

TED Talks: An Analysis of Language and Delivery

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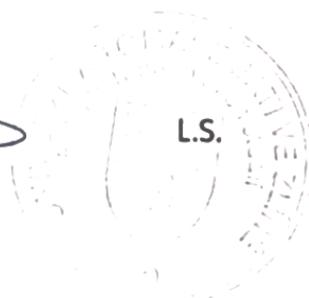
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ABSTRAKT

Tato bakalářská práce se zaměřuje na problematiku jazyka zvolených TED Talks z oblasti lingvistiky a byznysu a přednes vybraných řečníků. Práce je rozdělena na teoretickou a praktickou část. Teoretická část obsahuje stručný přehled o společnosti TED, TED Talks, dále popisuje řečnický styl, nejdůležitější body přednesu prezentace a aspekty neverbální komunikace. Praktická část se věnuje analýze zvolených TED Talks, konkrétně analýze jazyka a přednesu. V závěru práce jsou specifikovány zjištěné výsledky.

Klíčová slova: TED, TED Talks, řečnický styl, řečnictví, prezentační dovednosti, klasifikace slov, stylistické prostředky, neverbální komunikace

ABSTRACT

This bachelor thesis focuses on language of selected TED Talks covering topics of linguistics and business and presentation delivery of selected speakers. The thesis is divided into theoretical and practical part. The theoretical part provides a brief overview of the TED company, TED Talks, describes the rhetorical style and covers key points of presentation delivery and aspects of nonverbal communication. The practical part is dedicated to the analysis of selected TED Talks in terms of their language and presentation delivery. At the end of the thesis, conclusions are specified.

Keywords: TED, TED Talks, rhetorical style, public speaking, presentation skills, word classification, stylistic devices, nonverbal communication

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

TED – whether known as a conference uniting great minds, scholars, experts and inspirational speakers longing for their story to be heard, or a place on the Internet filled by speeches of any topic of public interest, a website gathering conference records so they can further be spread; it is undeniable that TED has been in the public eye for some time now. What is it about TED Talks that makes them so compelling to watch? Being a regular viewer of TED Talks myself, the question has always been perplexing to me. I can vividly remember the first TED Talk ever recommended to me: *The Power of Introverts* by Susan Cain. Short enough to keep me concentrated, using language which is easy to follow, featuring relatable characters and being visually pleasing. Are those the reasons that make TED Talks view rates go high?

The thesis focuses on the language and presentation delivery of selected TED Talks, which cover topics from the area of linguistics and business (namely marketing). The aim of the thesis is to find out what language is characteristic for the selected TED Talks, if there are any distinctive language similarities/difference among those talks and what presentation techniques are used to efficiently deliver the speech.

In the theoretical part, TED is introduced as a company and also a website featuring the records of the official TED conference and other conferences under the auspices of TED. TED Talk presentation format is introduced, covering their main features which fundamentally distinguish them from traditional business presentations. Next, the rhetorical style is described – this chapter includes a brief history of the rhetorical tradition, aspects of formal and informal style, oral and written style, word classification, the use of figurative language and syntactic stylistic devices in public speeches. Lastly, the presentation literacy chapter describes the key points of presentation delivery and selected aspects of nonverbal communication.

The practical part includes the analysis of four selected TED Talks covering topics of linguistics and business. Each TED Talk is analysed in terms of language and presentation delivery. After the analysis, a summary of the analysis follows, which recapitulates the individual analysis and compares the linguistic TED Talks with the business TED Talks.

I. THEORY

1 TED

TED is a non-profit organization originally established by Richard Saul Wurman in 1984 as a conference intended for spreading ideas of various disciplines. The acronym TED stands for Technology, Entertainment, Design and represents the main fields covered in speaker's presentations at TED conferences. Except for organizing the main annual conference, TED is also involved in providing general public with educational programmes and video lessons, podcasts or publishing TED presenters' books (TED: Ideas Worth Spreading 2017).

1.1 History and Development

The first TED conference was primarily focused on a demonstration of the first Apple Macintosh computers (Cadwalladr 2010). Unfortunately, the conference ended up financially unsuccessful and it took Richard Wurman and his co-founder Harry Marks another six years to take on organizing the event again. In 1990, the conference started to be organized annually in Monterey, California, while constantly expanding its list of its attendees – scientists, businessmen, philosophers and others. The years 2000–2001 became an important milestone for the conference development – the media entrepreneur Chris Anderson met with Richard Wurman to exchange views on the conference further operations. As a result, in 2001 TED was acquired by Anderson's Sapling Foundation and made the transition into a non-profit organization (TED: Ideas Worth Spreading 2017). Over the years, the variety of projects and initiatives undertaken by TED has grown continuously. In 2005, TEDGlobal conference was set up in order to reach the audience outside of the United States. In 2008, TED Talks were uploaded for general audience to watch for free on the TED.com website and within three months reached over one million views in total. Arguably, the most prominent addition to the TED family came in 2009, when the concept of TEDx events was introduced. TEDx is an independently organized local gathering which keeps its structure similar to the original TED conference format. Every TEDx event is required to feature previously recorded TED Talks and may also include live TED-like presentations given by local speakers (Gallo 2014, 3; TED: Ideas Worth Spreading 2017).

Nowadays, the main conference takes place in Vancouver, Canada. The event was relocated from Long Beach, California in 2014, when it celebrated its 30th anniversary (TED Blog 2013). The goal of the organization has not changed over the years of its existence. As stated on the TED official website, the mission of “*spreading ideas*” and

agenda “*to make great ideas accessible and spark conversation*” still remains the organization’s core value statements (TED: Ideas Worth Spreading 2017).

1.2 TED Talks

Freely accessible on the organization’s website, TED Talks are presentations recorded at TED, TEDx or any other of the organization's conferences, such as TEDGlobal, TEDWomen, TEDYouth etc. There are around 2500 video-taped presentations to watch, categorized according to the topic of the speech. They are continuously being transcribed and contain subtitles available in most spoken languages, which are created by a team of volunteer TED translators across the world (TED: Ideas Worth Spreading 2017).

1.2.1 Presentation Format

TED Talks vastly differ from traditional business presentations. According to Kaye (2018), there are not only differences in the way the presenters approach the presentation, but also how it is constructed visually. Unlike business presentations, TED Talks tend to be scripted and delivered without full notes showing on the presenters’ slides. Also, TED Talks are usually personal – the speaker talks about a topic he/she is interested and narrates the presentation so that the audience is entertained and feels that the topic is important to them as well (Kaye 2018).

As stated by the TED.com (2017) website, TED Talks available for the general public to watch are edited before they officially appear on the website. This can include erasing beginning sentences, the warm-up chat of the speaker with the audience and excessive verbal fillers. Also, the presentation is shot from different angles by multiple cameras. In some cases, the speaker is not shown and a presentation slide overtakes the screen (TED: Ideas Worth Spreading 2017).

1.2.1.1 The 18-Minute Rule

TED Talks cover a wide range of topics and go beyond the original focus of the conference, covering also cultural, scientific and overall any topic of public interest. The length of the talk is time limited – it commonly ranges from 5 and less minutes to 18 minutes, which is the maximum speaking time given to the presenter. According to the TED current owner, Chris Anderson, this time is enough to keep the audience concentrated and at the same time deliver the speech providing necessary information. He claims that to deliver a time-limited talk the right way, one must cut back the amount

of subtopics into a one connected thread, a through line that can be rightly developed (Anderson 2017, 34-36).

The 18 minute rule is not only beneficial for the presenter, but also for the audience to be able to process the information properly. Based on an interview with Dr. Paul King, a communication studies scholar at Texas Christian University, Gallo claims the audience may also feel anxiety when listening to the presenter. As the time of the presentation is prolonged and the information to take in piles on, one may experience so called “*cognitive backlog*” (Gallo 2013). Too much information might then result in information overload and an eventual drop of it all, a failure to remember anything (Gallo 2014).

1.2.1.2 Scripting

Regarding the scripting of the majority of TED Talks, Anderson proposes two strategies which he found out to be effective when preparing a TED Talk. He emphasizes the fact that each speaker might be comfortable using a different style of scripting. The first strategy suggests scripting the whole talk in order to use the whole time available effectively. To avoid the common impression of being distanced which often comes with scripted talks, he furthers the possible strategies one might use. It can be for instance learning the script so well that in the end it will not sound scripted at all. Then, he proposes referring to the script (from the screen or the lectern), but still keeping the eye-contact with the audience during each sentence so it feels that the speaker is predominantly still speaking, not reading. Another advice he gives is that the presenter might use bullet points instead of learning the whole script by heart and use his/her own words to make a point about each one. As for the type of language the presenter should use, he recommends sticking to spoken language to avoid using words and sentence structures which are not common in natural speech. Despite of proposing these strategies, Anderson stresses that to execute such presentation effectively one must spend enough time memorizing the script. Otherwise, the audience might be able to spot occasional freezing and struggling when trying to recall the exact words. The second scripting strategy involves unscripted talks – not referring to specific prewritten sentences, but using one’s own words to convey the information. Although there is not much memorizing as with scripted talks, Anderson stresses that even unscripted talks require preparation – essential bullet points or strategies to avoid difficulties such as not being able to find the right words, leaving out key concepts or sticking to the presentation time limit (Anderson 2017, 130-142).

1.2.1.3 Storytelling

Since TED Talk topics primarily focus on technology, science and other academic disciplines, the use of storytelling has been questioned on the issue of maintaining credibility and accuracy. While the use of storytelling in a specific discipline is a rather subjective matter, Gallo states that it has been documented by brain scans that storytelling stimulates the human brain and makes it easier for the presenter to connect with the audience. Moreover, it increases the probability of the audience agreeing with the presenter's standpoint. Therefore, in terms of memorability and authenticity, this technique is often used in TED Talks (Gallo 2014, 44).

According to Anderson (2017, 65), storytelling is a technique convenient for the overall understanding of the presentation. Stories tend to follow a simple linear structure. Moreover, it's common for the hearer to develop a certain emotional bond with the characters in the story or relate to them, therefore, to be more invested in the speech. Anderson recommends making the story based on a character which the listeners can emphasize with, hence the character should be appropriately designed for the target audience (considering predominant age group, gender, education, occupation etc.) (Anderson 2017, 65).

Gallo suggests using the storytelling outline of an antagonist, a hero and a problem that needs to be solved. Using examples of Steve Jobs presentations, he explains the importance of establishing the antagonist early on the presentation and introducing the key concepts first before filling in the details. The antagonist may refer to various things – a problem one is trying to solve, an opportunity that can be taken advantage of, some limitation of the current state of the world etc. This way, the audience will be familiar with the problem the speaker is trying to solve before getting to know the resolution. Then, the hero part follows that mainly focuses on the presenter's vision, solution to the established problem and the ways to do so (Gallo 2010, 73-82).

On the other hand, Karia suggests following so called 5C's rule when using storytelling in presentations. As Anderson, she recommends presenting relatable characters to the audience who should be also described from the outside, so the hearers can create a visual image of them. The next C stands for conflict, which emphasizes the importance of having a certain hook of the story to keep the audience interested – if there is a conflict in a story, the audience is usually eager to find out what the final resolution will be. That represents the third C which the author calls the cure. Also, for the story to be effective, the fourth C deals with the change of characters as a result of the conflict. Finally, the story

has to have a carryout message. Karia claims that one must make a point by the end of the story and present a key takeaway message to the audience. This message should represent the main point the audience would remember after covering all above mentioned aspects of effective storytelling (Karia 2013, 167-173).

Narrative structure is another concept used while creating a presentation based on storytelling. Donovan proposes three main narrative structures. The first one is the situation-complication-resolution structure which consists of 3 main parts. Firstly, the presenter provides the audience with background knowledge to make them familiar with the topic of the speech. Then, the complication part is introduced by uncovering “*why the current state of the world is flawed.*” (Donovan 2013, 46) The author stresses that the flaws may not only represent things that need to be changed, but also some opportunities that can be followed. Lastly, resolution to these flaws or opportunities should be revealed. The next narrative structure is the chronological structure which helps to keep the flow of the story by revealing information according to the time the particular part of the story has occurred. For shorter speeches, Donovan recommends the last structure: the idea-concepts format. By using this narrative structure, the presenter provides the audience with the key information, facts and arguments when there is no time to follow all the recommended aspects of storytelling and tell the full story (Donovan 2013, 46-49).

1.2.1.4 Visual Side of TED Talks

Concerning the use of slides in TED Talks, they create an essential part of speakers’ presentations, although no less than third of the most viewed TED Talks use no slides at all (Anderson 2017, 113). Slides tend to focus more on the visual aspect and replacing words with images. Even for self-organizing TEDx events, it is recommended to use no more than six words per slide, omit bullet points and any longer chunks of text that would be a distraction for the audience (TED: Ideas Worth Spreading 2017). Anderson notes that there is no point in showing text-loaded slides, because the audience will eventually get ahead of the speaker by reading them and will not pay much attention afterwards (Anderson 2017, 117).

