

Preface

If it is true, as Walter Pater said, that “a book, like a person, has its fortunes,” then fortune has indeed smiled upon *The Art of Public Speaking*. As the book enters its eighth edition, I am deeply appreciative of the students and teachers who have made it the leading work on its subject at colleges and universities across the United States.

In preparing this edition, I have retained what readers have identified as the main strengths of previous editions. The book continues to be informed by classical and contemporary theories of rhetoric but does not present theory for its own sake. Keeping a steady eye on the practical skills of public speaking, it offers full coverage of all major aspects of speech preparation and presentation.

Throughout *The Art of Public Speaking* I have followed David Hume’s advice that one “who would teach eloquence must do it chiefly by examples.” Whenever possible, I have tried to *show* the principles of public speaking in action in addition to describing them. Thus you will find in the book a large number of narratives and extracts from speeches—set off from the text in a contrasting typeface. There are also many speech outlines and sample speeches. All these are provided so students can *see* how to formulate specific purpose statements, how to analyze and adapt to audiences, how to organize ideas and construct outlines, how to assess evidence and reasoning, how to use language effectively, and so forth.

Because the immediate task facing students is to present speeches in the classroom, I have relied heavily on examples that relate directly to students’ classroom needs and experiences. The speech classroom, however, is a training ground where students develop skills that will serve them throughout life. Therefore, I have also included a large number of illustrations drawn from the kinds of speaking experiences students will face after they graduate—in their careers and in their communities.

Also as in previous editions, I have been guided by the belief that a book intended for students who want to speak more effectively should never lose sight of the fact that the most important part of speaking is thinking. The ability to think critically is vital to a world in which personality and image too often substitute for thought and substance. While helping students become capable, responsible speakers, *The Art of Public Speaking* also aims at helping them become capable, responsible thinkers.

Features of the Eighth Edition

Given the extremely favorable response of teachers and students to the changes made in the 7th edition, I have kept the basic philosophy and approach of the book intact. At the same time, I have made a number of improvements in response to changes in world events, to advances in

technology, and to the evolving needs of students and instructors. The improvements cover a broad range of subjects and are discussed below.

PowerPoint

As the use of PowerPoint has become more ubiquitous in every venue for public speaking, the need for students to understand how to use it has grown apace. Many schools now provide students the opportunity to employ PowerPoint in the classroom, and employers increasingly assume that students who have taken a public speaking class have had some exposure to PowerPoint.

Unfortunately, PowerPoint is not always used well, a fact that has led many professors to lament the banality of a “typical” PowerPoint presentation, in which the content of a speech is reduced to a set of bulleted lists that a speaker reads off the screen to a bored audience sitting in a darkened room. Discontent with this kind of discourse has been captured perfectly in Peter Norvig’s parody of what the Gettysburg Address might have looked like if Abraham Lincoln had presented it with PowerPoint (“The Gettysburg PowerPoint Presentation” at www.norvig.com/Gettysburg/).

When used properly, however, PowerPoint is a rich resource that allows a speaker to integrate text, photographs, charts, graphs, sound, and even video into a speech. Accordingly, following Chapter 13, I have added a new appendix that explains how PowerPoint can be used to enhance a speech without either dominating it or enfeebling its content. This appendix explains the pluses and minuses of PowerPoint, how to plan where to employ PowerPoint in a speech, how to use the resources of PowerPoint most effectively, and how to work PowerPoint into the delivery of a speech smoothly and expertly. It also provides guidance for students with regard to the use of copyrighted materials on PowerPoint slides.

Because PowerPoint is a visual medium, the appendix includes a five-minute informative speech on the Great Wall of China that illustrates the use of PowerPoint. This speech is available on both the Student CD-ROM and the speech videotape that accompanies the book, and it is reprinted in full—with commentary—at the end of the PowerPoint appendix.

Finally, for students who need more guidance on the technical details of PowerPoint than can be covered in the appendix, the Online Learning Center website for *The Art of Public Speaking* includes step-by-step tutorials for PowerPoint 2000 and PowerPoint 2002. The tutorials can be accessed at www.mhhe.com/lucaspowerpoint.

