

GIANLUCA SPOSITO



The real crime today
is not knowing how to communicate

RULES FOR THE PERFECT SPEECH

TOOLS AND SUGGESTION FOR EFFECTIVE COMMUNICATION

intra

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Rhetorically Series

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INTRODUCTION

To make a good speech there is no precise recipe: the only requirement is to have a set of quality products to draw on to create, from time to time, a unique dish.

The speaker is like the *chef* in the kitchen, who creates from raw materials. But they should know them, they should know the chemical and physical qualities of each element, they should know everything that can happen by combining different elements; they should experiment, try, practice.

Similarly, the orator also creates, over the years, their own pantry made up of readings, study and commitment. And it is only through this progressive building of knowledge and exercise that they will be able to address any kind of oratorical need.

The true orator is not one who is blessed by nature with a smooth and charming eloquence, and without an adequate “pantry” one will soon notice that their *menu* is repetitive and common. Even if they are able to get away with it in some limited occasions (as long as they are similar), they will show all their limits in contexts that are just slightly different or if solicited by more technical and skilled speakers.

On the other hand, the variables are infinite: I certainly can't manage a speech at a condo meeting and an inaugural speech at the White House in the same way; just as I can't make use of a given metaphor in different contexts, repeating it to the point of exhaustion just because in one case it seems to have worked.

However, if my pantry is full of products that I know in depth, it will be easy to understand what I can use and how to use them to make a unique 'dish', which will be memorable each time: not because it should necessarily go down in history, but only (and this is no small thing) so that it can reach my interlocutors and remain fixed in their memory, perhaps even guide their choices.

Today, in order to be effective, communication should be based on a balanced mix of primary elements such as rhetoric, psychology, non-verbal and paraverbal communication. But – be careful – it should be 'superior quality elements' and not collected on the web or through some self-styled *guru*, only able to suggest tips and tricks that – according to him or her – should make you into the best speaker in the world.

Those who are about to read this book should abandon such dreams of glory: I certainly won't be the one to make you into what only you can become. But I would like to accompany you along a path made up of indications (the 'rules', in fact) on how to form and use what I can consider a necessary 'pantry': so that you always have what you need to be able to excel. The quantities, then, will vary as needed, and only the sensitivity and the competence matured will allow to make the "add to taste" (q.s. – *quantum satis*) a concept not approximate but an indication that can be applied

naturally.

In short, the realistic objective of this manual is to make the reader aware of the many facets of the art of oratory, of the enormous wealth of knowledge and constant commitment that are necessary for it to be practiced correctly and effectively. It is certainly a manual against improvisation lacking in values, but it is also a manual in favor of the valorization of personal abilities and aptitudes that can only be validly exploited and amplified with adequate study and constant exercise.

More than a set of rules, I would then speak of a multidisciplinary approach to the perfect “speech”. Did I then perhaps get the title of the book wrong?