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A Psychological Approach to Public Speaking

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A PSYCHOLOGICAL APPROACH TO
PUBLIC SPEAKING

A PSYCHOLOGICAL APPROACH TO
PUBLIC SPEAKING

by

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A thesis submitted in partial fulfillment
for the degree of

Master of Arts

in

Loyola University

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by

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VITA

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To
My Students
At Loyola University
Whose Problems in Speech
Have Inspired This Work

PREFACE

With the task of finding a suitable text for beginners in the field of public speaking appearing hopeless to me, I began this work aspiring to meet the needs of my freshman college classes. I had carefully reviewed more than thirty texts, five of which I had used in my previous class work, and found them all wanting in some respect or other. There was but one thing left for me to do, if I was to obtain the results that I felt my classes could give, and that was to write my own text. While it is far from my intention to give the reader the impression that I deem the work that follows superior as textual material to those which I had reviewed, nevertheless, I frankly confess that I have had much more satisfaction with the subsequent approach than with any other I have used. This satisfaction is not entirely subjective. It is based upon a comparison of grades, interest and quality of class work.

My chief argument with the books that I had reviewed was that they were too comprehensive for beginners, and that while in most cases they filled every wish of my own for text matter, they were too cumbersome for the novice. I also found that the old text book method tended to make the student anxious to recite what the book had to say rather than influence him to speak his own thoughts and express his own feelings. The greatest task, I discovered, was to give the

student assignments that would probe his originality and make him sense what it really meant to deliver a speech. Each assignment has this purpose. The questions are directed at the students own experiences, hence they enable him to get from the start a sense of contact with his audience and beget a naturalness in speaking that was slow to come by the old method. As each assignment has one thought predominating, the principle discussed in the lecture, the student acquires indirectly and understanding of unity in speech.

With my classes as the material for my experiment, I began this work. It is my first contribution. I offer it humbly and with a spirit of deep respect for my elders whose masterful texts are the faggots which keep alive in me the flames of interest in effective speech.

To specify the acknowledgement of particular texts would be to be partial. I have followed confidently the splendid works of the men who traveled the way before me. To them all, I gratefully acknowledge my deep indebtedness. I have tried merely to simplify and make attractive the start of the journey for those who are to follow me. My aim has been to help the freshman know himself and make himself known through the medium of the spoken word.

Charles S. Costello

Loyola University
Chicago, Illinois
October 2, 1929

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A PSYCHOLOGICAL APPROACH TO
PUBLIC SPEAKING

I will prepare myself, and my time will come.

-- Abraham Lincoln

A PSYCHOLOGICAL APPROACH TO PUBLIC SPEAKING

CHAPTER I

The Beginner's Quandry

Before determining whether or not he is at his proper place the student should ask of himself the following questions:

- A. What is the art of public speaking?
- B. What educational value has public speaking?
- C. Of what value will public speaking be to my chosen work?
- D. What is the purpose of this class?
- E. How will this class benefit me?
- F. Do I wish to be benefited?
- G. To receive these benefits, will I make the sacrifices necessary?

What is Public Speaking?

To begin the work of study on any subject without first conceiving a definition of that subject is to start that work blindly. If we understand the meaning we can more readily arrive at the mastery of the subject. In keeping, then, with common sense, we attempt at least a definition of public speaking. As the term Public Speaking implies, it is the speaking to some one or the telling of something to another, but our definition is not complete with this; if it were,

all conversation could be considered public speech. We must find a more exacting definition. Public speaking, we shall say, is the art of transmitting through the medium of the spoken word and its corresponding action the thoughts, feelings and desires of the speaker to the minds and hearts of the listeners who are assembled to hear him. As far as the author has been able to ascertain this is the first complete definition of public speaking offered.

Effective public speaking is this and more. It is the transmitting of these thoughts feelings and desires in such a way that they shall reside in the minds and hearts of the speaker. When this condition prevails we have what is known as effective speech.¹ Such is our goal. It is toward this end that we are directing our efforts in this course.