Taken together, the PowerPoint appendix, the CD-ROM, and the online tutorials provide the most comprehensive set of teaching materials for PowerPoint available with any speech textbook. I have worked hard to make sure they provide the kind of guidance students need to use PowerPoint effectively and responsibly—in the classroom and beyond.

The Tradition of Public Speaking

Today, more than ever, students need to understand that public speaking is a subject of rich lineage that has been vital in cultures around the globe for several millennia. Much more than a manner of winning friends and influencing people, it is a vital mode of civic engagement through which people

express their ideas and influence their society. I have rewritten the opening pages of Chapter 1 to make this point more explicitly than in previous editions—partly through the addition of a new section titled “The Tradition of Public Speaking” and partly through the reworking of existing material. This new emphasis seeks to provide a sharper intellectual foundation for the book and for the public speaking course in general.

Plagiarism and the Internet

When it comes to plagiarism, no subject causes more confusion—or more temptation—than the Internet. Because it is so easy to copy information from the Web, many students do not understand the lines between plagiarism and the legitimate use of Internet materials. Nor do they understand the need to cite sources when using such materials.

To address these concerns, I have added a new section to Chapter 2 titled “Plagiarism and the Internet.” In addition to explaining how to avoid inadvertent plagiarism when working with the Internet, this section addresses the problem of websites that sell complete speeches and papers. Here, as elsewhere in the book, I emphasize the importance of firm ethical standards in every aspect of public speaking.

Audience-Centeredness

As the world has become more complex, so have the challenges of audience analysis and adaptation. The revised version of Chapter 5 reflects that fact in several ways. First, it grounds the process of audience analysis and adaptation in the concept of identification. As with several other changes in the book, this change makes explicit a theoretical orientation that had been implicit in previous editions. Second, Chapter 5 contains a new section on sexual orientation as a factor in demographic audience analysis.

Third, I have reworked the sections on religion and racial, ethnic, and cultural background to make sure both are as current as possible. Finally, I have added a caution against stereotyping at the beginning of the section on demographic audience analysis. Looking at demographic factors can provide important clues about an audience, but those clues need to be used prudently, responsibly, and in combination with situational audience analysis.

The importance of audience-centeredness to effective speechmaking has been a point of emphasis from the very first edition of *The Art of Public Speaking*. So, too, has the fact that the speech class is a vital forum for engagement on ideas and issues of consequence. Rather than dismissing the classroom as an artificial speaking situation, it needs to be treated as a real situation in which students can—and do—affect the knowledge, values, beliefs, and opinions of their classmates. This edition continues that emphasis. By doing so, I hope it will contribute to the reinvigoration of participatory democracy on campus and off.

Internet Research

Students and instructors alike have responded favorably to the section in Chapter 6 titled “Searching the Internet” ever since I added it in the 6th

edition. Readers of this edition will continue to find coverage of search engines, metasearch engines, and virtual libraries—as well as a compendium of specialized research sources—but each of these subjects has been thoroughly updated to keep pace with technological changes and the emergence of new websites.

I have also expanded the existing section on “Evaluating Internet Documents” and have added a new section on “Citing Internet Documents.” Too often, students either forget to cite Internet materials in their speeches or cite them in passing by saying something like, “As I found on the Web,” or “As the Internet states.” In addition to explaining the need for precise, accurate citation of Web sources, I provide two examples of such citation from classroom speeches. These excerpts are included on the CD-ROM, so readers can see how Internet citations can be woven into the delivery of a speech.

Inclusive Language

The Art of Public Speaking has long been a leader in emphasizing the need for inclusive language as a matter of ethics, accuracy, and audience-centeredness in speechmaking. In the past editions, that emphasis ran subtly throughout the text and was discussed at length in “A Note on Nonsexist Language” in Chapter 11. In addition to continuing to underscore the need for inclusiveness throughout the book, I have replaced the discussion of nonsexist language in Chapter 11 with a new section titled “A Note on Inclusive Language.”

