; pronunciation is the accepted sound and stress.
- One thought, one person. Illustrators yes, adaptors no; give the hands a home.
- Anticipation, confrontation (first 30 to 60 s), adaptation, release. You look calmer than you feel.
- Desensitization, restructuring, skills and exposure all help; combine them. Reappraise, breathe out long.
- Six spaced passes; script the first thirty seconds; rehearse a recovery.

The anxiety curve: worst at the front, and brief



You only have to outlast about a minute. Schematic shape described in the chapter: anticipation, confrontation in the first 30 to 60 seconds, adaptation, then release. The worst moment is at the front, which is why the opening is worth memorizing.

Four delivery modes

Mode	Choose it when	What it costs
Impromptu	You must respond now; moderate stakes	Structure; use Point, Reason, Example, Point
Manuscript	Exact wording matters legally, clinically, diplomatically	Eye contact and vocal variety unless formatted and rehearsed
Memorized	Short ceremonial pieces	Resilience: one dropped phrase strands you
Extemporaneous	Nearly always	Rehearsal time spread across days

Five vocal problems and drills

Problem	Audience experiences	Drill
Rushing	Words blur; numbers do not register	150 words against a stopwatch until near 60 s
Monotone	Content sounds unimportant	Say one sentence three ways; keep the best
Weak projection	Back rows stop trying	Belly "hah"; deliver every fourth sentence to the back wall
Dense fillers	Nervousness louder than content	Record, count, re-record converting half to silence
Mushy articulation	Key terms unrecognizable	Over-articulate one full read, then dial back 20%

Key terms and comparisons

Term	What it means
Read-ahead	Eyes take the next phrase while the mouth finishes this one
Rhetorical pause	Deliberate silence for anticipation, landing, transition or thought
Vocal variety	Purposeful movement in pitch, rate and volume
Illustrator / adaptor	Meaningful gesture / self-soothing movement
Home position	Neutral stance gestures leave from and return to
Trait / state anxiety	General disposition / surge tied to this situation
Illusion of transparency	Overestimating how visible nerves are
Anxiety reappraisal	Relabeling arousal as readiness; mixed replications
Systematic desensitization	Relaxation paired with graded exposure

Worked cases

WORKED CASE 1 · ANSWER AN IMPROMPTU QUESTION WITH A FRAME

In a student-government meeting someone asks you, "Should the library cut Sunday hours to fund longer weeknight hours?"

STEP 1 · POINT
"I'd support it, with one condition."

STEP 2 · REASON
"Weeknights are when most commuter students can actually get here."

STEP 3 · EXAMPLE
"Last term the 9 p.m. close sent my study group to a fast-food booth twice a week."

STEP 4 · POINT RESTATED
"So yes, if Sunday reopens during finals week. That's my condition." About twenty seconds, and it lands instead of circling.

WORKED CASE 2 · TURN A SENTENCE INTO A KEY-WORD CARD

Full sentence: "The three reasons students skip office hours are that they don't know where the office is, they think they need a perfect question, and the hours conflict with work."

STEP 1 · NUMBER AND LABEL

"3 · WHY THEY SKIP" in the top corner.

STEP 2 · KEEP ONLY TRIGGERS

"don't know where / think they need a perfect Q / hours vs work."

STEP 3 · ADD BRACKETED CUES

"[3 fingers: hold] [pause after each] [look at back row on 'work']"

STEP 4 · REHEARSE IT THREE WAYS

Say the point aloud three different ways from the card. If all three are coherent, you own the idea, not just a sentence.

WORKED CASE 3 · MARK A PASSAGE FOR DELIVERY

Passage: "About one in four students who start a two-year degree finish in three years. That is the number we should be talking about. Here is why it matters to you."

STEP 1 · FIND THE NUMBER

Slow it and pause after it: "About one in four / students who start a two-year degree / finish in three years. //"

STEP 2 · STRESS ONE WORD PER SENTENCE

"That is **the** number we should be talking about." Drop pitch on "about."