From this we see what is required to perform the art of Public Speech - three elements of equal importance, an

¹ Our notion of effective speech may be taken as synonymous with that expressed by Wm. Brigrance in his article, What is a Successful Speech? which appeared in the Quarterly Journal of Speech, Nov., 1925, pp. 372-73, wherein he says, "It might be well at the beginning to distinguish between a successful speech and a great speech. The first is judged by its attainments the second by its qualities. It is certain that many successful speeches are not great speeches -- they succeed because of an easy target, a friendly audience, or lack of opposition. It is equally certain that a great speech may against blind passion, prejudice, ignorance, or bribery, likewise be unsuccessful."

audience, a speaker, and a subject or a something which a which a speaker has to impart to an audience. The purposes of public speaking vary with the intentions of the speaker. He may wish to instruct, to inform, to entertain, to convince, or to persuade, depending upon his past experiences, his knowledge of his subject matter, his likes and dislikes, the time and the occasion of his address.

Is Public Speaking Educational?¹

With this notion of our subject in mind, let us determine its educational value. For if it has none, we, who are pursuing the cause of higher learning, should refuse to bother with it. If, however, we consider each of the elements required in the making of every public speech, the audience, the speaker, and the subject, we shall readily see the especial means for educational advancement our subject affords. Considering the elements in the order mentioned, we shall determine the value of each.

A broader view of human nature can be developed from the study of the audience. From the many human faces before him, the speaker learns to read their signs of approval or disapproval to what he is saying; he is able to observe how man

¹ Read, Charles M. Newcomb's article, The Educational Value of Expression, Quarterly Journal of Public Speaking, Jan., 1917.

reacts to good or evil; he learns to know better how he must deal with human nature in order that what he says will be accepted. Truly this understanding which comes only through the personal contact and watchfulness of the speaker over his audience is educational.

The speaker, if he is to be successful, must develop all his faculties of expression. Before he can express himself clearly to his audience, he must vividly see and clearly know the images of his own mind. His intellect must be made keen, his will strong, his imagination colorful, and his memory resourceful. Such development is truly a development of the higher faculties, the development constantly sought after in education.

The speaker's knowledge of the subject must be thorough. To speak convincingly to his audience the public speaker is obliged to be the master of his subject. This demands that he know the various ways and means to the sources of materials and likewise the possible orders for his composition, a teaching in every university educational curricula. O'Neill and Weaver tend to favor the theories of the Behaviorists in their treatment of Speech in the Individual. See their text, The Elements of Speech, (Longmans, Green & Co.). Consult, Winans, James A., Public Speaking, Introduction, (Century).

Will it Fit into my Chosen Work?

Having decided that there is sufficient educational

value in public speaking, as a student you are anxious to know whether there is any practical good to be derived from the study of speech. Sanford and Yeager discuss this question well in the first chapter of their text, *Principles of Effective Speaking*, (Thomas Nelson & Sons, N.Y., 1928). At this period of your education, most every one of you has chosen the career he wishes to follow. You have selected your life's work and you want to see how this course applies to your future work. Let us suppose, for the sake of discussion, that your choice has been the medical profession. This, of all professions, or callings, would seem to have the least need for public speakers. The doctor has his day portioned out for him; part of it he spends in his office attending to the diagnoses of his patients' ills, recommending specific cares and prescribing medicines; another part of the day he spends visiting the beds in the hospital, in the operating room, and making calls. Where, in this day, does he find the time and means for using public speaking? He doesn't sit his patients into chairs and make speeches to them, it is true. But when the doctor leaves his office and hospital for home and social affairs, he finds a great need for something like the art of public speaking. Often he is called upon at fraternal meetings, community gatherings and the like to express himself on certain matters of the day. Several years ago, at the time when the influenza

swept across the country taking its toll of lives, community meetings were held and the dreadful situation discussed. Physicians were called upon to give their views of how to prevent this dreadful malady from spreading. Some of the doctors in answer to the call failed miserably, simply because they could not face their audience; they had either refused the opportunity of learning how, or they had never been given the chance to learn. And this is but one of hundreds of examples where the doctor could use public speaking to his own advantage and to the advantages of his fellow man.

