

- *Hard-Nosed (though optimistic) Realist*

Suppose your job is to tell your audience negative information. Times are tough or problems have developed or what they expected is not going to happen. Just flat-out "bad news giver" is not a constructive mode in which to cast yourself.

Here your role must be to tell the bad news and some of what went wrong in objective, impersonal terms—factually and quickly. Having gotten rid of that, the very next gear for you to move into is a constructive one. Now you need to present clear steps toward fixing the negative turn of events and telling everyone specifically what needs to be done and how. And—most of all—you need to let them know you believe they can do it and that it can be fixed.

These few examples can show you that your audience needs more from you than just your message. The effect of your message *on* them and the result you want *from* them both demand that you fill a unique role for them. Therefore, know—before you take center stage—what role you need to play for your audience and what relationship they need from you, so they can really *hear* you.

Basic Organization of a Speech

Structure

The checklist in Chapter 5 (p. 00) sets forth the underlying structure of any speech to make the most logical and easily followed design for any audience. Although unique occasions and subjects may call for abbreviated versions or a very different approach, this is the simplest, most orderly format to follow, with the most flexible sections within which to design your message.

Selecting the Content

"But you can't leave *that* out! This is so important! How can they learn this without first hearing about *those*?"

Strength and courage, folks. Editing is a fact, unless you want to hand out pillows as you begin your speech. You must find a method of selection that will counter your tendency to tell too much.

Start out knowing that what makes a speech great is the feeling of giving "just enough" to your audience.