STEP 3 · MARK THE TRANSITION

Double slash before "Here is why it matters to you," and take one step on it.

STEP 4 · TIME IT

Read aloud at performance volume. The pauses lower the effective rate without making you speak slowly.

WORKED CASE 4 · RESTRUCTURE A HOT THOUGHT

A student, Ines, thinks: "Everyone will see my hands shaking and know I'm a mess."

STEP 1 · NAME THE ERROR

Mind reading, powered by the illusion of transparency.

STEP 2 · CHECK THE EVIDENCE

She watches last week's recording with the sound off and asks one classmate what was visible. The classmate noticed nothing about her hands.

STEP 3 · WRITE THE REPLACEMENT

"This is loud inside me and quiet outside me. They see a person holding notes."

STEP 4 · ADD A BEHAVIOR AND REHEARSE IT

Hold the cards at waist level, not shoulder height, so tremor is not amplified, and say the replacement line aloud in rehearsal so it is there at 110 beats per minute.

TRAPS PEOPLE FALL INTO

- **Bringing the full-sentence outline to the lectern.** You will read it.
- **Memorizing the whole speech.** One dropped phrase strands you; memorize only the ends.
- **Chasing a target rate.** Contrast and pauses matter more than the number.
- **Trying to say zero "ums."** Start each sentence a beat later instead.
- **Telling a nervous speaker to keep their hands still.** Frozen hands make more adaptors.
- **Scanning like a windshield wiper.** One complete thought to one person.
- **Expecting anxiety to peak mid-speech.** It peaks in the first 30 to 60 seconds.
- **Treating reappraisal as a switch.** Effects are modest and replications mixed.
- **Rehearsing silently.** Rehearsal means standing, out loud, from the real notes.
- **Opening with an apology.** It tells the audience to look for the flaw.

Chapter 11 self-test · ten items

1. Which mode fits reading a newly approved medication policy to a unit?

A. Manuscript
B. Impromptu
C. Extemporaneous
D. Memorized

A. Manuscript Exact wording carries regulatory and clinical weight. Format the page and use read-ahead to keep your eyes up.

2. What is the four-move impromptu frame?

A. Attention, need, visualization, action
B. Problem, cause, solution, action
C. Point, reason, example, point restated
D. Claim, citation, evidence, link

C. Point, reason, example, point restated It gives an unplanned answer a beginning and an ending so you do not circle.

3. Which three things are written out in full on a key-word card set?

A. The thesis, the preview and the conclusion
B. Every sentence you are worried about forgetting
C. Every transition, every statistic and every main point
D. The first line, the last line, and exact figures or quotes

D. The first line, the last line, and exact figures or quotes Everything else stays as key words so your eyes stay up.

4. You read a 150-word paragraph aloud in 40 seconds. About what rate is that?

A. 150 words per minute
B. 225 words per minute
C. 100 words per minute
D. 190 words per minute

B. 225 words per minute 150 ÷ 40 × 60 = 225. That is far too fast for an audience to absorb.

5. Mixing up "hypertension" and "hypotension" aloud is mainly a problem of:

A. Rate
B. Vocal variety
C. Projection
D. Pronunciation

D. Pronunciation Pronunciation is producing the accepted sounds and stress; here one sound changes the clinical meaning.

6. What is the recommended fix for dense fillers?

A. Clench your jaw whenever you pause
B. Speak faster so there are fewer gaps
C. Memorize the full speech word for word
D. Start each sentence a beat later

D. Start each sentence a beat later Fillers appear when the mouth outruns the plan; a half-second of silence lets the plan arrive.

7. Turning a ring and clicking a pen are examples of:

A. Adaptors
B. Regulators
C. Emblems
D. Illustrators

A. Adaptors Adaptors are self-soothing movements with no message; in aggregate they read as nerves.

8. When does speech anxiety typically peak?

A. During the question period at the end
B. The night before, then never again
C. In roughly the first 30 to 60 seconds of speaking
D. About halfway through the speech, during the second point

C. In roughly the first 30 to 60 seconds of speaking Anticipation climbs, confrontation peaks early, then adaptation sets in. A memorized opening carries you through.