Just a few years ago there was a young doctor in the city where I was teaching who had left the ranks of his classmates and had gone to one of the most famous hospitals of the country to specialize in surgery. While there for a reason, the circumstances of which I did not learn, he became agnostic. He returned to a hospital in the city where I had known him. By this time, he had become a master in his profession, he had won the respect of hospital staff, nurses and sisters, and was placed on the staff of surgeons. During the year the hospital regularly observed the practice of holding staff meetings. At these meetings the doctors discussed the ways and means of combating disease and caring for the injured. It was at just such a meeting where our young master surgeon rose to his feet and proposed that an

operation which was contrary to all teaching of Christian ethics be allowed to be performed. The older men were amazed. They stood aghast. They were more startled at his nerve and audacity, that he should make such a proposal in this Christian hospital. They soon set him back where he belonged. Now, supposing the situation to be changed a bit—what if the staff of doctors or board of directors of the organization through selfish motives wanted to do something dishonorable, something off-color, or unjust, something that would reek a hardship on the poor, and supposing that you were a member of that body, would you have the courage to rise to your feet in defence of the right and exert every ounce of influence and power that you possess to persuade these men from sanctioning a wrongdoing?

You will say that these are extreme cases - not at all. By the few class, club, or fraternity meetings you have attended in the past, you know that most of the influence was exerted through the instrument of speech. A time is to come, and it may not be far off, when you will want your ideas carried out by the majority. One of the best ways and means of getting it done is through the power of speech. At some time or another you will want and need to exercise this great gift for your most distinct advantage, and (though it be but once) it is for just such a time that today we are starting our way of preparation. Truly there is wisdom in

the words of Emerson:

"If there ever was a country where eloquence was a power, it is in the United States. Here is room for every degree of it, on every one of its ascending stages, - that of useful speech in our commercial, manufacturing, railroads and educational conventions; that of political advice and persuasion on the grandest theatre reaching, as all good men trust, into a vast future, and so compelling the best thought and noblest administrative ability that the citizen can offer. And here are the services of science, the demands of art, and the lessons of religion, to be brought home to the instant practices of thirty (114) millions of people. Is it not worth the ambition of every generous youth to train and arm his mind with all the resources of knowledge, of method, of grace and of character, to serve such a constituency?"

What is the Purpose of the Class?

This brings us to consider the purpose of this class. Why is it being organized, and what does it purport to do? The class is organized to assist each of its members in the free expression of his thoughts and feeling to a public gathering. It aims not only to make the student feel at home on a platform but also to give him a working knowledge of how to prepare a thoughtful speech and to show him the means for an effective delivery. The student will benefit by the class in many ways. The first way is that the class will at each meeting act in the capacity of an audience. Thus the student speaking is served in a practical way. He will soon learn to study his audience and gauge the effectiveness of his speech. The class will offer criticism of the speaker's work, and give impressions of what he has done.

It is for Me to Decide

The remaining questions to be answered are, does the

student wish to be benefited, and will he make the sacrifices necessary to receive these benefits? This indeed is entirely a personal matter. If the student is sincere in his search for higher things, he will answer that he wishes to be benefited; if not, his answer will not concern us. If he desires to be aided by this work, he must set his mind to making sacrifices. No good comes without effort, and the effort necessary to attain the greatest amount of good from this class is: two hours of preparation for each hour of class.

Exercise: Be prepared to come to class and do the following: Go to the platform and tell the class, Your name; the High School from which you graduated; the course which you are now following. Then answer these questions: A) What is the art of public speaking? B) What educational value has public speaking? C) Of what value do you believe public speaking will be to your chosen work? D) What is the purpose of this class, i.e., what can you hope for at the end of the year? E) How do you think the class (not the instructor) is going to help you? F) Do you want to be benefited? G) Are you willing to work two hours in preparation for each class hour in Public Speaking?