According to Donovan, mainly three styles of presentation slides are used in TED Talks: Godin, Takahashi and Lessig Method. Godin Method is named after entrepreneur Seth Godin, who has attended the TED conference twice as a presenter. The method suggests filling an entire slide with a high resolution picture. The second method called Takahashi is named after a Japanese computer programmer Masayoshi Takahashi and

requires creating slides with a few words of a larger text size. The Lessig Method is a combination of those two – a full size image accompanied by a simple text. While all of these methods may be suitable for TED presentations, it is recommended not to stick to only one style and rather switch among them to maintain certain variability (Donovan 2013, 162-169).

Besides slides, physical props are also used on TED stages to enhance the visual side of the presentation. As noted by Gallo, the audience tends to remember information more clearly when more than one of the human senses is stimulated. Props may target the sense of touch, while both of the sight (slides on the screen) and hearing (listening to the presenter) senses are already used (Gallo 2014, 235-237). Props have to be relevant to the presented speech, e.g. a brain researcher Jill Bolte Taylor brought a real human brain to get her message about right and left brain hemispheres across, or an introvert writer Susan Cain demonstrated her favourite childhood activity at summer camp by bringing a suitcase full of books on the stage (Gross 2013).

2 RHETORICAL STYLE

According to Galperin (1981, 288), the oratorical (rhetorical) style is “*the oral subdivision of the publicist style.*” The other three subtypes are essay and journal, newspaper articles. The main purpose of the publicist style is to persuade the audience of the speaker’s opinion, which also applies to oratorical style. Galperin points out that the persuasion is not only done by means of presenting logical arguments, but also through emotional appeal. He also states that the typical features of this style include the use of colloquial words, direct address to the audience (e.g. ladies and gentlemen) or contractions (haven’t, isn’t...). Due to its leading features, Galperin classifies the style as of a part of the written variety of language, although it is altered by the oral form of delivery and the use of gestures (Galperin 1981, 288).

2.1 Rhetorical Tradition

Rhetorical style is rooted in the field of rhetoric which has been studied for thousands of years around the world. The word rhetoric comes from the Greek word *rhetorike*, which indicates “*the civic art of public speaking as it developed in deliberative assemblies, law courts, and other formal occasions under constitutional government in the Greek cities, especially the Athenian democracy.*” (Kennedy 1994, 3) The earliest known book dealing with rhetoric comes from 2200 BC – *The Precepts of Ptah-Hoteph*, which was written by Ptah Hoteph, a counsellor to King Izezi of the Fifth Dynasty in Egypt. The book mainly focused on maxims of human relations and virtues, such as kindness, justice or self-control (Huff 2008, 8).

In fifth century BC, Greece and Rome was the centre of the rhetoric development. The theory of public speaking emerged for the first time as well as attempts to cover features of an effective speech – how to prepare and deliver it (Kennedy 1994, 3). Public speaking became an important part of the curriculum and was greatly studied. Classic rhetoric studies of the time include Aristotle’s *Rhetoric*, several writings of Cicero on oratory and Quintilian’s *Institutio Oratoria* (Fahnestock 2011, 7). Aristotle recognized the importance of rhetorical knowledge and in *Rhetoric* he established a system of understanding and teaching the persuasive language and its techniques. On the other hand, Quintilian in *Institutio Oratoria* covers primarily the technical aspects of rhetoric (developing, arranging and presenting arguments, memorizing and delivering a speech) and stresses that one’s rhetorical education should begin from an early age (McKay 2010).

Rhetoric in the Middle Ages (400–1400 AD) shifted from an art taught to get one's point effectively across to a rather religion and political discourse and not many significant contributions were made to the rhetoric development (McKay 2010). Due to Christianity becoming powerful during this period, rhetoric was regarded to be a pagan art and ideas of delivering a speech effectively formulated by classical Greece and Roman rhetoricians were highly questioned. It was believed that if a person possesses Christian truth, he/she will be automatically able to communicate it effectively. St. Augustine, who was a teacher of rhetoric before converting to Christianity, however claimed that for the preachers to be able to teach effectively "*rules of effective expression should not be ignored.*" (Foss and Trapp 2014, 8)

Rhetoric later experienced a revival during the Renaissance period (1400–1600) when manuscripts of classic rhetoricians, Cicero and Quintilian, were re-discovered. The Latin and Greek manuscripts were printed and therefore the rhetoric knowledge could be disseminated all over Europe (Plett 2004, 14–16). Renaissance scholars and rhetoricians began producing new treaties – e.g. Philipp Melanchthon, German reformer and scholar, published his rhetoric work under the title *De Rhetorica libri tres*, in which he restores the Cicero's schema on creating an effective speech, so called Five Canons of Rhetoric: inventio (invention of the speech arguments), dispositio (arrangement of arguments), elocutio (style the orator uses for presenting the arguments, figures of speech and rhetorical techniques), memoria (memorizing the speech so it can be delivered without notes), actio (practising the speech delivery) (Plett 2004, 16-17; McKay 2010).

Rhetoric in the modern era (16th- 17th century) associated with the Enlightenment period was regarded to be subordinate to science and philosophy. Three trends in rhetoric dominated this period – the epistemological, belletristic and elocutionist. Epistemological rhetoricians were trying to recast classical rhetoric knowledge together with contemporary psychology to create rhetoric theories based on an understanding of human nature. Belles lettres movement characteristic for literature valued rather for aesthetic value than informative one also influenced the rhetoric development – all the fine arts including rhetoric were subjected to the same critical standards and rhetorical criticism was introduced. The last elocutionary movement developed in reaction to the poor speech delivery of the contemporary public figures. As well as the epistemologists, the elocutionists were trying to link rhetoric knowledge with modern psychology. Moreover, they were focused on the voice and gestures components of a speech and recommended highly mechanical techniques for managing it (Foss and Trapp 2014, 10-12). For instance,

Gilbert Austin offered the advice about eye contact “*he should not stare about, but cast down his eyes, and compose his countenance...*” and voice “*nor should he at once discharge the whole volume, but begin almost at the lowest pitch, and issue the smallest quantity...*” (Foss and Trapp 2014, 12).

In 1914 a major shift in rhetoric occurred when a new association of public speaking teachers was created in order to restore the study of rhetoric in schools – the National Association of Academic Teachers of Public Speaking, now known as the National Communication Association (Foss and Trapp 2014, 13). Even earlier in 1910, Communication courses started to be taught at American universities to make students familiar with the basics of public speaking. Nowadays, the courses often specialize in different areas of rhetoric – e.g. Business Communication, Media Communication or Science Communication. In terms of perceiving modern rhetoric these days, it is defined as a study of an effective public speaking – its purpose is to persuade the audience by the means of logical arguments, suitable lexical and syntactic choices and proper body language (Lotko 2004, 13-16).

2.2 Formal and Informal Style

In relation to formal and informal language style, the term register is used to describe the level or complexity of language use. Each speaker of any language uses three main registers according to the context, purpose and target audience: these are formal, informal and standard (Naphthine, Beardwood, and Pohl 2011, 106).

Formal language can be characterized by the absence of contractions (e.g. *it's* for *it is*, *he's* for *he is...*), longer and complex sentences, and more varied vocabulary. Also, very casual language, colloquialisms and slang is not very common. Instead of the active voice, passive voice is used more frequently (*it will be done by...*) and there is usually a minimal use of the first person *I* (Naphthine et al. 2011, 106). Formal language is used in social contexts, which are formal, official and the speaker is required to pay attention to the manner of conveying the message – these could include a job interview, standing before a court of law or meeting an honourable figure (Akmajian 2010, 285).

The standard register lies in between the formal and informal register. Regarding the sentence structure, both short and long sentences are used, though very complex ones tend to be avoided. Both official terms and casual language is used. Colloquialisms which are most likely to be understood by only a portion of society are also omitted (Naphthine et al. 2011, 106).

Unlike the formal language, informal language frequently uses contractions, deletion and abbreviation. Concerning the deletion, sentences ending in tag questions are a typical example of such matter: the subject and the auxiliary verb of the main sentence tend to be dropped, for instance "*He is failing his courses, isn't he?*" would be shortened to "*Failing his courses, isn't he?*" (Akmajian 2010, 286). Abbreviation appears for instance in questions, where the verb *be* might be deleted: "*Is your car in the garage?*" would be abbreviated to "*Your car in the garage?*" (Akmajian 2010, 289). In addition, first person *I* would be used more frequently than with the formal language. Casual language, slang and colloquialisms appear as well. Other characteristics include the use of active voice and shorter, simpler sentences (Naphthine et al. 2011, 106).

2.3 Oral and Written Style

As Beebe (2012, 218) states, oral style possesses certain characteristics which distinguish it from written language styles. Firstly, oral style tends to be more personal than written style. This happens due to the personal contact with an audience which results in changes in the speech, e.g. the speaker is more likely to use pronouns *I* and *you* or address specific listeners by names. Secondly, it is usually less formal than written style. Written style incorporates more complex sentence structures unlike oral style that uses shorter sentences, words and phrases. Vague quantity terms such as *many*, *much*, *lot* are also used more frequently. Contractions and colloquialism are more typical for oral style as well (Beebe 2012, 218). Informal hedges and phrases such as *kind of* and *sort of* are more common in oral style, all-purpose pronouns *it*, *that* and *this* tend to be used in summary references (Fahnestock 2011, 90).

Oral language is in addition less varied than written language. According to Beebe (2012, 218) "*with only fifty words accounting for almost 50 percent of what we say.*" Less variation is directly linked to repetition. Oral style is required to be more repetitive in order to ensure that the audience understands the information discussed in a speech. This is done by previewing main ideas of the speech at the introduction and then following it in the middle of the speech and summarizing at the conclusion (Beebe 2012, 219).

With public speeches listeners tend to expect patterns that reflect the norms of conversation, however, the literacy and orality ratio always depends on the occasion and target audience (Sprague and Stuart 2008, 249).

2.4 Word Classification

Galperin (1981, 70-71) divides the English vocabulary into three main layers: the literary, neutral and colloquial layer. Neutral words form the main portion of the English vocabulary and also include common literary and common colloquial words. Common literary words are primarily used in writing and sophisticated speeches. Common colloquial words tend to be more emotionally coloured than the common literary words. Concerning neutral words, these demonstrate no degree of emotiveness, no specific usage of them is defined and they lack concrete associations (Galperin 1981, 71-74). To show the difference between these groups of words within the neutral layer, synonyms in the example below are grouped into the specific categories.

Neutral	Common Literary Word	Common Colloquial Word
<i>mother</i>	<i>parent</i>	<i>Mummy</i>
<i>friend</i>	<i>companion</i>	<i>Buddy</i>
<i>psychiatric hospital</i>	<i>mental asylum</i>	<i>nut-house</i>

2.4.1 Literary Layer

The literary layer consists of several groups of words – common literary words (which as well overlap this layer), terms, poetic, archaic, barbarisms and foreign words and literary coinages (Galperin 1981, 71).

2.4.1.1 Terms

Terms are directly linked to a system of words used in a specific discipline, science or art. They belong to the style of science language, however, they may appear also in other styles (newspaper, publicistic...) (Galperin 1981, 71-75).

2.4.1.2 Poetic Words and Archaisms

Poetic words are primarily used in poetry and create an elevated effect within the text (e.g. *dwelt* for *live*, *welkin* for *sky*...) (Galperin 1981, 78).

With regard to archaisms, Galperin distinguishes three stages of in the process of words aging. Firstly, he describes obsolescent words which are those in the stage of becoming rarely used. Examples of such words would be pronouns *thou*, *thee* or *thy* or French borrowings such as a *palfrey* meaning a small horse or *garniture* standing for *furniture*. Secondly, there are obsolete words – these are no longer used, but still

recognized by English community, e.g. *nay* meaning *no*. The last stage of word aging results in archaic proper, words which are out of use in modern English or changed their appearance to the point when they are unrecognizable (*troth* meaning *faith*...) (Galperin 1981, 82).

2.4.1.3 *Barbarisms and Foreign Words*

Barbarisms are words of foreign origin which are already part of the English language, they are recognized by dictionaries, but still preserve the foreign appearance (e.g. *bon mot*, *chic*...). On the other hand, foreign words do not belong to English vocabulary, but are used for stylistic purposes and tend to be italicized in texts (Galperin 1981, 86).