This section includes material on nonsexist language, but it has been broadened to reflect the fact that as society has become more diverse, language has evolved to reflect that diversity. Regardless of the situation, audiences today expect speakers to be respectful of the different groups that make up American society. The new section on inclusive language helps explain how speakers can achieve that goal.

Persuasion and Ethics

In addition to Chapter 2, which focuses exclusively on the ethics of public speaking, a concern with ethics runs through *The Art of Public Speaking* like a theme in a symphony. In keeping with that approach, I have added a new section early in Chapter 15 on ethics and persuasion. This section reminds students of their ethical responsibilities as speakers and helps ensure that they keep those responsibilities in mind as they work on their persuasive speeches. As in previous editions, there is also a discussion of the ethics of emotional appeal in Chapter 16.

There are two other changes in Chapter 15 that warrant mention. First, I have added a section on “The Importance of Persuasion” at the start of the chapter. This section grounds the subject of persuasive speaking more firmly within the general subject of persuasion than had been the case in previous editions. Second, I have expanded the discussion of the potential range of persuasive responses in the section on “The Challenge of Persuasive Speaking.” A new figure illustrating the degrees of persuasion will also help students grasp this important subject.

Diversity

As society has changed since the first edition of *The Art of Public Speaking* in 1983, so has the book. In each edition, I have sought to relate the principles of effective speechmaking to students of diverse backgrounds, values, and aspirations. This new edition continues my efforts to make sure the book is respectful of and applicable to all its readers.

Rather than treating diversity as a subject to be highlighted in boxes for marketing purposes or to be tossed into a chapter or two for its own sake, I have woven the subject into the fabric of the book from beginning to end. This is evident from the section on public speaking in a multicultural world in Chapter 1 to the treatment of audience analysis in Chapter 5 to the material on inclusive language in Chapter 11 to the speech by Nelson Mandela accepting the Congressional Gold Medal in Chapter 17.

In addition, there are scores of stories, speech excerpts, outlines, examples, photographs, and other materials that reflect the diversity of contemporary life and its implications for speechmaking. This new edition also reflects the increasingly global context in which much public speaking takes place—including excerpts from student speeches delivered in China’s 2001 and 2002 collegiate English-language speech competition. In a variety of ways, large and small, I have sought to instill respect for people of diverse cultures, backgrounds, and orientations and to encourage an inclusive approach to the art of public speaking.

Student CD-ROM

Bridging the gap between the printed page and the spoken word has always been the greatest challenge facing a public speaking textbook. The innovative student CD that accompanied the 7th edition brought the art of public speaking to life, and it has been fully revised and updated for this new edition. Specially marked icons in the margins of the book direct readers to the appropriate resources on the CD. Those resources have been carefully designed to help students master the skills, concepts, and principles discussed in the text. Let me say a word about each.

Speech Videos

Continuing one of the most popular features of the 7th-edition CD, the updated version contains 58 video clips that demonstrate the principles of public speaking in action—including more than a dozen brand new clips. Fully integrated with the text, each clip has been chosen to illustrate a specific aspect of speechmaking. Running in length from 20 seconds to a minute and a half, the clips are distributed evenly throughout the book. Three-fourths are from student presentations. The remainder are from public figures and include such models of rhetorical excellence as Winston Churchill, Martin Luther King, Ronald Reagan, Mary Fisher, Jesse Jackson, and Elizabeth Dole.

In response to requests from users of the 7th edition, a second CD presents 11 full student speeches for analysis and discussion. Included are ice breaker speeches, informative speeches, persuasive speeches, and commemorative speeches. Together, the excerpts and full speeches provide students with approximately two hours of video.

Interactive Study Questions

To reinforce key principles and ideas, the CD contains a comprehensive set of study questions for each chapter. These questions are fully interactive, use a variety of formats, and systematically cover all the major concepts discussed in the book. Entirely different from items in the *Test Bank*, the questions have been written both to quiz students and to help them learn. After students enter their answer for each question, they receive not just an indication of whether the answer is right or wrong, but *feedback* that explains the correct answer.