9. What did teaching speakers about the illusion of transparency do in published experiments?

A. Improved ratings but raised their anxiety
B. Made them more anxious about being watched by the room
C. Lowered their anxiety and improved observers' ratings
D. Had no effect on anxiety or on ratings

C. Lowered their anxiety and improved observers' ratings Knowing that nerves are far less visible than they feel is part of the intervention.

10. Which rehearsal plan is best for a working student?

A. Reading the outline every night without speaking
B. Six 20-minute standing passes spread over four days
C. Three hours of silent reading the night before
D. One full run in the car on the way to class

B. Six 20-minute standing passes spread over four days Spacing beats cramming, and rehearsal means standing and producing sound.

Presentation Aids

Read it in full: **Chapter 12 in the textbook**. Practice it in the lab: **The Earn-Its-Place Test** and **The Slide Rebuilder**.

What to know

A **presentation aid** is anything outside your voice and body that carries part of the message: slide, photo, object, sketch, clip, handout. It must do one of **four jobs**: **clarifying** a spatial, structural or sequential relationship; **evidencing** a claim with the actual data; **retaining**, giving memory a second channel; or **persuading or moving**. "Because everyone uses slides" is not a job.

The **earn-its-place test** asks three questions in order: What claim does this support? Could a well-built sentence do this faster? While they look at this, what am I saying, and can they do both? The third is the one people skip. Cognitive-load research (Sweller, 1980s) and Mayer's multimedia work treat working memory as a narrow channel; identical text on screen and in your voice makes listeners lose both: the **redundancy principle**. Aids do not rescue a weak speech; they expose its structure. Research finds slides per se add little; specific, well-designed graphics help. Count moments, not minutes.

Choose the aid from the claim. An **object** carries authority when size, texture or handling is the point (visible, safe, legal, yours). A **model** shows hidden structure; say how it misrepresents scale. A **demonstration** shows process: pre-stage everything, narrate while your hands work, carry a finished version. A **photograph** asserts reality and weight; a **diagram** shows how parts relate by deleting noise. Maps are for where. Preview images at full size; warn before graphic content.

Graph to claim: **bar** for comparison now (lengths beat angles); **line** for change over time; **pie** only for parts of one whole with 2 to 5 slices; **histogram or dot plot** for spread; **flowchart** for branching; a handout for exact values. One claim per graph, labels placed directly on the data (Mayer's **contiguity**). Use an **assertion title** ("Falls dropped by half after hourly rounding began"), the core of Michael Alley's **assertion-evidence** pattern. Bars must start at zero because length is the encoding; truncating a line axis is debated, so say the range aloud. Avoid unequal intervals, 3-D pies and dual axes that fake a link. Say the number aloud too.

A slide gets about **three seconds**. One idea per slide; the idea as a sentence on top; the evidence below; nothing else. Raise the **signal-to-noise ratio** (Reynolds) by deleting. Mayer's **coherence principle**: attractive extras reduce learning, even when people say they liked them. The **six-by-six rule** is a ceiling, never a target; if the audience is reading, you are not being heard. When text is truly needed, show it and stop talking for a beat.

Type: under 24 point is unreadable from the back; body text 28 to 30, titles 36 to 44; sans-serif projects better. If it will not fit at 30 point, it is too much for one slide. Contrast: dark on light in a lit room; never mid-tone on mid-tone or red on blue; check in greyscale. One accent color meaning "this is the point" is Mayer's **signaling principle**. Never let color carry meaning alone: about one in twelve men and one in two hundred women have a color vision deficiency, usually red-green. Build slides at room size: stand six feet back or zoom to 25 percent.