2.4.1.4 *Literary Coinages*

Literary coinages form the last group of the literary layer. They overlap with the term neologisms, which are described as new words or new meaning to already established words. Galperin points out that this definition is vague, since it is unclear to define which words are still new in language (Galperin 1981, 91).

2.4.2 *Colloquial Layer*

The colloquial layer of vocabulary is formed by the following word groups: common colloquial words, slang, jargon, professional, dialectal, vulgar words and colloquial coinages (Galperin 1981, 71).

2.4.2.1 *Slang, Jargon and Professionalisms*

Slang is a part of the informal language style which is frequently associated with a particular social group. Slang consists of regular vocabulary which is used in a specific way. For instance, in slang words such as *turkey* or *banana* can be apart from the regular vocabulary used to refer to silly or stupid people. Blends are common as well (e.g. *absotively* and *posilutely* as blends of *absolutely* and *positively*) (Akmajian 2010, 301-302).

Jargon is a special technical vocabulary used by people of different professions (medical, business, legal jargon...) or interests (sport, computer jargon...). The criminal underworld also has its own jargon known as argot. Though jargons are not meant to be secret, jargon words can be incomprehensible for people outside the particular group (Akmajian 2010, 300). Jargon and slang are “used to create a bond with a specialized audience.” (Sprague and Stuart 2008, 255). They can be used to enrich the speaker’s choice of words, however, if the whole audience is not familiar with such specialized

terms, it is appropriate to avoid them or define them during the course of the speech (Gregory 2010, 265).

Professionalisms are words used by people of different professions or interests both at work and at home. Unlike terms which are coined to name new concepts that are in the process of development, professionalisms name already established tools, instruments and concepts. They are primarily used within the particular group, therefore, unlike terms that may enter the neutral layer of vocabulary, professionalism usually stay within the particular group (e.g. *tin fish* meaning *submarine* or *piper*, a specialist who decorates pastry by using a cream-pipe) (Galperin 1981, 112-113).

2.4.2.2 Dialectal Words, Vulgarisms, Colloquial Coinages

Dialectal words are usually connected to the language of groups of people within a certain locality. Regional dialects form a part of language spoken in a specific geographic area (Geordie, Cockney, Liverpool English..), social dialects is spoken by members of certain socioeconomic class (e.g. working-class dialects in England) and ethnic dialect is used by particular ethnic group (African American, Latino English...). (Akmajian 2010, 274) Vulgarisms refer to expletive and swear words of abusive character, some of them being classified as general exclamations (*damn, bloody...*). Lastly, colloquial coinages also known as nonce-words are already existing words which acquired a new meaning, so only semantic changes can be observed (Galperin 1981, 117-118).

2.5 Word Choice

To use language accurately, the speaker should be aware of the connotative and denotative meaning of words. While denotation is the word's literal meaning described by a dictionary, connotation refers to the meaning that is shaped by one's personal associations (Chandler 2004, 140). When choosing the words for a speech, one should bear in mind these two concepts. People might have different perceptions about certain words, e.g. the perception of the word *middle-aged* could vary among the group of 30 and 40 year olds – therefore, if it represents an important term for the speech, it should be clarified what age group is exactly meant by it (Gregory 2010, 260).

The speaker should consider the choice of words he/she is about to use during the speech. It is recommended to use specific and concrete words. Abstract words are usually used when speaking about immaterial concepts and ideas, otherwise, these words should be limited to minimum. General semantics, a linguistic theory, states that choosing concrete

words is vital for a clear communication. For instance, if the speaker was to refer to his/her dog, he/she would try to use the most specific term there is – it would not be an *animal*, *mammal*, nor *dog*, but possibly a *pit bull*. Concrete words help create mental images in heads of the listeners and are more likely to be remembered (Beebe 2012, 219; Gregory 2010, 263).

The speaker should avoid using words that might make either religious, racial or sexual references. Concerning the use of the generic *he* and *his* for *people*, *mankind*; the speaker might use the plural form (*humanity*, *people*, *humankind*) to avoid offending the female portion of listeners (Sprague and Stuart 2008, 257). Sexism can be also eliminated when describing professions, e.g. *flight attendant* instead of *stewardess* or *firefighter* instead of *fireman* (Gregory 2010, 258).

With regard to inflated language that is used to enhance the importance of an ordinary issue, it should be used only if the audience prefers it or it is understood clearly. Switching words such as *garbage collector* for *sanitation engineer* or *shipping clerk* for *traffic expediter* might cause confusion among the audience members if the reason for using it is not clearly there (Gregory 2010, 264-265).

2.5.1 Pronouns

Fahnestock (2011, 281) distinguishes three types of the second person pronoun *you*. Firstly, it can be used as a direct address of the speaker to the audience. Secondly, she introduces so called generic *you*, which can be replaced by *anyone* – it does not necessarily include the listener and is used in expressions such as “*You know...*” (Fahnestock 2011, 281). Thirdly, she classifies so called scenes-starring *you*, which is used by the speaker to make the audience member imagine himself/herself in a particular situation (Fahnestock 2011, 282).

Concerning the use of the pronoun *we*, Fahnestock (2011, 285) differentiates two types: inclusive and exclusive. Inclusive *we* is used to unite the speaker and the listeners, while exclusive *we* is used to refer to some group the speaker belong to and the audience does not (Fahnestock 2011, 285). In terms of the pronouns *he* and *she*, it is recommended to use both when referring to an indefinite person or use the pronoun *you* when possible (Gregory 2010, 258).

2.6 Figurative Language

For creating a lasting image in the listeners' minds, speakers use figurative language (Beebe 2012, 224). The use of figurative language has been proven to help the human brain grasp information quicker. It has been found out that the visual cortex of human brain is not able to tell the difference between something that is imagined and actually seen. If one can think of something vividly, the same brain areas are activated as when seeing the real occurrence. Therefore, using concrete examples instead of abstract concepts has become an effective way of conveying information (Gallo 2014, 225-226). Such effect can be created by using different figures of speech. Beebe (2012, 224) describes metaphor, simile and personification as the figures most frequently used in public speeches.

2.6.1 Metaphor

Metaphor is a figure of speech in which a word that ordinarily describes one thing is used to describe another one while implying similarities between two things (Gregory 2010, 266). Metaphors can be classified from two perspectives: either according to their originality or unexpectedness. Metaphors which are unpredictable are called genuine metaphors. On the other hand, those which are ordinarily used in speech, easily predictable or fixed in dictionaries as expressive means of language are trite (dead) metaphors (Galperin 1981, 140). Typical trite metaphors are e.g. "*head of department, body of information, bottom of a road/ garden/ street, mouth of a river*" (Miššíková 2003, 40). Genuine metaphors are most likely to be found in poetry, while trite metaphors appear often in newspapers, scientific prose and rhetorical style as expressive means (Galperin 1981, 142).

2.6.2 Simile

Simile as well as metaphor is a comparison that is in this case made by using the words *like, as, such* or *as if*, e.g. "*Someone who swims well is said to swim like a fish.*" (Templeton 2010, 149). However, this stylistic device should not be confused with an ordinary comparison. While comparison takes into account all the properties of the objects and stresses the one that is being compared, simile eliminates all the properties except for the one that is common for both of them. Therefore, a sentence such as "*The boy seems to be as clever as his mother*" would be classified as an ordinary comparison. That is because both *the mother* and *the boy* belong to the same category of human beings (Galperin 1981, 166). In English, there are many examples of similes highlighting the similarities of human

beings and animals with regard to qualities, states or actions, e.g. "*faithful as a dog, to work like a horse, to be led like a sheep, to fly like a bird*". These similes are no longer considered to be genuine and became rather clichés (Miššíková 2003, 47).

2.6.3 Personification

Personification is described as attributing human characteristics to things which are inanimate as if they were human (Beebe 2012, 224), as seen e.g. in a part of Franklin Roosevelt's (1933) inaugural address: "*Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep.*"

2.7 Sentence Patterns

At the level of syntax, syntactical stylistic devices are used to make sentences more emphatic (Galperin 1981, 202). The standard English word order of subject-predicate-object is marked as the neutral word order, therefore, even small changes in this fixed word order may result in modification of intonation, meaning and create a specific stylistic effect (Miššíková 2003, 70). The following subsections deal with several selected syntactical devices also used in public speeches.

2.7.1 Inversion

To achieve suspense in a speech, the speaker may use inversion – reverse the standard order of words (subject-verb-object) (Beebe 2012, 225). For instance, Barack Obama (2009) used this technique in his own inaugural speech: "*That we are in the midst of crisis is now well understood.*" A similar effect can be achieved by placing the key word which would normally be at the beginning of the sentence to the end (Beebe 2012, 225). The following example illustrates how suspension was created again during Obama's (2009) inaugural speech: "*All this we can do. All this we will do.*"

2.7.2 Parallel Structure

Parallel structure is arrangement when equivalent grammatical forms are used to express ideas equally important as seen in the example by Gregory: "*We want a government of the people, by the people, for the people.*" (Gregory 2010, 268).

According to Fahnestock (2011, 224), parallel structure can be used to coordinate content and equalize it. As the parts of the content are pieced together by using similar grammatical forms, this can have a persuasive effect on the listener (Fahnestock 2011, 224). Parallel constructions might be accompanied by a repetition of words, conjunctions

and prepositions, however, a pure parallel structure depends only on the repetition of the syntactical design of the sentence (Galperin 1981, 207).

2.7.3 Repetition

Another stylistic sentence pattern is repetition of words and phrases, either at the beginning or end of a sentence. By stating anything more than once, the emphasis of a certain idea is created which can help to create a strong emotional response, as shown in the example of Barack Obama's General Election Victory Speech (Lucas 2011, 234).

"This was the moment when we began to provide care for the sick and good jobs to the jobless; this was the moment when the rise of the oceans began to slow and our planet began to heal; this was the moment when we ended a war and secured our nation." (Obama, 2008)

Repetition of related phrases and clauses might generate persuasive consequences. If the listeners hear that the parts of the content are opened by repeating the same phrases, *"they will tend to group those segments in their minds."* (Fahnestock 2011, 231).

According to the composition of the repeated phrases, repetition can be further classified. If the repeated phrase comes at beginning of two or more subsequent sentences, anaphora is created (as shown in the example by Obama). If the repeated phrase comes at the end of the sentences, it is called epiphora (Fahnestock 2011, 231).

2.7.4 Rhetorical Questions

Rhetorical questions belong to rhetorical devices used to engage the audience in present-er's speech (Fahnestock 2011, 298). Erotema, a term corresponding to a rhetorical question, is a type of question that requires no answer apart from the audience's agreement. Public speakers sometimes use this question to induce a vocal answer such as a roaring *Yes* or *No*. It is rather a statement intended as a question. Another type of question represents so called rogatio (anthyphora), which is a question which is then answered by the speaker himself during the speech. Its purpose is usually to introduce subtopics in the speech and manage the flow and construction of support arguments. Moreover, it is a device suitable for introducing a new concept the audience may not be familiar with. Aporia is a question which expresses pretended uncertainty of the speaker. It is commonly not answered during the speech; the speaker may hint the possible answer or suggest a solution to it in order to build suspense or provoke doubt (Fahnestock 2011, 298-299).

The presenter may begin his rhetorical question by words such as “*Just imagine: how different the world would be if...*” (Karia 2013, 156). In response, the audience might start reflecting on their lives and therefore get more personally interested in the speech. Also, rhetorical questions may represent a way to reflect the audience thoughts. When preparing for a presentation, one may think over the questions an audience member might have at a certain point of the speech and then use this information to voice them out loud, e.g. in the form of: “*I know you are probably wondering.../Here’s the question we all ask ourselves...*” (Karia 2013, 156-158).

2.7.5 Short Sentences and Omission

Beebe (2012, 225) proposes several techniques which are used to create drama and suspense in one’s speech. Firstly, the speaker can use short sentences to express an important thought which requires the audience’s attention. Secondly, the speaker can leave out a word or a phrase that the listeners expect to follow, though it is necessary for the listeners to understand what is being omitted, otherwise, this can result in an unnecessary confusion (Beebe 2012, 225). Example of such omission might be the message of the commander Julius Caesar: “*I came, I saw, I conquered.*”

3 PRESENTATION LITERACY

Anderson defines presentation literacy as a set of skills related to public speaking and delivering a presentation, stressing the core meaning of the word as “*the art of speaking effectively.*” (Anderson 2017, 12). According to Beebe (2012, 4), studying public speaking and presentation techniques has been associated with gaining long-term advantages related to empowerment and employment. Empowerment in this context represents the ability to speak with competence, confidence and having the resources that lead to action to achieve a one’s goal. Possessing those skills may then lead to career opportunities (Beebe 2012, 4-5).