Speech Outliner

In addition to video clips and study questions, the CD includes a speech outliner that guides students systematically through the process of organizing and outlining their speeches. As students use the outliner, they move step by step through each element of the speech from title through bibliography. Tutorial screens explain the organizational methods involved in composing each part of the speech, and the outliner automatically formats the speech in accordance with proper outlining principles. It also allows students to save, revise, and print their work, as well as export it to their own word processors.

Outline Exercises

New to this edition, five interactive outlining exercises give students additional help in developing their skills of speech organization. These exercises present scrambled outlines that students can rearrange in the correct order by using standard drag-and-drop procedures. As in other parts of the CD, the aim of these exercises is to put the resources provided by computer technology to the best possible pedagogical use.

Bibliography Formats

The CD also presents a comprehensive set of sample citations for both the Modern Language Association (MLA) and American Psychological Association (APA) formats. Covering more than 30 types of source material—from books, essays, and newspaper articles to government publications, personal interviews, television programs, and Internet documents—these sample citations have been fully updated for the new edition and are especially valuable to students as they prepare their speech bibliographies.

Speech Preparation Checklists

A dozen checklists help students keep on track as they prepare their speeches. Included are checklists for ethical public speaking, for framing the specific purpose and central idea, for phrasing and organizing main points, for creating the preparation outline, for composing introductions and conclusions, for using supporting materials, and for preparing and presenting visual aids.

Glossary of Key Terms

Throughout the book, key terms are defined in the margin as they appear in the text. Those key terms are reproduced on the CD, where they can be

accessed either by chapter or via a master glossary arranged in alphabetical order. Whether students are reviewing for exams or working with the study questions on the CD, they can instantly check the meaning of any key term at the click of a mouse.

Key-Term Flashcards

A set of electronic flashcards for each chapter provides another resource for studying key terms. In addition to being fully interactive, the flashcards include an audio option for students who are aural learners. Developed especially for this edition of *The Art of Public Speaking*, the flashcards provide another example of how students can profit from advancements in instructional technology.

Notepad

New to this edition, the Notepad feature allows students to take notes as they are using the CD and to save those notes as a .txt file on their computer's hard drive.

Online Learning Center with PowerWeb

Accessible at www.mhhe.com/lucas8, the Online Learning Center provides a wealth of resources that supplement *The Art of Public Speaking*. Among those resources is the Top 100 American Speeches of the 20th Century. Based on a nationwide survey of 137 communication scholars I conducted at the end of 1999 with Professor Martin Medhurst, the top 100 speeches were rated on two criteria: rhetorical artistry and historical impact.

The Online Learning Center includes at least one link to a website with a transcript of each speech. Many of the links also furnish historical background about the speech and/or links to additional sites with information about the speaker, speech or occasion. Whenever possible, a link has been provided to a site that contains a full or partial audio presentation of the speech.

My aim in developing the Top 100 website was to provide a readily accessible way for students to learn more about the rich history of public speaking. One way to incorporate the site into class is to have each student give an informative presentation about one of the Top 100 speeches. Students often find this a fascinating assignment that broadens their horizons beyond the boundaries of their classroom.

The Online Learning center also includes practice quizzes, worksheets, speech evaluation forms, and key-term crossword puzzles, as well as overviews, outlines, and learning objectives for each chapter of the book. In addition, it is integrated with McGraw-Hill's Public Speaking PowerWeb, which keeps students up to date and helps them find topics for their presentations by reprinting recent speeches of public interest, plus news and journal articles related to current issues and to public speaking in general. The PowerWeb also provides weekly updates, links to *New York Times* articles, and a powerful search capability.

As with the CD, icons in the margins of the book guide readers to specific elements of the Online Learning Center.