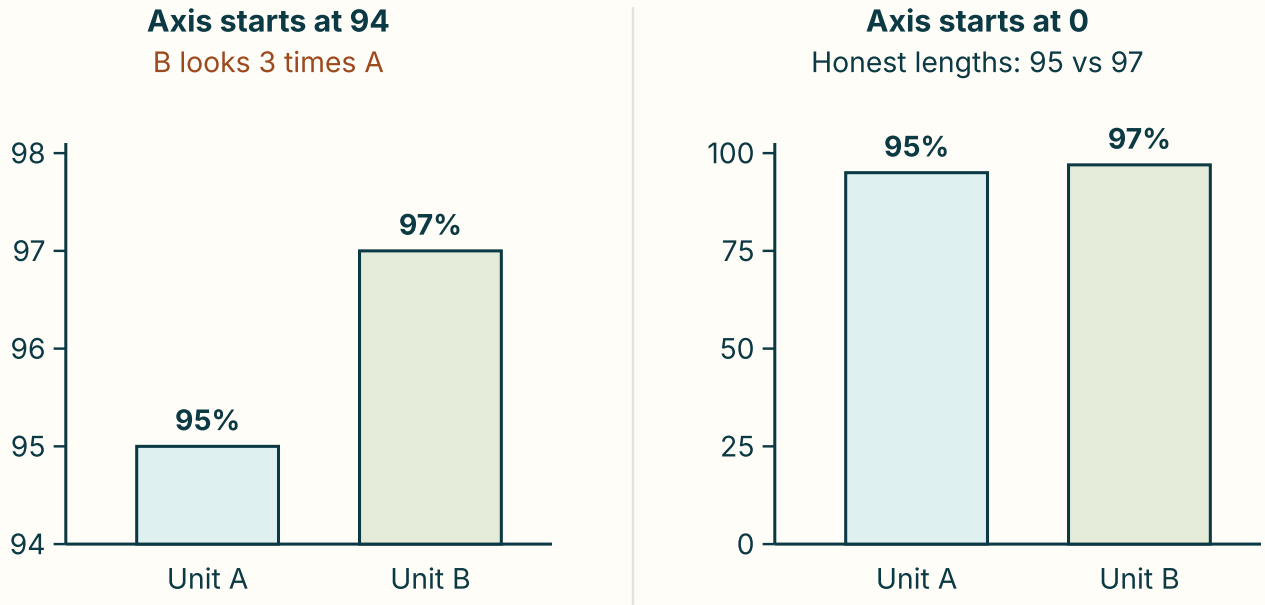
Handling. **Reveal and conceal**: show the aid only while using it; never pass objects around mid-speech; press **B** for a black screen (W for white) in PowerPoint, Keynote and Google Slides; no slide behind your introduction. **Touch, turn, talk**: direct attention to the aid, turn back to the audience, then speak; point with the arm nearest the screen; hold a laser two seconds, then off. Give each aid a sentence in and a sentence out. Keep video clips to 20 to 40 seconds with a setup and a takeaway. Rehearse at least three full runs with the real equipment, rehearse transitions alone, know the deck by number, and rehearse once with no aids.

Accessibility is a design property. Describe visuals aloud and say every number; add **alt text**; caption video and check the captions for jargon; meet **WCAG** contrast of at least **4.5 to 1** for normal text and **3 to 1** for large text; remove flashing; handouts at 12 point with real headings; show a URL beside any QR code. Attribution and copyright are separate duties. **Fair use** (Section 107, four factors) is a case-by-case defense; build from openly licensed work: Creative Commons (CC0, CC BY, CC BY-SA, CC BY-NC), and U.S. federal works are generally public domain. Credit in **TASL** order: title, author, source, license. Label AI-generated images. The **contingency plan**: PDF export, copies in cloud, drive and email, embedded media, and a printed page of key numbers.