3.1 Presentation Process

The following subchapter deals with the presentation process, i.e. key points of preparing and delivering the presentation efficiently as based on the studies of communication scholars and public-speaking handbooks.

3.1.1 Audience Analysis

Lucas (2011, 97) defines audience analysis as the process of gathering information about the expected listeners, analysing and adapting it to one’s presentation so that its message is understood clearly. By carrying out the analysis, the speaker tries to create a bond with the audience by stressing mutual values and experiences in so called identification process (Lucas 2011, 97).

The speaker can analyse three types of information: demographic, psychological and situational. Demographics are statistics concerning the characteristics such as the generation, gender, culture or occupation (Templeton 2010, 16-19). On the other hand, psychographics are usually softer data related to knowledge, listeners’ interests, language or expectations (Templeton 2010, 19-22). Lastly, there is the situational analysis which involves examining the time and place of the presentation, the size of the audience and the speaking occasion. The speaker should consider the speech length, speech formality based on the number of listeners, room arrangement and make sure he/she understands the expectations of the audience if the speech is presented e.g. during a specific event (Beebe 2012, 96-98).

3.1.2 Topic Selection and General Purpose

As stated by Beebe (2012, 116), topics for a presentation can be selected by using different strategies if the specific occasion permits choosing it on one’s own. The speaker might

choose to talk about a topic which reflects his/her personal experience or select an already familiar topic of interest (Beebe 2012, 116). Once a general topic is found, Gregory (2010, 87) recommends narrowing it to have control over one's material. It can be executed by formulating a general of the speech. The general purpose can be classified as "*the broad objective of the speech.*" (Gregory 2010, 88). Gregory distinguishes three main general purpose most speeches have – it is to inform, persuade or entertain. An informative speech is focused on delivering new information to the listeners. On the other hand, a speaker making a persuasive speech tries to make the audience adapt to his/her point of view and change either their mind or behaviour. The main purpose of an entertaining speech is to amuse the listeners, it tends to be light-hearted and relaxing (Gregory 2010, 88-89).

3.1.3 Information Structure

Information covered in a presentation can be organized in different structural patterns. According to Gregory (2010, 204), the most popular structural patterns are chronological, spatial, cause-effect, problem-solution and topical.

Chronological pattern is linked to organizing information in time sequence, explaining from the first event to the last (Templeton 2010, 48). Spatial pattern represents an arrangement of information according to the location, position and direction (from left to right, top to bottom, east to west...) (Beebe and Mottet 2010, 288).

Cause-effect pattern can be understood from two different points – a situation is identified and the resulting effects are explored (cause-effect structure) or a situation is presented and then the causes are examined (effect-cause structure) (Beebe and Mottet 2010, 288). Problem-solution pattern introduces an existing problem, its causes, provides potential solutions and how to implement them (Templeton 2010, 51). Lastly, topical pattern is an arrangement of information which divides the central idea of the speech into smaller units of equal importance (Beebe and Mottet 2010, 287-288).

3.1.4 Presentation Outline

Lesikar, Flatley and Rentz (2008, 473) propose the presentation outline traditionally used in speeches: introduction, body and conclusion. The individual parts with examples of frequently used phrases are described in the following subsections.

3.1.4.1 Introduction

An effective introduction according to Beebe and Mottet (2010, 292) serves five functions – it grab's the audience's attention, introduces the speech topic, provides the audience with

incentives for listening to the presentation, establishes one's credibility and gives preview to the presentation's main ideas.

Pikhart (2011, 30) recommends beginning the presentation by greeting the audience and introducing oneself. For that, Powell (2011, 10) proposes several introduction phrases, e.g. “*Good morning, ladies and gentlemen*”, “*On behalf of..., may I welcome you to...*”, “*My name's...*”, “*Perhaps we should begin...*” (Powell 2011, 10). Then, the speaker should tell the audience what the presentation is about, possibly how long it will take and what the structure and main points of the presentation are (Pikhart 2011, 30). Pikhart also suggests several phrases that can be used in this part, e.g. “*As you can see on the screen, our topic today is...*”, “*By the end of this talk you will be familiar with...*”, “*My speech will take about...*”, “*To begin with, I will talk about... Next... and finally...*” (Pikhart 2011, 32-33). Gregory (2010, 222) proposes several ways to gain the audience's attention at the beginning. The speaker might introduce the presentation with a story. It can be a factual narrative, however, one can also use a hypothetical illustration – create an imaginary scenario. Rhetorical question is another way to introduce a presentation, it catches the attention and makes the listeners want to hear more without having to answer. If the speaker wants to receive some feedback, he/she may use an overt-response question which urges either to raise hands or shout the requested answer out loud. Typically, it is done by using phrases such as: “*I'd like to see a show of hands...*” (Gregory 2010, 222). Another way of introducing a presentation is by making a provocative statement or using a quotation (Gregory 2010, 220-222). References to different events are also used – one can refer to historical or recent events, share a personal reference or a reference to preceding speeches (Beebe 2012, 193).

3.1.4.2 Body

As stated by Pikhart (2011, 35), the body of the presentation should follow the overview of main ideas and arguments given in the introduction. In order to efficiently further and support the ideas, Gregory (2010, 148) recommends several support materials – giving definitions, comparisons and examples, using descriptive language, storytelling to better illustrate one's message, and providing testimonies and statistics (Gregory 2010, 148-153).

To create a logical connection between ideas, Pikhart (2011, 35) suggest using transition phrases. These include basic linking words used for giving additional information (*moreover, furthermore, in addition...*), creating contrast (*while, whereas, in spite of the fact, although...*) or stating a result (*therefore, as a result...*), but also more

complex phrases (Pikhart 2011, 35-36). The speaker should inform the audience when he/she moves onto another point by phrases such as “*This leads directly to the next part of my talk,*” or “*In addition to this, I’d like to say that...*” (Pikhart 2011, 36-37). When referring back to information already mentioned in previous points, the speaker can also use transitions phrases to help the audience connect the information better, e.g. “*As I mentioned before...*” or “*Let’s go back to what we were discussing earlier.*” (Pikhart 2011, 36).

3.1.4.3 Conclusion

There are four functions of a conclusion as described by Beebe and Mottet (2010, 292) – conclusion is a summary of the presentation content, it places emphasis on the central idea, motivates the audience to react and makes a closure.

According to Gregory (2010, 227), the conclusion should be announced by either verbal or nonverbal signals. The speaker might use expressions such as “*So, in conclusion, I’d like to say...*”, “*Let me end by saying...*” to openly make the conclusion (Gregory 2010, 227). Subtle nonverbal clues might also be used, e.g. enhanced facial expressions and gestures (Gregory 2010, 227). If the occasion permits, then usually the question-and-answer period follows.

3.1.4.4 Question-and-Answer Period

With regard to answering the audience’s question, Templeton (2010, 188) suggests taking them either within or after the presentation. Taking questions during the presentation is useful for clearing any misunderstanding or confusion, e.g. due to the complexity of the presentation’s topic. It also helps the speaker to maintain control – the speaker has the opportunity to schedule all the important points at the time he/she chooses to make them as well. On the other hand, if the audience is noticeably confused about some information, a brief clarification and taking a few questions within the presentation may help to eliminate it (Templeton 2010, 188). At the beginning of the presentation, the speaker can e.g. state that any questions calling for clarification may be answered at any time while those requesting more information will be dealt with at the end (Bradbury 2006, 123).

There are several key strategies for ensuring the question-and-answer session is efficient. It is necessary to answer the exact question being asked. To give it its full attention, Bradbury (2006, 124) recommends waiting until the questioner completes his/her question and then thinking about the answer. If the question is not clearly heard, the speaker should rephrase it and then repeat it to ensure it is understood correctly and the

whole audience also knows what question is being dealt with (Bradbury 2006, 124). If a question previously answered appears again, the speaker should rephrase the answer and avoid using phrases that might make the questioner feel embarrassed, e.g. “*As I just said...*” (Templeton 2010, 191).

3.2 Nonverbal Communication

Nonverbal communication refers to the transmission of the speaker’s message without using words. Body language involves the eye-contact, gestures, facial expressions, posture, body movements and vocal delivery (Gregory 2010, 284). The goal with the physical delivery is to create a visual image that complements the presentation’s message, doesn’t distract the audience and feels natural (Sprague and Stuart 2008, 361).

3.2.1 Eye-Contact

Eye-contact keeps the listeners’ attention, opens communication and makes the speaker more credible. It is important to establish eye-contact with the whole audience and not focus on the front row only – the speaker focus should be shifting (Beebe 2012, 243). Maintaining eye-contact gives the speaker an immediate feedback as to how his/her words are received according to the look on listeners’ faces. The speaker should not look over the listeners’ head, instead he/she might rather look into eyes of individual audience members and hold the contact for the minimum of three seconds (Sprague and Stuart 2008, 365). If the speaker is intimidated by the direct eye-contact, Templeton (2010, 164) suggests looking at the foreheads if the listener is at least 3, 5 meters away from the speaker.

The absence of eye-contact is usually caused by the following reasons: firstly, the speaker relies on the notes too much. It often means that the speaker is unprepared and the speech rehearse needs to be prolonged, or is nervous and more practise needs to be incorporated. Also, handouts often disturb the eye-contact for the audience, therefore, Gregory suggests distributing only simple and short ones if necessary (Gregory 2010, 286).

3.2.2 Gestures and Facial Expressions

Gestures are primarily used to emphasize important points, describe and point out to objects and enumerate things. The key point when using gestures is to stay natural, not overdoing and coordinating them to the message one is trying to deliver. Beebe describes five functions of gestures; these are repeating, contradicting, substituting, complementing, emphasizing and regulating (Beebe 2012, 244).

Repeating helps to reinforce the verbal message, e.g. by holding up a certain number of fingers according to the number mentioned in a particular sentence. What is spoken and what delivered through body language should not contradict. Gestures may substitute for words, for instance if the speaker tries to calm down a noisy audience, a hold-up palm of one's hand can convey the message without uttering a word. In addition, gestures can add meaning to one's verbal message and emphasize it. Lastly, gestures are used to regulate the flow of the presentation, e.g. if the speaker wants to encourage the listeners to ask question, extending the palm of his hands is a gesture to use (Beebe 2012, 244-245). Belknap (2015) recommends using open-palm gestures to signalize a lack of threat and avoid pointing at the audience, which can be interpreted as an aggressive gesture.

Facial expressions should be as well as gestures appropriate to the speaker's message. The classical rhetorician Cicero claimed that if one wants the audience to feel a certain emotion, one should reflect the emotion himself. Facial expressions are universal and will be interpreted the same even with a culturally diverse audience (Beebe and Mottet 2010, 310-311).

3.2.3 Posture and Body Movements

The speaker's posture is another nonverbal cue that might affect how the audience sees him in terms of credibility and confidence. Beebe and Mottet (2010, 310) offer several suggestions for the standing pose: the speaker should place one foot in front of the other to prevent swaying from side to side and enhance the straight posture by pulling the shoulders back and keeping the head up.

Moving periodically during a presentation serves different purposes and should have a reason to happen. Such a full body movement can contribute to relieving tension of the speaker, it might draw attention of the audience or change the pace of the presentation (Koneru 2008, 11). Concerning the amount of body movements, the speaker should adapt them to the occasion and consider the environment, e.g. delivering a presentation at a conference table might require the speaker to stay seated (Beebe and Mottet 2010, 309-310).

3.2.4 Vocal Delivery

Gregory (2010, 278) describes three characteristics of the human voice that contribute to an effective vocal delivery – volume, clarity and expressiveness. It is vital to adjust the voice volume according to the room the presentation is held in and the number of listeners present. With regard to the clarity, articulation plays an important role in making sure the

audience can easily determine what words the speaker is using. It is the process of producing speech sounds clearly which tends to be often neglected due to the hurry to express one's idea, e.g. *dint* instead of *didn't* or *soun* instead of *sound*. Apart from articulation, pronunciation as the degree to which sounds are produced to form words should be clear as well, e.g. *Febuary* instead of *February* or *actchally* instead of *actually*. If the speaker is not an English native speaker, he/she should consider practising the articulation and pronunciation within the presentation rehearsal (Beebe 2012, 249-250).

Expressiveness involves few elements that contribute to a dynamic speech. Firstly, it is the pitch – the highness or lowness of the speaker's voice. The changes in pitch are called inflections (changes in intonation). Pitch is used to avoid being monotonous and signals the speaker's intentions and emotions, whether one is asking a question, making a statement, being happy, angry etc. The speaker can also work with his voice in terms of the rate, the speed at which he/she speaks. A faster rate might be used to go through an already familiar information, a slower rate is more appropriate for explaining complex issues and new concepts. To signal an end of a particular unit of the presentation or let the new information sink in, a pause may be used. Pausing in the middle of thoughts can, however, lead to so called vocalized pauses during which verbal fillers are used (*uh, eh, uhm..*) (Lucas 2011, 249-250).