Other Improvements

Beyond the changes described above, I have made a number of other improvements in this edition, including:

- A sharper focus in Chapter 3 on active listening. In addition, the chapter now contains a Listening Self-Evaluation Form that students can use to gauge their own listening skills.
- Moving the appendix on “Giving Your First Speech” from the end of the book to the end of Part I (following Chapter 3) so as to give it more visibility early in the term. The appendix also contains two new sample classroom introductory speeches, both of which are available for viewing on the Student CD.
- Updating the section of Chapter 6 on library research to reflect current developments in information technology and the ongoing evolution of electronic databases.
- Updating the treatment of nonverbal communication in Chapter 12. The chapter now contains sections on “The Speaker’s Voice” and “The Speaker’s Body” to provide parallel treatment of these two aspects of speech delivery. A definition of nonverbal communication at the start of the chapter makes clear that nonverbal communication covers both vocalics and physical action. This approach is more consistent with current scholarship than was the previous edition and should make for an easy transition when students go from the public speaking course to the nonverbal communication course.
- Three new sample speeches in Chapter 17. The first two are companion pieces—Bill Clinton presenting the Congressional Medal of Honor to Nelson Mandela, and Mandela accepting the Medal. An excerpt from Mandela’s speech is included on the CD-ROM. The chapter also has a new student commemorative speech on the Massachusetts 54th, the African-American regiment from the U.S. Civil War featured in the movie *Glory*. A full video of this speech is available on the Student CD.
- Thorough reworking of examples throughout the book to keep the material clear, interesting, and relevant to today’s readers.

Besides these revisions, I have tried in every chapter to make sure the endnote references reflect current theory and research. My aim has been to maintain the readability of the text while using the endnotes to help students understand that the principles of effective speechmaking have been confirmed by substantial contemporary scholarship as well as by centuries of practical experience.

Integrated Teaching and Learning System

The Art of Public Speaking has an exceptional set of print, video, and electronic resources for students and teachers alike. Some of these resources are found in the book itself; others are supplemental to it. Taken together, they

provide a fully integrated teaching and learning system. In addition to the Online Learning Center and the Student CD, both of which were described earlier, the integrated teaching and learning system includes the following elements.

Sample Speeches

Chapters 7, 14, 15, and 16 contain full sample speeches with commentary, as do the appendixes on “Giving Your First Speech” and “Using Power-Point.” Chapter 10 has complete preparation and speaking outlines, both with commentary, and Chapter 17 has four full sample speeches. The end-of-book appendix consists of seven additional speeches for discussion and analysis, all of which are also available on video.

Critical Thinking Exercises

A set of Exercises for Critical Thinking accompanies each chapter, and the *Instructor's Manual* provides dozens of additional exercises that can be used as homework assignments or as the basis for classroom activities and discussion. In keeping with the experiential nature of speechmaking, these exercises require that students *work with* (rather than simply memorize) the principles presented in the book.

Student Workbook

Containing exercises, checklists, worksheets, evaluation forms, and other materials, the workbook gives students additional assistance with all the major elements of effective speechmaking. Instructors teaching online classes have found it highly valuable, but it has become a staple in many traditional classes as well.

Annotated Instructor's Edition

The *Annotated Instructor's Edition* provides a wealth of teaching aids for each chapter in the book. These aids include instructional strategies, class activities, discussion questions, speech assignments, and related readings. The *Annotated Instructor's Edition* is also cross-referenced with the *Instructor's Manual* and the other supplements that accompany *The Art of Public Speaking*.

Instructor's Manual

Running to more than 500 pages, the *Instructor's Manual* provides a comprehensive guide to teaching from *The Art of Public Speaking*. The manual contains outlines for each chapter of the book; discusses the end-of-chapter exercises; furnishes supplementary exercises, speeches, and classroom activities; offers suggested course outlines and speaking assignments; and provides over two dozen additional speeches for discussion and analysis.

Test Bank

The *Test Bank* furnishes more than 1,900 examination questions based on *The Art of Public Speaking*. As a special feature, it also offers preconstructed

quizzes for each chapter in the book, as well as three complete final examinations. In addition to a print version, an electronic version is available for computerized test construction.