LOCK THESE IN

- Four jobs: clarify, evidence, retain, persuade. Name the job or cut the aid.
- Earn-its-place: what claim, could a sentence do it faster, can they look and listen at once?
- Redundancy: identical text and speech overload one channel.
- Bar for comparison, line for trend, pie for 2 to 5 parts of a whole, histogram for spread, flowchart for branching.
- Assertion title plus one piece of evidence; bars start at zero.
- Three-second glance: 28 to 30 point body, high contrast, one accent color, never color alone.
- Reveal and conceal; touch, turn, talk; a sentence in and a sentence out.
- WCAG 4.5 to 1; alt text and captions; TASL credits; a plan for a dark screen.

Bars must start at zero (compliance, percent; drawn to scale)



A bar encodes quantity as length. Truncate a line axis only if you say the range aloud.

Same data, two stories. Drawn to scale. Starting the axis at 94 turns a 2-point gap into a bar three times as tall; starting at zero shows the two units are nearly equal.

Match the aid to the claim

If the claim is about	Use	Not
Two quantities compared now	Bar chart	Pie chart
Change over time	Line graph	Bar chart
Parts of one whole, few categories	Pie or stacked bar	Line graph
A physical procedure	Demonstration or short video	Bulleted steps
Internal structure	Labeled diagram or cutaway model	Photograph
A decision pathway	Flowchart	Paragraph or list
Spread of many values	Histogram or dot plot	A single average
Exact values to copy	Handout afterward	Slide

Mayer's principles and design terms

Term	What it says	In practice
Redundancy	Same text on screen and aloud reduces learning	Do not read your slides
Coherence	Extraneous material reduces learning	Delete decoration
Signaling	Cues marking the essential help	One accent color, used rarely
Contiguity	Related words and images sit together	Label lines directly, not in a legend
Assertion-evidence	Sentence headline plus one visual (Alley)	Few or no bullets
Signal-to-noise	Meaning versus decoration	Raise it by deleting
Six-by-six	At most six bullets of six words	A ceiling, never a target

Accessibility and credit

Item	The rule
Spoken description	Describe the visual in one sentence; say every number
Alt text	One descriptive sentence per meaningful image
Captions	On by default; check key terms
Contrast (WCAG)	4.5 to 1 normal text; 3 to 1 large text
Color	Add labels or patterns; never color alone
Credit (TASL)	Title, author, source, license
Contingency	PDF; three copies; embedded media; printed key numbers

Worked cases

WORKED CASE 1 · RUN THREE AIDS THROUGH THE EARN-ITS-PLACE TEST

A student, Bao, plans: (a) a title slide with his name and course; (b) a photo of the cracked sidewalk outside the science building; (c) a slide listing his three main points at the start.

STEP 1 · AID (A)

What claim does it support? None; the audience can see who is speaking. **Cut**, and give the introduction a blank screen.

STEP 2 · AID (B)

It evidences his claim that the walkway is unsafe, faster than forty words of description. Can they look and listen at once? Yes, if he pauses. **Keep**.

STEP 3 · AID (C)

A spoken preview does this better; a list invites reading ahead. **Usually cut**.

STEP 4 · THE RULE

Each surviving aid must name its job: (b) is evidencing.

WORKED CASE 2 · REBUILD A BULLET SLIDE AS ASSERTION-EVIDENCE

Slide titled "Parking" with six bullets: "lots fill early," "permits are expensive," "commuters are affected," "shuttles exist," "surveys were done," "change is needed."

STEP 1 · FIND THE ONE CLAIM

The survey shows Lot C is full by 8:10 a.m. on four of five weekdays.

STEP 2 · WRITE THE ASSERTION TITLE

"Lot C is full before most 8:30 classes start."

STEP 3 · CHOOSE ONE PIECE OF EVIDENCE

A bar chart of the time Lot C filled each weekday, with Monday to Friday as the bars and the 8:30 class time as one labeled line.

STEP 4 · MOVE THE REST TO YOUR VOICE

The five other bullets become spoken sentences or later slides. The audience reads the headline in two seconds and returns to you.