II. ANALYSIS

4 AIM OF THE ANALYSIS

The aim of the analysis is to find out what language is characteristic for the selected TED Talks covering the topics of linguistics and business (namely marketing), if there are any distinctive language differences/similarities and what presentation techniques are typical for these talks.

Since the TED.com website provides 2 700+ talks on various topics, for the purpose of this analysis four TED Talks were chosen to narrow the focus of the thesis. The chosen TED Talks concern topics related to linguistics (*Txtng is killing language. JK!!!!!!*; *What makes a word “real“?*) and marketing (*How Airbnb designs for trust, How giant websites design for you (and a billion others too)*). The reason for choosing these TED Talks is my degree course which covers both linguistic and economic subjects, in addition, I am personally interested in these topics as well.

All the selected TED Talks are 13-17 minutes long. They were analysed using TED Talks videos available on the official TED.com website and transcripts provided by the community of TED Translators which are available on the website as well. Transcripts of all four videos are to be found on the enclosed CD.

Each selected TED Talk is introduced in terms of its content and author. Then, language and presentation delivery is analysed. Language analysis focuses on lexical and syntactic part. Lexical part examines the aspects of formal/informal style, oral style, word choice, the use of figurative language and addressing pronouns. The syntactic part deals with syntactical stylistic devices. For both lexical and syntactic part, numbered examples from the videos are listed to better illustrate the discovered phenomena. Concerning the presentation delivery, it focuses on the presentation structure, presentation techniques, aspects of nonverbal communication and the use of visual aids. For nonverbal communication aspects and visual aids described in this part, minutes corresponding to the videos are listed for better orientation. At the end of the analysis, an overall summary is provided to compare the analysed linguistic TED Talks with business TED Talks in terms of language and presentation delivery.

5 TED TALK “TXTNG IS KILLING LANGUAGE. JK!!!!!!”

Txtng is killing language. JK!!!!!! is the title of the TED Talk presented by John McWorther during an annual official TED conference in 2013. John McWorther is Associate Professor of English and Comparative Literature at Columbia University in the City of New York, United States, and teaches linguistics, Western Civilization and music history. In addition, he regularly contributes to Time and CNN as a columnist dealing with language and race issue topics (TED: Ideas Worth Spreading 2017). During the talk, he discusses the relationship between texting and writing skills from the linguistic and cultural point of view. McWorther refutes the idea of texting being a cause for any kind of literacy or writing abilities decline. Instead, he suggests that people nowadays are able to be bidialectal in terms of their writing and therefore, they can conveniently switch between languages of ordinary writing and texting (McWorther 2013).

5.1 Language Analysis

Concerning the level of formality, McWorther uses language which is rather informal. Throughout the speech, he uses contractions, both short and long sentences, predominantly active voice and the first person I. Formal aspects of the speech can be found in more complex sentences, where the speaker e.g. uses the subordinating conjunction *in order to* as shown in the example (1), which is more typical for formal style, especially in writing.

- (1) “*The fact of the matter is that it just isn't true, and it's easy to think that it is true, but **in order to see** it in another way, **in order to see** that actually texting is a miraculous thing, not just energetic, but a miraculous thing...*” (McWorther 2013)

With regard to the aspects of oral style, the speaker uses informal hedges such as *kind of* (2), *sort of* (3), vague quantifying terms such as *much* (4) or all-purpose pronouns such as *that* (5) in summary references.

- (2) “*And yet, there it is, so you assume there's been **some kind of hiccup**.*” (McWorther 2013)
- (3) “*And it's a very interesting thing, but nevertheless easy to think that still it represents **some sort of decline**.*” (McWorther 2013)
- (4) “*Writing is something that came along **much** later...*” (McWorther 2013)
- (5) “***That's** what people did then, speaking like writing.*” (McWorther 2013)

Oral style is not only typical for using vague expressions, but also generalization. This can be seen in the example (6), when the speaker introduces a linguistic theory regarding casual speaking without mentioning who is its author, using only a collective term *linguists*. McWorther being a linguist himself, he refers to himself and other linguistics in different ways during the talk. In the example (6), he uses the collective term *linguists*, in the example (7) he adds a personal pronoun *we* to possibly indicate that he belongs to that group, while in the example (8) he uses the singular form of linguists.

- (6) “**Linguists** have actually shown that when we're speaking casually in an unmonitored way, we tend to speak in word packets of maybe seven to 10 words.” (McWorther 2013)
- (7) “**We linguists** call things like that pragmatic particles.” (McWorther 2013)
- (8) “All spoken languages have what **a linguist** calls a new information marker...” (McWorther 2013)

As far as the literary layer of words is concerned, the speaker uses only two linguistic terms throughout the talk as seen in the following examples (9) and (10).

- (9) “**LOL** is being used in a very particular way. It's a marker of empathy. It's a marker of accommodation. We linguists call things like that **pragmatic particles**.” (McWorther 2013)
- (10) “All spoken languages have what a linguist calls a new **information marker** -- or two, or three.” (McWorther 2013)

The terminology is explained within the talk and can be understood in the context of the discussed subtopic. Therefore, the audience members do not have to be educated in the field of linguistic and they are still able to follow the talk.

In the example (9), the speaker talks about the use of the abbreviation *LOL* in nowadays text conversations and how the function of this word is no longer tied to expressing laughter, but it is rather showing empathy or habitual usage. In the example (10), the speaker refers to a previously mentioned word *slash* which can be used to change the conversation topic in texts and then, introduces the term *information marker* to assign the word *slash* to a term relating to that specific usage.

The speaker uses one foreign, Japanese word when talking about pragmatic particles (11). The word *ne* is not directly explained or translated during the talk, however, the listeners can make sense of it based on the already given information.

- (11) *If you happen to speak Japanese, think about that little word "ne" that you use at the end of a lot of sentences.* (McWorther 2013)

Concerning the colloquial layer of words, the speaker uses two examples of slang words. In the example (12), he uses a slang word *yo* used not only as a greeting, but also as a general conversation filler the speaker possibly refers to when mentioning the black youth. In the example (13), he refers to another example of a text conversation containing the verb *to chill with* meaning to spend time with.

- (12) *"If you listen to the way black youth today speak, think about the use of the word "yo."*" (McWorther 2013)

- (13) *"So for example, this Sally person says, "So I need to find people **to chill with**"..."* (McWorther 2013)

The main topic of the talk is texting, therefore, McWorther uses examples of abbreviations to better illustrate the subject. While the use of abbreviations is not very typical for public speeches, the use in the example (14) is relevant to that specific topic.

- (14) *"I love the font you're using, **btw.**"*

"Julie: "lol thanks gmail is being slow right now"" (McWorther 2013)

The use of figurative language is represented on several occasions during the talk. The speaker uses a simile to describe the language structure of texting (15). In the example (16), the author uses a metaphorical way of saying that one has to concentrate on the big picture to understand the nature of texting. Metaphorical expression can be also observed in the example (17), where the speaker refers to the formal school education as *learning on the blackboard*.

- (15) *There's a lack of structure of some sort. It's not **as sophisticated as the language of The Wall Street Journal.*** (McWorther 2013)

(16) “[...] *in order to see that actually texting is a miraculous thing, [...] we have to pull the camera back for a bit and look at what language really is...*” (McWorther 2013)

(17) “*We see this general bagginess of the structure, the lack of concern with rules and the way that we're used to **learning on the blackboard**...*” (McWorther 2013)

In addition, the speaker uses a hyperbole to emphasize that writing came much later after people started using language to speak (18). An example of euphemism can also be found when the speaker uses the word *hiccup* (19) which in the context refers to a small mistake.

(18) “[...] *if humanity had existed for 24 hours, then writing only came along at about 11:07 p.m.*” (McWorther 2013)

(19) “*And yet, there it is, so you assume there's been some kind of **hiccup**.*” (McWorther 2013)

With regard to the use of pronouns, the author uses inclusive *we* to refer to himself and the listeners (20). Its purpose is to make the audience feel included and acknowledged. Apart from the inclusive *we*, he also uses the pronoun *you* to refer to the audience (21).

(20) “*So **we** naturally tend to think, because we see language written so often, that that's what language is, but actually what language is, is speech.*” (McWorther 2013)

(21) “*When **you** write, because it's a conscious process, because **you** can look backwards, **you** can do things with language that are much less likely if **you**'re just talking.*” (McWorther 2013)

As far as the syntactic stylistic devices are concerned, the speaker uses parallel constructions and repetition to intensify the impact of his words. In the example (22), McWorther not only uses similar grammatical constructions to create a persuasive effect on the listener, but also makes use of repetition of words (*miraculous thing*). Parallel construction can be also observed in the example (23).

- (22) “*The fact of the matter is that **it just isn't true**, and it's easy to think that **it is true**, but **in order to see** it in another way, **in order to see** that actually texting is a **miraculous thing**, not just energetic, but a **miraculous thing**...*” (McWorther 2013)
- (23) *Speech is **much** looser. **It's much** more telegraphic. **It's much** less reflective -- very different from writing.* (McWorther 2013)

To make the speech more dynamic, McWorther also uses short sentences, as seen in the following example (24).

- (24) *Basically, if we think about language, language has existed for perhaps 150,000 years, at least 80,000 years, and what it arose as is speech. **People talked.*** (McWorther 2013)

As for the use of rhetoric questions, the speaker uses *anthypophora*, a type of rhetorical question which is then answered by the speaker during the speech. This is shown in example (25), when the speaker not only uses the question to make the audience think, but also to clarify his previous statement. In example (26), the speaker's first rhetorical question is answered in the next one. Then another rhetorical question follows, concretely *erotema* which doesn't require the audience to respond by any other means than an agreement.

- (25) “[...] *one thing that we see is that texting is not writing at all. **What do I mean by that?** Basically, if we think about language, language has existed for perhaps 150,000 years, at least 80,000 years, and what it arose as is speech.*” (McWorther 2013)
- (26) “*No one thinks about capital letters or punctuation when one texts, but then again, **do you think about those things when you talk? No, and so therefore why would you when you were texting?***” (McWorther 2013)

5.2 Presentation Delivery

The speaker introduces the topic by denying the idea of texting being the cause of the literacy decline – by this controversial statement, he grabs the audience's attention from the beginning, since the reasons for this claim are expected to be covered during the talk.

Though the speaker indirectly introduces the topic of the presentation, no formal outline of the talk nor main points to be covered are listed at the beginning. Also, there is no introduction of the speaker, as this part tends to be cut out from TED Talks. The introductory part is ended by a rhetorical question which follows after McWorther's statement that texting is not writing at all.

The body of the presentation is primarily based on support materials in form of examples of text conversation and quotes the speaker comments on to get his message across. During the talk, the speaker quotes a passage from *The Decline and Fall of the Roman Empire* by Edward Gibbon (27). The content of the quote is not important for McWorther's speech itself, it is rather a way of showing the audience that with writing one can construct sentences which are not natural for the spoken language. Other quotes include e.g. a statement of the President of Harvard from 1871, Charles Eliot (28), which the speaker uses to illustrate that writing has always been a subject of a constant critique.

(27) *"The whole engagement lasted above twelve hours, till the graduate retreat of the Persians was changed into a disorderly flight, of which the shameful example was given by the principal leaders and the Surenas himself."* (McWorther 2013)

(28) *"Bad spelling, incorrectness as well as inelegance of expression in writing."* (McWorther 2013)

To keep the audience's attention, the speaker also uses humour to provoke laughter. That is, for instance, when the speaker is referring to the quote by Edward Gibbon and delivers his opinion on it (29) or comments on the sample text conversation (30).

(29) *"That's beautiful, but let's face it, **nobody talks that way. Or at least, they shouldn't if they're interested in reproducing.** That -- (Laughter) is not the way any human being speaks casually."* (McWorther 2013)

(30) *"I love the font you're using, btw. "*

Julie: "lol thanks gmail is being slow right now"

*Now if you think about it, **that's not funny. No one's laughing.** (Laughter).*

(McWorther 2013)

McWorther does not use any complex transition phrases when he moves from one subtopic to another, however, the talk is still cohesive due to the interconnection of the

discussed issues and the use of linking words and phrases (*and so, so I mean, despite the fact, but the fact of the matter is...*). The speaker concludes the presentation by presenting his own opinion on texting – “*And so, the way I'm thinking of texting these days is...*” (McWorther 2013) Besides, he uses the expression *in closing* which formally signals the end of the presentation. As there were formally no main points stated in the introduction, the conclusion also does not follow any formal structure, e.g. in form of a summary. However, the speaker manages to go back to his original argument of texting being another form of writing which he restates at the end, therefore, the argument stated in the introduction and his opinion covered in the conclusion are still connected.