Selections from the **Communication Teacher**

This edition marks the fifth volume of selections from the *Communication Teacher* (formerly the *Speech Communication Teacher*) that I have compiled to accompany *The Art of Public Speaking*. Like its predecessors, the new collection covers a host of topics related to the teaching of public speaking, including audience analysis, critical thinking, diversity and multiculturalism, ethics, organization and outlining, speech anxiety, persuasion, testing and evaluation, and general instructional methods. All five volumes are available with this edition of the book. Taken together, they reprint almost 350 brief articles that offer a wealth of practical ideas for classroom use.

Videos

There are several videotapes of student presentations that accompany *The Art of Public Speaking*, including a new tape that offers 17 speeches, eight of which are new to this edition. Instructors who adopt *The Art of Public Speaking* can also select from 20 “Great Speeches” videotapes that accompany the book. Among the selections on these are Martin Luther King’s “I Have a Dream,” Barbara Bush’s 1990 commencement speech at Wellesley College, and Mary Fisher’s “A Whisper of AIDS”—all of which are reprinted in the book.

Two other videos—*Be Prepared to Speak* and *Speaking Effectively to 1 or 1,000*—introduce students to the public speaking process and provide helpful advice on dealing with stage fright. Both tapes are entertaining as well as informative, and either can be shown early in the course to help prepare students for their ice breaker speeches.

Overhead Transparencies

The 8th edition of *The Art of Public Speaking* comes with a binder of more than 120 full-color overhead transparencies. Created to be of maximum value for lecture presentations and classroom discussions, they include a wide range of graphics, illustrations, and exercises from the textbook, as well as additional exercises and classroom activities from the *Instructor’s Manual*.

PowerPoint Slides with Video Clips

There is also a collection of more than 400 slides for instructors who use PowerPoint in their lectures and discussions. Instructors can use these slides just as they are, or they can modify the slides to fit the special needs of individual classes. As a new feature, 40 of the slides include video speech clips as well as text. The PowerPoint slides can be found on the Instructor’s Resource CD-ROM described on the next page.

Teaching Public Speaking Online

This new supplement provides a wealth of practical guidance for instructors who are adapting *The Art of Public Speaking* for use in an online environment. Written by Professor Jennifer Cochrane of Indiana University–Purdue University at Indianapolis, it draws upon her experience with online instruction to explore how one can teach an intellectually rich, practically rewarding public speaking course via the Web.

Instructor’s Resource CD-ROM

For the convenience of instructors, the *Instructor’s Manual*, *Test Bank*, *Teaching Public Speaking*, *Teaching Public Speaking Online*, *Selections from the Communication Teacher*, *Handbook for Teachers of Non-Native Speakers of English*, and PowerPoint slides are all available on a single CD. Like the other computerized resources that accompany *The Art of Public Speaking*, this CD is available in both Mac and Windows versions.

From Oratory to Public Speaking

Reprinted from my essay on “Public Speaking” in the *Encyclopedia of Rhetoric* (Oxford University Press), this pamphlet is a new supplement to the 8th edition of *The Art of Public Speaking*. It presents a synoptic view of major developments in the practice and teaching of public speaking during the 20th century, and it illuminates the role of public speaking as a powerful historical force.

Teaching Public Speaking

Written primarily for beginning instructors, *Teaching Public Speaking* reprints my essay of the same title from *Teaching Communication: Theory, Research, and Methods* (Lawrence Erlbaum Associates). This essay presents an overview of the pedagogical philosophy behind *The Art of Public Speaking* and discusses a number of practical classroom issues.

Handbook for Teachers of Non-Native Speakers of English

Developed for instructors who have ESL students in their public speaking classes, this 60-page handbook focuses on the central issues that should be considered when working with students from different linguistic and cultural backgrounds.

Online Resources

Instructors and students alike can take advantage of several outstanding online resources in conjunction with this edition, including the Online Learning Center with PowerWeb, which we discussed on page xxv. In addition, instructors using *The Art of Public Speaking* have full access to McGraw-Hill’s PageOut, which allows teachers to create personal course websites by using a template provided by McGraw-Hill.

Special features of PageOut include an interactive course syllabus, an online gradebook, online testing, and capability for posting personal files and discussions. All online content for *The Art of Public Speaking* is supported by Web CT, Blackboard, and eCollege.com. For more details, check with a McGraw-Hill representative or visit www.mhhe.com.pageout.