WORKED CASE 3 · SPOT A TRUNCATED AXIS

A classmate's bar chart shows tutoring use: Center A 95 percent of students satisfied, Center B 97 percent. The y-axis runs from 94 to 98, so B's bar is three times as tall.

STEP 1 · COMPUTE THE DRAWN HEIGHTS

From a 94 baseline: A is 95 − 94 = 1 unit, B is 97 − 94 = 3 units. B looks 3 ÷ 1 = **3 times** A.

STEP 2 · COMPUTE THE REAL RATIO

97 ÷ 95 = about 1.02. The real difference is 2 percentage points.

STEP 3 · FIX IT

Start the bars at zero. If the small gap is the point, say it plainly: "Both centers are near 95 percent; B is two points higher."

STEP 4 · KNOW THE DEBATE

For a line graph of a trend, zooming in can be defensible if you say the range aloud. For bars, never.

WORKED CASE 4 · MAKE ONE AID ACCESSIBLE AND CREDITED

You plan a chart in red and green with no labels, a photo from a web search credited "Google Images," and a two-minute uncaptioned video.

STEP 1 · FIX COLOR

Add direct labels and a pattern difference, so the chart survives for viewers with red-green color vision deficiency and on a greyscale handout.

STEP 2 · FIX THE CREDIT

Find the actual source and license, then credit in TASL order: "Campus walkway by A. Rivera, Wikimedia Commons, CC BY-SA 4.0."

STEP 3 · FIX THE VIDEO

Cut it to the 20 to 40 seconds that matter, turn captions on, check them for key terms, and frame it with a setup line and a takeaway line.

STEP 4 · DESCRIBE ALOUD

"This is a bar chart; the tall bar on the left is Monday." Say every number so no one depends on the screen.

TRAPS PEOPLE FALL INTO

- **Opening a deck before deciding what the speech is about.** Build the speech first.
- **Putting your script on screen.** The redundancy principle mutes you.
- **Using "one slide per minute."** Count visual moments, not minutes.
- **Using a pie to compare categories.** Eyes judge lengths better than angles.
- **Starting bars above zero.** Bar length is the encoding.
- **Treating six-by-six as a goal.** It is a ceiling.
- **Shrinking type to fit.** If it will not fit at 30 point, split the slide.
- **Coding meaning in red and green alone.** Add labels or patterns.
- **Passing an object around mid-speech.** Show it, describe it, offer it after.
- **Crediting "Google Images."** It is a search engine, not a source.

Chapter 12 self-test · ten items

1. Which is NOT one of the four legitimate jobs of an aid?

A. Evidencing a claim with the data
B. Clarifying a structure or sequence
C. Showing the audience you put in effort
D. Helping the audience retain an idea

C. Showing the audience you put in effort The four jobs are clarifying, evidencing, retaining and persuading or moving. Proof of effort is not a job.

2. Which question in the earn-its-place test do speakers most often skip?

A. What claim does this particular aid support in the speech?
B. Can the audience look at it and listen to me at once?
C. Could a well-built sentence do this faster?
D. Does the aid match the assignment's format?

B. Can the audience look at it and listen to me at once? If they must read to understand it, they are not listening, and you have muted yourself.

3. Why does reading your bullets aloud backfire?

A. Audiences cannot read text that is projected
B. Spoken words are slower than slides
C. Identical text and speech overload one channel
D. Bullets are banned by most rubrics

C. Identical text and speech overload one channel Mayer's redundancy principle: listeners try to reconcile the two streams and lose both.

4. Four departments differ in overtime hours this quarter. Which graph?

A. Line graph
B. Pie chart
C. Flowchart
D. Bar chart

D. Bar chart Comparing quantities at one time is a bar's job; the eye compares lengths accurately.

5. Which is an assertion title?

A. "Results of the Follow-Up Call Program at Our Hospital"
B. "Readmission Data From the Follow-Up Program, 2021 to 2025"
C. "Readmissions: An Overview"
D. "Readmissions fell every year after the follow-up call began"

D. "Readmissions fell every year after the follow-up call began" It states the takeaway as a full sentence, so the graph becomes evidence for it.