Concerning the speaker's posture, gestures and body movements, during the whole talk he stands in the foreground of the stage, facing the audience. McWorther does not show much full body movement during the talk, by the different camera shots, he seems to occupy the same place on the stage. He compensates the lack of body movement by using hand gestures. At the beginning of the talk, he keeps his hand loosely down to his sides. After the introduction, typical position of his hands is clasping them together at chest level while holding a presentation remote control (1:47). Throughout the presentation he uses open-palm gestures to demonstrate a lack of threat. Pointing at the audience is used only occasionally, e.g. at the end of the speech the speaker states his final thoughts and during the sentence “[...] *and ideally I would then send them back to you and me now [...]*” (McWorther 2013), he points his finger at the audience when pronouncing the pronoun *you* (13:26). Though pointing gestures are regarded to be aggressive, in this case the speaker rather uses it to stress the pronoun *you*. What can be spotted by watching the video is that the speaker uses eye-contact to interact with the whole audience – his eye-contact shifts from left to right and so his head, that is accompanied by sequences of looking straight to the audience and lowering the eyes down. At the end of the presentation, he nods his head while thanking the audience.

With regard to the use of visuals, the speaker introduces simple white screen-black text presentation slides, e.g. when he quotes Edward Gibbon (2:09) or provides the audience with sample texting conversations (7:03, 8:15). This way, the listeners can follow the quotes on the screen while the speaker cites them. Otherwise, no other supplementary presentation slides are used during the talk except for those showing quotes. Also, the speaker uses no physical props.

6 TED TALK “WHAT MAKES A WORD ‘REAL’?”

What makes a word “real”? is the title of the TED Talk delivered by Anne Curzan during an independent TEDx event organized by the University of Michigan in the United States, where Curzan works as an English professor. Besides teaching, she has been also on the Usage Panel of the American Heritage Dictionary since 2005 (TED: Ideas Worth Spreading 2017). During her talk, she discusses the question of how a word can become real and who has the authority to make official decisions about words. Besides, she elaborates on the issue of who edits dictionaries and how new words get into dictionaries. She encourages the audience not to be afraid of creating new words. In conclusion, she remarks that if any community is using a word and knows its meaning, the word becomes real (Curzan 2014).

6.1 Language Analysis

In the course of the talk, Curzan uses rather informal language. Predominantly, active voice is used, there are both long and short sentences, though not many complex ones, and the speaker also uses contractions. The use of the first person I is also typical for the informal style and when going through the talk, it is noticeable that the speaker uses it frequently, even several times at the beginning of a few consecutive sentences, as shown in the example (1). The speaker might use it in order to intensify the impact of her words or to stress that she presents her own opinion.

- (1) *“I listen to what other people are saying and writing. I do not listen to my own likes and dislikes about the English language. I will be honest with you: I do not like the word “impactful,” ...”* (Curzan 2014)

The use of informal hedges is minimal, *kind of* appears only in one instance – *“in kind of a dorky way”*. (Curzan 2014) Concerning the vague quantitative terms, there are a few occasions when the speaker uses them, which can be seen in examples (2), (3) and (4). Also, all-purpose pronouns for summary references appear (5).

- (2) *“Well, it sure looks like “impactful” is proving useful for a certain number of writers...”* (Curzan 2014)
- (3) *“There’s a Supreme Court justice on it and a few linguists.”* (Curzan 2014)

- (4) *“How many of you have ever looked to see who edited the dictionary you are using? Okay, **many fewer**.”* (Curzan 2014)
- (5) *“**That**, of course, raises a host of other questions...”* (Curzan 2014)

In Curzan’s speech, the literary layer of words is represented by the use of terms. The speaker is a dictionary editor, therefore, she uses two terms related to that area. Firstly, she mentions the term *usage note* (6) when talking about the work of dictionary editors. She explains the meaning of the term by showing a sample usage note from the American Heritage Dictionary. Then, she introduces the term *Usage Panel* (7) which is also explained in the context of the speech.

- (6) *“[...] we often go to dictionaries to get information about how we should use a word well or appropriately. In response, the American Heritage Dictionaries include **usage notes**.”* (Curzan 2014)
- (7) *“If you look in the front matter of American Heritage Dictionaries, you can actually find the names of the people on the **Usage Panel**. [...] There are about 200 people on the **Usage Panel**. They include academicians, journalists, creative writers.”* (Curzan 2014)

With regard to the colloquial level of words, the speaker uses examples of slang words, which ceased to be neologisms, entered dictionaries and are now regularly used. With the slang words in examples (8), (9) and (10), Curzan subsequently gives their definitions in order to ensure the audience understands them. The only one she does not further comment on is the word *google* (11) taking the form of a verb.

- (8) *“And then my all-time favorite word at this vote, which is “**multi-slacking**.””* (Curzan 2014)
- (9) *“Over the years, I have learned some great new slang this way, including “**hangry**,”...”* (Curzan 2014)
- (10) *“[...] and “**adorkable**,” which is when you are adorable in kind of a dorky way...”* (Curzan 2014)
- (11) *“[...] and “**google**” as a verb.”* (Curzan 2014)

As discussed in the previous chapter, the use of abbreviations is not very common in public speeches, however, Curzan also uses them to illustrate what words are likely to appear in dictionaries and further explains the abbreviation *YOLO* (12). When going through words that have been listed by the American Dialect Society as words of the year, she also mentions *WMD* (13), however, as with *LOL* she does not offer any explanation, possibly expecting that the audience is familiar with its meaning.

- (12) “[...] catch the words that are going to make it, such as **LOL**, but they don't want to appear faddish and include the words that aren't going to make it, and I think a word that they're watching right now is **YOLO**...” (Curzan 2014)
- (13) “[...] and **WMD**” in 2002.” (Curzan 2014)

In addition, throughout the talk the speaker uses extreme adjectives as shown in the examples (14), (15) and (16). The reason for using them might be to create dynamic in the speech by implementing words of such a strong meaning.

- (14) “Dictionaries are a **wonderful** guide and resource...” (Curzan 2014)
- (15) “[...] we should be less quick to decide that that change is **terrible**...” (Curzan 2014)
- (16) “One set of people look **frightened**.” (Curzan 2014)

There are several occasions when the speaker uses metaphorical expression to create figurative language. In the example (17), the speaker uses the expression to introduce that she is going to describe the atmosphere of the meeting, while in the example (18), by using the metaphor she stresses the fact that dictionaries are created by humans and therefore, are not timeless.

- (17) “To give you **a sense of the flavor of the meeting**...” (Curzan 2014)
- (18) “At some level, we know that there are **human hands behind dictionaries**...” (Curzan 2014)

Regarding the usage of pronouns, Curzan uses both inclusive *we* (19) to make the listeners feel included and *you* to refer to the audience (20). In example (21), Curzan uses exclusive *we* to refer to herself and other teachers. The same type of *we* she uses in

example (22), where she refers to herself and dictionary editors. The speaker also uses the generic *you* which does not necessarily include the audience (23).

- (19) “[...] **we** should be less quick to decide that that change is terrible...” (Curzan 2014)
- (20) “If **you** look in the front matter of *American Heritage Dictionaries*, **you** can actually find...” (Curzan 2014)
- (21) “I’m struck as a teacher that **we** tell students to critically question every text they read...” (Curzan 2014)
- (22) “Now I get to hang out with dictionary editors, and you might be surprised by one of the places where **we** hang out.” (Curzan 2014)
- (23) “Well, **you** know what?” (Curzan 2014)

Curzan uses several stylistic devices to create dynamic on the sentence level. With regard to the use of rhetorical questions, she uses anhypophora in examples (26) and (27), meaning that the questions are answered right after (27) or during the talk (26). To engage the audience, Curzan also makes use of the overt-response question which encourages the listeners to actively participate in the talk (28).

- (24) “That, of course, raises a host of other questions, including, who writes dictionaries?” (Curzan 2014)
- (25) “Will all of these words stick? Absolutely not.” (Curzan 2014)
- (26) “With that, let’s turn to dictionaries. I’m going to do this as a **show of hands**: How many of you still regularly refer to a dictionary, either print or online? Okay, so that looks like most of you.” (Curzan 2014)

Another syntactic stylistic device Curzan uses is the parallel construction. In the example (29), she begins the first three consecutive sentences by the same grammatical construction and towards the end of the sentences, she also uses repetition of the words *that word*. Similar pattern can be observed in the example (30).

- (27) “**That word might be slangy, that word might be informal, that word might be a word that you think is illogical or unnecessary, but that word that we’re using, that word is real.**” (Curzan 2014)

(28) “*They're watching **what we say and what we write and trying to figure out what's going to stick and what's not going to stick.***” (Curzan 2014)

Besides parallelism and repetition, short sentences also appear throughout the talk to make the speech more dynamic, as shown in the examples (31) and (32).

(29) “[...] *and we should be entirely reluctant to think that the English language is in trouble. **It's not.***” (Curzan 2014)

(30) “*Will all of these words stick? **Absolutely not.***” (Curzan 2014)

6.2 Presentation Delivery

Curzan begins her introductory part of the presentation by making use of the storytelling technique (33). This helps her to catch attention right at the beginning of the talk. Possibly due to the presentation time-limit, the story is not very complex. Although Curzan uses storytelling throughout the whole presentation, the characters she uses are only herself and partially other dictionary editors. Therefore, instead of developing a long complex story, she shares her experience and rather follows the idea-concepts format of storytelling.

(31) *I need to start by telling you a little bit about my social life, which I know may not seem relevant, but it is.* (Curzan 2014)

Although no formal greeting nor outline of the main points is presented, the speaker briefly introduces the audience to the topic of her presentation by proposing several rhetorical questions which are later answered in the talk (34). The questions signalize the end of the introductory part after which the body of the presentation follows.

(32) “*I want to pause on that question: **What makes a word real? [...] Who has the authority to make those kinds of official decisions about words, anyway? Those are the questions I want to talk about today.***” (Curzan 2014)

The main part of the presentation is formed by Curzan’s personal experience of being an English teacher and examples of words which recently got into dictionaries. In addition, she comments on two quotes expressing the concerns about new words entering dictionaries and the sample usage note taken from the American Heritage Dictionary. All of these form the support material of her presentation. The speaker uses quotation when

she explains the term *usage note* and cites the example from the American Heritage Dictionary, but also when she states that the concerns regarding new words entering language have always been there. This is shown e.g. in the example (33), when she cites a part of a statement made by an English poet Samuel Rogers.

(33) *“Here is Samuel Rogers in 1855 who is concerned about some fashionable pronunciations that he finds offensive, and he says “as if contemplate were not bad enough, balcony makes me sick.””* (Curzan 2014)

To grab the audience’s attention, Curzan implements humour into her speech and consequently provokes laughter right from the beginning of her speech when sharing a personal experience of being an English professor (34).

(34) *When people meet me at parties and they find out that I’m an English professor who specializes in language, they generally have one of two reactions. One set of people look frightened. (Laughter)...* (Curzan 2014)

The transition between different subtopics is also done by using complex phrases such as *“With that, let’s turn to...”* or *“Before I go any further, let me clarify...”* (Curzan 2014) The end of the presentation is not signalled by any typical closing phrase – the speaker concludes it by answering the question how words get into dictionaries, which is proposed during the introductory part. Therefore, the introduction and conclusion remain interconnected.

Regarding the speaker’s nonverbal communication, namely body movements and gestures, she begins her presentation standing with her fingers intertwined, holding her hands at the chest level, which she also uses during the course of the whole talk. Throughout the speech, she remains in the foreground and regularly moves on the stage, though the movement is only slight and does not seem forced. Regularly she uses open-palm gestures. Emphasizing gesture can be found e.g. in 0:58 when uttering the sentence *“**You** are just the person I want to talk to,”* she points at the audience when pronouncing the word *you*. (Curzan 2014) She maintains eye-contact with the audience and regularly shifts it. At the end of the presentation, she nods her head while thanking the audience.

Concerning the use of visual aids, Curzan makes use of presentation slides. For instance, in 2:51 she uses simple, white text on a black background slides featuring

emoticons to illustrate the words *hangry* and *adorkable*. In 6:29, she presents a slide of the same format which includes a picture of the voting at the American Dialect Society. Besides slides including text and pictures, in 14:25 she also show a screenshot of the Google Ngram View result for the word *impactful*, a graph which supports her argument of the word growing in popularity.