Acknowledgments

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In addition, I would like to express my gratitude to the students at the University of Wisconsin whose speeches provided the material for so many of the examples in the text; to Mary Rossa, Ted Schroeder, and Melissa Magreta, who assisted with the research for this edition; to Jim Ferris, who once again provided a valuable sounding board on numerous issues; and to members of the Communication Arts 100 teaching staff at the University of Wisconsin, who helped me by collecting sample speeches and by identifying rough spots in the 7th edition.

I wish to extend a special thanks to Amy Slagell, who did a marvelous job generating new questions for the *Test Bank* and steering the final version into production; to Jennifer Cochrane, who produced a wonderful supplement on using *The Art of Public Speaking* in an online course; and to Sue Vander Hook, who, as in previous editions, did an exceptional job formatting the *Instructor’s Manual*, *Test Bank*, and *Student Workbook*. She has once again made it possible to offer the finest set of supplements available with any public speaking textbook.

I am also indebted to Carl Burghardt, who provided permission for me to incorporate parts of his pamphlet *How to Give Your First Speech*, originally written to accompany the 5th edition of *The Art of Public Speaking*, into the appendix on “Giving Your First Speech”; to Randy Fitzgerald, Director of Public Relations at the University of Richmond, and Paul Porterfield, Director of the Media Resource Center at the same school, for their time and effort in helping me secure the videotape of Sajjid Zahir Chinoy’s “Questions of Culture”; and to Nie Lisheng, Editor-in-Chief of *21st Century*, for permission to include on the Student CD video excerpts from speeches presented at China’s 21st Century Ericsson Cup National English Speaking Competition.

I am especially beholden to my colleague Susan Zaeske, whose assistance and counsel have been indispensable. In addition to preparing the initial draft of the PowerPoint appendix and the online PowerPoint tutorials, she worked with me in revising the entire book and the *Instructor’s Manual*. As always, I have profited from her insight and enterprise, and the book is demonstrably better as a result of her contributions.

I also owe thanks to many people at McGraw-Hill. Nanette Kauffman Giles provided overall editorial direction and a powerful sense of energy that helped keep the book on track even through her wedding and the inevitable vicissitudes of any large-scale project. Rhona Robbin proved again

why she is regarded as a masterful editor by authors who have had the privilege of working with her. She is truly a gem. So, too, is Jessica Bodie Richards, who coordinated the book's ever-growing technology program, including the splendid revision of the Student CD, which she undertook with a blend of dedication, grace, and patience that made working with her an unqualified joy.

Sally Constable was another key member of the book team. She spearheaded a superlative marketing campaign and provided helpful advice on numerous other matters. Susan Trentacosti proved once again the value of a top-flight project manager. I have no idea how she coordinated everything so as to get the book through production on schedule, but I am deeply thankful. Laurie Entringer made sure the book continued its tradition of having a striking cover and an appealing, user-friendly interior design.

As in the 7th edition, I was fortunate to have Barbara Salz as the book's photo researcher. Notwithstanding the changes roiling her industry, Barbara again produced a superb photo program. It was also a pleasure to work with Kassi Radomski, who managed the supplements, and Marc Mattson, who superintended production of them. I would be remiss if I did not also thank Phil Butcher, Thalia Dorwick, Steve Debow, and Ed Stanford—all of whom lent steadfast support to the book and its commitment to excellence.

It is amazing to me that the publication of this edition marks the 20th anniversary of *The Art of Public Speaking*. My younger son, Ryan, was born the year before I began work on the first edition. He is now a grown man and I am still working on the book—a fact of which he often reminds me. My older son, Jeff, can remember a time before the book became a part of our family routine, but it has overlapped with a major part of his life as well. Like Ryan, he always seemed to understand when it was time for another edition, and he made allowances for my preoccupation at those times. Nobody, however, has been more supportive or more understanding than my wife, Patty. There might be an *Art of Public Speaking* without her, but there would be no one with whom to share it.

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