6. A bar chart's y-axis starts at 94 percent. What is the problem?

A. Bar length no longer reflects the true ratio
B. The chart now needs a pie chart beside it
C. The axis must always start at 50 percent
D. Percentages cannot be shown on bar charts

A. Bar length no longer reflects the true ratio Bars encode quantity as length, so they start at zero. Line graphs are where the real debate is.

7. Your content will not fit at 30-point type. What does that tell you?

A. It is too much for one slide; split it or use a handout
B. Use a narrower font and keep everything
C. Reduce the type to 18 point so that everything fits on it
D. Remove the title to make room for the text

A. It is too much for one slide; split it or use a handout The size floor is a diagnostic, not an obstacle.

8. What does touch, turn, talk prevent?

A. Running over the allotted time limit
B. Forgetting to credit the sources of your images and charts
C. Using too many slides in a short speech
D. Talking to the screen with your back to the room

D. Talking to the screen with your back to the room Direct attention, turn back to the people, then speak, so your voice and face stay with the audience.

9. You have two minutes of talk with no visual. What should the screen show?

A. Black, by pressing B or using a blank slide
B. Your outline, so people can follow along
C. A decorative photo related to the topic
D. The previous chart, as a helpful reminder

A. Black, by pressing B or using a blank slide A leftover visual competes with you for the whole stretch; a black screen brings eyes back.

10. What contrast ratio does WCAG call for with normal-size text?

A. At least 3 to 1
B. At least 4.5 to 1
C. At least 2 to 1
D. At least 10 to 1

B. At least 4.5 to 1 4.5 to 1 for normal text and 3 to 1 for large text.

Cram sheet

Everything from chapters 11 and 12 in one place. Cover the right column and see if you can rebuild each row.

Delivery and anxiety

Topic	The rule
Modes	Impromptu, manuscript, memorized, extemporaneous (the default)
Impromptu frame	Point, reason, example, point restated
Cards	Numbered, one side, large, transitions in color, bracketed cues
Write in full	Opening line, closing line, exact statistics and quotations
Manuscript	16 pt or larger, one phrase per line, breath slashes, read-ahead, look up about half the time
Rate	About 120 to 160 wpm cited; contrast matters more; live runs 10 to 20% long
Pause marks	/ short breath; // full hold
Eye contact	One thought, one person, 3 to 5 s; five zones
Hands	Home position; illustrators, not adaptors
Mic	Handheld a fist below the chin; lavalier a hand-span below
Camera	Eye level, grid under lens, front light, mid-chest frame
Anxiety course	Anticipation, confrontation (first 30 to 60 s), adaptation, release
Treatments	Desensitization, restructuring, skills training, exposure; combine
Breathing	In 4, out 6, for 60 to 90 s
Six passes	Sense, no-stop, timed, recorded, hostile room, dress
Spacing	Six 20-minute passes over four days

Presentation aids

Topic	The rule
Four jobs	Clarify, evidence, retain, persuade or move
Earn-its-place	Claim? Faster as a sentence? Look and listen at once?
Mayer	Redundancy, coherence, signaling, contiguity
Graphs	Bar compare; line trend; pie 2 to 5 parts; histogram spread; flowchart branches
Honesty	Bars from zero; say line ranges aloud; no 3-D pies or fake dual axes
Slides	Three seconds; assertion title; one piece of evidence
Type	Floor 24 pt; body 28 to 30; titles 36 to 44; sans-serif
Color	One accent; never color alone (about 1 in 12 men, 1 in 200 women)
Handling	Reveal and conceal; B for black; touch, turn, talk
Video	20 to 40 s, cued, captioned, framed
WCAG	4.5 to 1 normal; 3 to 1 large
Credit	TASL: title, author, source, license
Contingency	PDF; cloud, drive, email; embedded media; printed key numbers

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