7 TED TALK “HOW AIRBNB DESIGNS FOR TRUST”

How Airbnb designs for trust is the title of the TED Talk presented by Joe Gebbia during the official TED conference in 2016. Gebbia is an entrepreneur, co-founder and Chief Product Officer of Airbnb, which is an online market place and hospitality service used by people usually looking for a short-term lodging during vacations. Besides, he works part-time as a designer at Y Combinator, the start-up that helped launch Airbnb (TED: Ideas Worth Spreading 2017). During the talk, Gebbia discusses how an effective design helped Airbnb to gain customers and overcome the initial bias of people not trusting strangers. He focuses on the issues of review posting and the way the company provides customers with guidance on their website to ensure a successful transaction. Throughout the talk, he stresses the idea of a sharing economy which he regards to be the key point for creating trust among people (Gebbia 2016).

7.1 Language Analysis

The language Gebbia uses throughout the talk is rather informal. He uses contractions, mostly active voice, both short and long sentences and the use of the first person I is also prominent. Concerning the use of informal hedges common for oral style is minimal, he uses *kind of* only once and vague quantifying terms are not used frequently as well.

While repetition is often used in public speeches as a stylistic device, it can be also overused and result in redundancy, especially in oral style. The speaker often uses the conjunction *and* to begin a sentence, as well as the word *now*, as seen in the following selected examples (1), (2), (3) and (4). *So* is also used often towards the beginning of his sentences. Rather than creating a stylistic effect, these rather serve as fillers.

- (1) “**And** then I learn there's a design conference coming to town, and all the hotels are sold out. **And** I've always believed that turning fear into fun is the gift of creativity.” (Gebbia 2016)
- (2) “**And** this guy pulls up in this red Mazda and he starts looking through my stuff. **And** he buys a piece of art that I made. **And** it turns out he's...” (Gebbia 2016)
- (3) “**Now**, here's a discovery we made just last week.” (Gebbia 2016)
- (4) “**Now**, if you've got less than three reviews, nothing changes.” (Gebbia 2016)

Concerning the literary layer of words, Gebbia uses phrases related to the area of business (5), (6), a psychology related term (7), a medical term contained in a customer's

review he cites to the audience (8) and other economics related terms as shown in the examples (9) and (10). All the terminology is not directly formally defined during the talk, however, can be understood from the context which the speaker possibly relies on.

- (5) “Here’s what we **pitched investors**...” (Gebbia 2016)
- (6) “We did a **joint study** with Stanford...” (Gebbia 2016)
- (7) “Now, that’s a natural **social bias**.” (Gebbia 2016)
- (8) “Excellent house for sedentary travelers prone to **myocardial infarctions**.” (Gebbia 2016)
- (9) “So let’s be clear; it is about **commerce**.” (Gebbia 2016)
- (10) “But this connection beyond the transaction is exactly what the **sharing economy** is aiming for.” (Gebbia 2016)

The colloquial layer of words is not prominently represented in the speech, the speaker only uses the slang word *yo* when describing the kind of guest message the Airbnb hosts would not regard as trustworthy.

Concerning the use of figurative language, Gebbia uses several metaphorical expressions and an analogy throughout the talk. In the example (11), the speaker signals that their potential business began developing, followed by the example (12), where he uses the verb *to buckle down* to express that they started working on it. Another metaphorical expression is seen in the example (13), where he compares the start of a rocket ship to the start of their business. In the example (14), he stresses how much trust has to be established between a guest and a host by the phrase *Olympic trust*. Next, he calls the people having a free place for others to live in *empty-nesters* (15), and in (16), he uses the verb *to make a dent* to express that design can affect the world at least a little bit. Lastly, he draws the analogy between travelling and fast food (17).

- (11) “Did we just discover it was possible to make friends while also making rent? **The wheels had started to turn**.” (Gebbia 2016)
- (12) “And we **buckled down to see** if we could turn this into a business.” (Gebbia 2016)
- (13) “We sat back, and we waited for the **rocket ship to blast off**.” (Gebbia 2016)
- (14) “We learned to do that for objects, but here, we were aiming to build **Olympic trust** between people...” (Gebbia 2016)

- (15) “*They're connecting students who need a place to live with **empty-nesters** who have extra rooms.*” (Gebbia 2016)
- (16) “*Now, we know design won't solve all the world's problems. But if it can help out with this one, if it **a can make dent** in this...*” (Gebbia 2016)
- (17) “*You know how most **travel** today is, like, I think of it like **fast food** -- it's efficient and consistent, at the cost of local and authentic.*” (Gebbia 2016)

As far as pronouns are concerned, the speaker uses the first person *I* often which is a typical characteristic of the oral style. In a complex sentence, he uses it even several times to possibly stress that he is sharing his own experience (18). Exclusive *we* is also used a number of times – firstly, he uses it to refer to himself and the man he allowed to stay at his place overnight. Secondly, he uses *we* to refer to himself and his roommate Brian Chesky who helped to host their guests (20). Lastly, he uses exclusive *we* to refer to the Airbnb team, therefore also to himself (21). The speaker does not use inclusive *we*, instead, he uses the pronoun *you* to directly address the audience (23).

- (18) “*My anxiety grows so much, **I** leap out of bed, **I** sneak on my tiptoes to the door, and **I** lock the bedroom door.*” (Gebbia 2016)
- (19) “*It turns out he was not psychotic. **We've** kept in touch ever since.*” (Gebbia 2016)
- (20) “***We** took them on adventures around the city, and when **we** said goodbye to the last guest...*” (Gebbia 2016)
- (21) “*Now, here's a discovery **we** made just last week.*” (Gebbia 2016)
- (22) “*I want to give **you** a sense of the flavor of trust that....*” (Gebbia 2016)

As for the use of syntactic stylistic devices, the speaker makes use of rhetorical questions. In the example (26), the speaker proposes a question which he does not directly answer in the talk, however, hints at the possible result of sharing homes. This type of rhetorical question can be classified as *aporia*, used to provoke doubt among the audience members. In the example (27), Gebbia proposes another rhetorical question towards the end of the talk which remains unanswered.

- (23) “*What if homes were designed to be shared from the ground up?*” (Gebbia 2016)
- (24) “*But if it can help out with this one, if it **a can make dent** in this, it makes me wonder, what else can we design for next?*” (Gebbia 2016)

Except for rhetorical questions, the use of other syntactic stylistic devices is minimal. Several short sentences can be found, otherwise, no stylistic repetition is found (if so, the repetition rather results in redundancy due to the use of fillers as pointed out above), nor parallel structure.

7.2 Presentation Delivery

Gebbia starts his speech by the means of the storytelling technique, which is also prominent during the course of the whole talk (28). In addition, he structures the story chronologically – he begins talking about the day which inspired him to start such business, then he moves on talking about how it progressed and what issues the company deals with in that present moment.

(25) *“I want to tell you the story about the time I almost got kidnapped in the trunk of a red Mazda Miata.”* (Gebbia 2016)

Although the presentation starts with a clear indication of what it is going to be about (*the story about the time...*), the listener does not know how the presentation will progress since there is no formal outline of main points given. Also, there is no formal introduction of the speaker. The end of the introductory part is not strictly marked, however, it can be seen that the presentation reaches its main part, the body, when the speaker proposes an experiment. To engage the listeners, he tells them to hand one’s unlocked phone to the left to mimic the feeling of panic which often comes when inviting a stranger to one’s house. After the short experiment which is supposed to show that trust is not an easy thing to establish, he moves onto talking about how the company uses design to build trust between Airbnb hosts and guests. As for his support materials, the speaker uses customers’ testimonies and graphs.

Regarding the use of quotations, the speaker directly cites when showing the e-mail he wrote to his roommate (26) and reading the review of the satisfied customer (27).

(26) *“So here's what I pitch my best friend and my new roommate Brian Chesky: "Brian, thought of a way to make a few bucks... ””* (Gebbia 2016)

(27) *“Let me read you his review. “Excellent house for sedentary travellers...””* (Gebbia 2016)

To keep the audience's attention, the speaker also uses humour, for instance when he describes the way he and his colleague pitched the new business to their investors (28).

(28) *"And then, over the Internet, they're going to invite complete strangers to come sleep in their homes. It's going to be huge! (Laughter)"* (Gebbia 2016)

After presenting selected features of the company's website, he moves onto conclusion. Although it is not formally signalled (by typical closing phrases), at the end he summarizes that the design of their website (presented in the body of the presentation) is the reason why their company is successful. He finishes the presentation by a rhetorical question and thanking the audience.

Regarding the speaker's non-verbal communication, specifically body movement, he regularly moves in the foreground of the stage, though it is only slight and does not seem forceful. Throughout the talk, he maintains eye-contact with the audience which he regularly shifts from left to right and from front rows to the back. Apart from having his hand loosely down to his sides, he also uses open palm gesture and complementing gestures, e.g. in 1:20 when he states that "[...] **but I don't really know** if he's going to...", he shrugs his shoulders, or in 1:59 when saying "[...] *I sneak on my tiptoes to the door, and I lock the bedroom door,*" he imitates the locking-door movement with his hand. (Gebbia 2016) Also, emphasizing gestures can be spotted, e.g. in 2:38 when he describes his situation two years after his first hosting experience "*I'm unemployed, I'm almost broke, my roommate moves out, and then the rent goes up,*" he counts those rather unfortunate circumstances on his fingers to stress the absurdity of that situation. (Gebbia 2016) When thanking the audience at the end of the presentation, he nods his head.

Gebbia uses presentation slides to enhance the visual side of the presentation. Mostly, he focuses on the Godin method and fills the slides with pictures of the things he talks about in the present moment, e.g. in 0:29 when he shows a photo of his yard sale, or in 1:23 when he demonstrates how small the trunk of a Miata car is. He also follows the Takahashi method and shows a slide featuring only two words (4:42). Next, he also uses animated graphs (8:04, 9:09). In addition, he uses a physical prop – a piece of paper he puts out of his pocket to read the review of a satisfied customer, possibly for a comedic effect (11:29).

8 TED TALK “HOW GIANT WEBSITES DESIGN FOR YOU (AND A BILLION OTHERS TOO)”

How giant websites design for you (and a billion others too) is the title of the TED Talk presented by Margaret Gould Stewart during the official TED conference in 2014. Stewart used to manage the User Experience team for YouTube and was leading Search and Consumer Products UX at Google before she started working for Facebook as a Director of Product Design (TED: Ideas Worth Spreading 2017). During the talk, she focuses on the issue of designing at scale and how important it is to pay attention to details when designing for a global audience. She illustrates the issue on concrete examples and projects she participated in and provides an insight into the complex matter of designing for websites with a global reach (Stewart 2014).

8.1 Language Analysis

The language Stewart uses is rather informal. She uses contractions (*it's, you're, I'd...*), both short and long sentences, predominantly active voice and also the first person I. Other informal expressions can be found throughout the talk, as shown in the examples (1), (2), (3) and (4).

- (1) “*The truth is, designing this tiny little button was a **huge pain in the butt.***” (Stewart 2014)
- (2) “*The button had **kind of gotten out of sync...***” (Stewart 2014)
- (3) “[...] *which is a term that **totally drives us bonkers.***” (Stewart 2014)
- (4) “[...] *everything that I've designed in my career is **pretty much gone...***” (Stewart 2014)

Regarding the aspects of the oral style, the speaker uses vague quantifying terms including *a bunch of* (5) and *a handful of people* (6). The use of fillers is also prominent, the speaker frequently starts her sentences with the word *now* (7), (8). Aspects of generalization can be found in the example (9), also, in the example (10), she mentions the *three major U.S. networks* without specifying them.

- (5) “*You had to be careful to make it work **in a bunch of different languages...***” (Stewart 2014)
- (6) “[...] ***a handful of people** were using the lowest one-star...*” (Stewart 2014)

- (7) “*Now, the first thing that you need to know...*” (Stewart 2014)
- (8) “*Now, the next thing that you need to understand is...*” (Stewart 2014)
- (9) “[...] *only a small percentage* were actually in violation of those community standards.” (Stewart 2014)
- (10) “*That's more in a single day than all three major U.S. networks broadcast in the last five years combined.*” (Stewart 2014)

From the literary layer of words, Stewart uses a term related to the field of design (11). Though it is not directly explained, she uses it throughout the whole talk, therefore, can be understood from the context. Another term she uses is related to computing, *spam* (12), which is generally known and does not need detailed explanation. Colloquial layer of words is not significantly represented in Stewart’s speech. Although the representation of literary and colloquial layer of words is not prominent and Stewart uses mostly neutral words, the dynamic of the speech is created by different means. For instance, the speaker uses extreme adjectives (13), (14), (15).

- (11) “*But what is really hard about **designing at scale** is this...*” (Stewart 2014)
- (12) “[...] *may be in violation of our community standards, things like **spam** and abuse.*” (Stewart 2014)
- (13) “[...] *their scale is so **massive**...*” (Stewart 2014)
- (14) “[...] *relatively small change had a **huge** impact...*” (Stewart 2014)
- (15) “*Here's a really good example of how a very **tiny** design element...*” (Stewart 2014)

Concerning the use of figurative language, Stewart uses several metaphorical expressions (16), (17), (18). In the example (16), she uses the expression to indicate that when a photo is reported on Facebook, further information to complete the process will be needed. In the example (17), she compares the amount of video protests received to *a flood*.

- (16) “*So I report it and I say, "I'm in this photo and I don't like it," and then **we dig deeper.***” (Stewart 2014)
- (17) “[...] *we still received our customary **flood of video protests**...*” (Stewart 2014)

- (18) “[...] *at some point you run into the walls of the **bubble that you're living in.***”
(Stewart 2014)

As for the use of pronouns, Stewart uses the exclusive *we* to refer to herself and other designers (19). To refer to the audience, she uses the pronoun *you* (20) and inclusive *we* (21) to unite herself and the listeners.

- (19) “*I and the other designers who work on these kinds of products have had to invent it as **we** go along...*” (Stewart 2014)
(20) “*Now, to give **you** a specific hypothetical example...*” (Stewart 2014)
(21) “[...] *and I'm sure that **we** can all relate...*” (Stewart 2014)

Stewart uses several syntactic stylistic devices to create dynamic on the sentence level. Regarding rhetorical questions, she opens her talk with one as seen in the example (22), which makes the audience that right from the beginning. In the example (23), she makes a series of consecutive rhetorical questions to stress that designing at scale has to include everyone to be successful, and also to make the audience think about the issue.

- (22) “*What do you think of when I say the word "design"?*” (Stewart 2014)
(23) “*What if you had no access to public libraries? What if your country had no free press? What would these products start to mean to you?*” (Stewart 2014)

Apart from rhetorical questions, Stewart uses also repetition of words (24), (25), (26) and short sentences usually appearing after complex sentences (27).

- (24) “***Millions and millions** of people were...*” (Stewart 2014)
(25) “*So how do we keep this **big, big** picture in mind?*” (Stewart 2014)
(26) “[...] *this work, **really, really** matters to them.*” (Stewart 2014)
(27) “*So they added a new feature that allowed people to message their friend to ask them to take the photo down. **But it didn't work.***” (Stewart 2014)

8.2 Presentation Delivery

Stewart begins her presentation by proposing a rhetorical question (22) after which she names a few common associations for the word *design* and shares the one she wants to talk

about (28). This way she introduces the topic of the presentation, though no further main points or subtopics are introduced right from the beginning. Also, no formal introduction of the speaker is included.

(28) *“But I'm not here to talk about that kind of design [...] I'm talking about **the design of digital experiences and specifically the design of systems...**”* (Stewart 2014)

The body of the presentation is built from several support materials: Stewart's personal experience of working for YouTube and Facebook and concrete examples of projects regarding designing at scale. Statistics and numerical facts are also often used (*“And Facebook transmitting the photos, messages and stories of over **1.23 billion people**”, “This innocent little button is seen on average **22 billion times** a day and on over **7.5 million websites**”*). (Stewart 2014) Throughout the body of the presentation, she uses complex transition phrases such as *“Now, the next thing that you need to understand...”* or *“Now, the first thing that you need to know about designing at scale...”* when switching to a different subtopic. (Stewart 2014)

To keep the audience's attention, Stewart also uses humour (29) on one occasion, when she is about to explain the process of reporting a photo on Facebook and shows a photo of herself to possibly demonstrate that everyone has been in that situation, also to create a comedic effect.

(29) *“[...] let's say my friend Laura hypothetically uploads **a picture of me from a drunken night of karaoke. This is purely hypothetical, I can assure you.*** (Laughter)” (Stewart 2014)

The conclusion of the presentation is not signalled by any formal closing phrase, the speaker rather proposes a rhetorical question which she subsequently answers (*“So what does it mean to design at a global scale?”*) to make a summary. (Stewart 2014) The introduction and conclusion remain interconnected, since the concept of designing at scale is discussed in both parts.

Concerning the speaker's nonverbal communication, namely body movements and gestures, Stewart remains in the foreground of the stage and periodically moves. The movement is only slight and does not seem forced. She frequently uses open-palm gestures

and also emphasizing gestures, e.g. in 2:28 when uttering the sentence “[...] *you need to know about designing at scale is that the **little** things really matter,*” she uses a hand gesture to intensify the impact of the word little. (Stewart 2014) She maintains eye-contact with the audience and regularly shifts it. At the end of the presentation, she nods her head while thanking the audience.

Regarding the use of visual aids, Stewart makes use of presentation slides to better illustrate the ideas discussed in the presentation. For instance, in 0:19, she presents a slide full of pictures which are typical associations for the word design, or in 0:58, she introduces a simple wood texture background slide featuring logos of Google, YouTube and Facebook. Apart from slides, no physical props are used in the presentation.

9 SUMMARY OF THE ANALYSIS

The following summary is dedicated to the comparison of analysed linguistic TED Talks with business TED Talks in terms of language and presentation delivery based on the examples provided in previous chapters. The language part compares the presentations' formality and aspects of the oral style, word choice, figurative language, addressing pronouns and syntactic stylistic devices. The presentation delivery part compares the presentation structure, non-verbal communication and use of visual aids.

9.1 Language Comparison

All the analysed TED Talks displayed typical characteristics of the informal style, regardless their topic. These were the use of contractions, the first person I and both long and short sentences. All of the analysed TED Talks preserved some level of formality required by the occasion, only Stewart used informal expressions which are rather inappropriate for public speeches. While the use of such expressions is a subjective matter, Stewart might have used them to present a speech which is relatable to an average listener and shows aspects of casual speaking. Regarding the aspects of the oral style, except for Curzan and Gebbia, informal hedges were used in the rest of the talks; vague quantifying terms were used by all the speakers except for Gebbia who used them only partially. For the business speeches, the use of *and*, *now* and *so* at the beginning of sentences was more prominent than with the linguistic talks. The use of such fillers can be linked to the spontaneity of the speakers.

All the speeches included several terms related to the area the speakers specialize in. However, the usage of the terminology was still minimal compared to the neutral layer of words the speaker use mostly. In linguistic talks, only two terms for each one were found and explained within the talk; for business talks, the terms in most cases did not need detailed explanation since they are already known to general public. While one would expect the use of terms to be higher for speeches covering such topics, the analysed TED Talks do not demonstrate many of them. There reason for it might be that the presentations are time-limited, and therefore, the speakers did not want to spend much time explaining complex terminology. If terms were used, the speakers made sure to explain them or use such terms the listeners were already familiar with to ensure that the presentation is easy to follow.

Slang words were used primarily in linguistic speeches of Curzan and McWorther. However, they were mostly located in the examples the speaker gave to make a point about

the discussed issue. In business speeches, no prominent instances of slang words were found. In addition, during the linguistic speeches several abbreviations were used. Though they do not belong to a typical stock of words used in public speeches, the use of them is justifiable due to the topics they presented. All in all, McWorther used the most varied vocabulary; except for slang words, the example of a foreign word was also found.

Concerning figurative language, metaphorical expressions were found both in linguistic and business TED Talks. Simile was found in the speech by McWorther, also, Gebbia used analogy to create imagery. Although some rhetorical figures used to create imagery were found, the speakers use them only marginally. All the analysed TED Talks can be considered informative speeches, therefore, there is no need to use descriptive language in every part of the talk. While these figures might help to grasp the presented information quicker, excessive use of them would rather disturb the flow of the presentation. Also, the presentation's time limit does not give the speaker much opportunity to fill it with complex and well-crafted figurative expressions. Therefore, the metaphors the speakers create are mostly trite.

In all of the analysed TED Talks, the speakers used the pronoun *you* to refer to the audience and inclusive *we* to make the audience feel included throughout the talk. Instances of exclusive *we* were also found to refer to some group the speakers belong to.

Regarding the use of syntactic stylistic devices, all of the speakers incorporated rhetorical questions into their speeches. They used them not only to create dynamic on the sentence level, but also to engage the audience and make them think about the topic. Another often used stylistic device is repetition and parallel structure. In both linguistic talks parallel and repetition of words was used, on the other hand, in business talks no prominent use of these devices was found, Stewart marginally uses repetition of words. Parallel structures might require the speaker to construct them beforehand so that they can be delivered efficiently during the presentation. The analysed business talks might, therefore, show more spontaneity.

9.2 Presentation Delivery Comparison

In all of the analysed TED Talks, the presentation structure proposed in the theoretical part was not strictly followed. As already mentioned in the first chapter, TED Talks are edited and the introduction of the speaker by name, greeting the audience and the following question-and-answer period tend to be cut out. Therefore, the speeches start right with the introductory part. The speakers used different techniques of introducing the topic:

McWorther made a controversial statement, Curzan made use of the storytelling techniques as well as Gebbia and Stewart proposed a rhetorical question. Although in both linguistic and business presentations the major topic was somewhat introduced, no formal outline of main points was given by any of the speakers. Therefore, the transition from the introduction to the body of the presentation might seem rushed, possibly due to the time-limit the speakers have to obey.

Concerning the body of the presentation, speakers used different support materials to better illustrate their arguments. In linguistic talks, quotes and examples of the discussed phenomena were used; in business talks, the speakers often shared their personal experience, projects they worked on and made use of the storytelling technique. Complex transition phrases were used sparingly, only Curzan and Stewart used them occasionally, McWorther and Gebbia rather relied on linking words. The conclusion was most frequently formed by a summary of the presentation's main idea. It was not complex – the speakers usually restated the argument proposed at the beginning, however, not all the main ideas discovered during the course of the presentation were summarized at the end. Only McWorther used a typical phrase *in closing* to formally signalize the end of the presentation.

The aspects of nonverbal communication found in all of the analysed TED Talks were not significantly different. Regarding body movement, all the speakers except for McWorther demonstrated moderate movements throughout the presentations, which seemed natural and not forced. Open-palm gesture were used by all the speakers actively. Pointing gestures occurred in both linguistic talks, however, as explained in the analysis, they were not meant to display any aggression and were rather incorporated to emphasize the speakers' words. All the speakers maintained a regular eye-contact with the listeners.

Lastly, the use of visual aids was observed in the speakers' presentation delivery. All the speakers used presentation slides. In linguistic talks, the layout of the slide tended to be simple, white screen-black text or black text-white screen. Unlike McWorther, Curzan also incorporated pictures into her slides. In business talks, the variety of slides was much higher – both Gebbia and Stewart used slides which featured full-screen pictures, pictures with captions, and in addition, Gebbia's slides also included animated graphs. The higher focus on the visual side of the presentation may be due to the field both Gebbia and Stewart specialize in. While all the speakers used visual slides, they create only a marginal part of their presentation, and if they were shown, they served a purpose. Physical prop was used only by Gebbia.

CONCLUSION

In this bachelor thesis, the main focus was placed on the language selected TED Talk presenters used to give presentations on linguistic and business topics. Apart from language, presentation delivery was examined to show what presentation techniques were used in these talks given the fact that TED Talks display a significantly different format than traditional business presentations and public speeches. The selected TED Talks served as a sample taken from a greater number of speeches concerning topics from the same area, and while it not appropriate to make a conclusion about all the TED Talks covering linguistic and business topics in general, similarities as well as differences were found while analysing them.

The practical part of the thesis showed how not every characteristic and presentation element discussed in the theoretical part displayed itself in the analysed TED Talks. Representation of the aspects of informal and oral style was found, and different layers of words, figures creating figurative language and syntactic stylistic devices were identified. However, as discussed in the summary of the analysis, many of the discovered phenomena were only marginal cases which differed both in linguistic and business themed TED Talks. The language used in the selected talks is tied to the TED presentation format described in the theoretical part. Since TED Talks are limited by the 18-minute-rule, the language has to be efficient and concise so that the speaker can get his/her message across. Therefore, the speakers did not spend much time describing the overall structure of the presentation, they did not use complex and well-crafted figurative language and they did not use any disturbing visual aids which did not serve a purpose at the time of their display. The speakers tried to convey the information by using language which is understandable for general public, not only experts of the field they specialize in, and if terminology, foreign words or slang was used, the speakers made sure to present them the way it is understandable for a general listener. To make the presentation more appealing to the audience and enhance the entertainment factor, speakers made use of the storytelling technique to share predominantly their personal experience to the audience.

In conclusion, the analysed TED Talks covering both linguistic and business topics serve as a source of knowledge that can be easily followed due to the use of concise and mostly neutral language which uses rhetorical devices efficiently and delivers it the way that is visually appealing to the audience.

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APPENDICES

P1 Corpus of analysed TED Talks (to be found on the enclosed CD)