"Introduction of Myself"

According to the first lecture, I would like to introduce myself as from the class of '27. I came because I realized in some small way, the tremendous advantages of a

college education, and I am now working for a B. A. degree.

In my opinion, public speaking is one of the most important courses. Realizing this fact, the authorities here made it one of the requirements for graduation. It is easy to see how important public speaking is, for without it, what good will all our knowledge be? If we cannot make this knowledge known to others, if we cannot convince them of our own opinions and present our views to them we cannot succeed. The meaning of public speaking is self evident. It is the art of transmitting through the medium of the spoken word, the thoughts, feelings and desires of the speaker -- in other words, it is regular conversation raised to the 'nth degree. Public Speaking is used in every walk of life. At least once in a life time will you be called on to give your views, and if you can not speak them and convince your hearers, you will fail to become a leader. On innumerable occasions, banquets, fraternity meetings, religious meetings etc., one is called upon to speak. If he gets up and flounders about with apologies, certainly he will be esteemed much less by his auditors.

Now the purpose of this class is to save us this embarrassment by the best way -- namely, by teaching us how to speak. If we conscientiously perform each of our exercises during the following months we may rest assured that we shall reach our goal. But like all other good things, a real knowledge of public speaking can not be attained without

sacrifice. In this case, however, the sacrifice is not very much. We must primarily be willing and really "put in" two hours weekly in preparation. Then we must submit to the criticisms of the class and realize that they are given for our benefit. Now once we have decided to reap all the possible good from our course we will have made up our minds to bear these sacrifices. Realizing them, the great necessity and benefits derived from public speaking, we will make the necessary denials to become real public speakers.¹

¹ Work of Joseph A. Walsh

CHAPTER II

The First Move -- Get Rid of Mental Impediments

At our first meeting we saw that our goal was effective speech. Let us keep the thought of it continually before us, as we begin our journey. We cannot hope to arrive at its termination with the fulfillment and completion of this fundamental course, but we can hope to go far on its way.

Like other journeys this one must be planned. We shall meet obstacles across our path that must be removed before we can go on. To cover as complete a distance as time and circumstances will allow, we shall plan to make our journey in seven distinct moves:

- I. Get rid of mental impediments.
- II. Learn to like the subject and the audience.
- III. Strive for maximum thought transmission.
- IV. Become familiar with the sources of speech materials.
- V. Arrange and organize speech materials.
- VI. Revise the written speech.
- VII. Deliver the speech.

The novice of any activity commonly suffers the malady of fear and self-consciousness. He is aware of his new and strange surroundings. He feels the eyes of his employer and fellow workmen set on him, and suspects they are watching every move for blunder. As a result he is overcareful not to

make mistakes, and, because of overcare, he makes many foolish mistakes. After a week or more at his new work, he forgets about the "boss"; the workman at his elbow has been friendly to him and the job is being done with a greater ease and less waste of energy. So it is with the beginner in Public Speaking. For a time he is conscious of every effort. He imagines the class and instructor to be watching him with critical eye, ready to point their fingers in condemnation of his error. A more philosophic definition of self-consciousness can be found in Titchner's Psychology, (Macmillan, London 1896). Thorndike in his, Educational Psychology. (Teachers College, Columbia University, 1914) has this interesting report, "Karl Pearson ('04) in securing data on the resemblance of children of the same parents, had children rated by their teachers for various qualities - as quiet, noisy, shy or self-assertive, and the like On calculating the probably percentage of boys reaching or exceeding the degrees of each trait that is reached or exceeded by half of the girls we have 57% of boys are as self-conscious as or more self-conscious than the median girl" After a while he learns better; he realizes that the purpose of both the class and the instructor is to be helpful, to aid the speaker in learning the ways of true and effective speech.

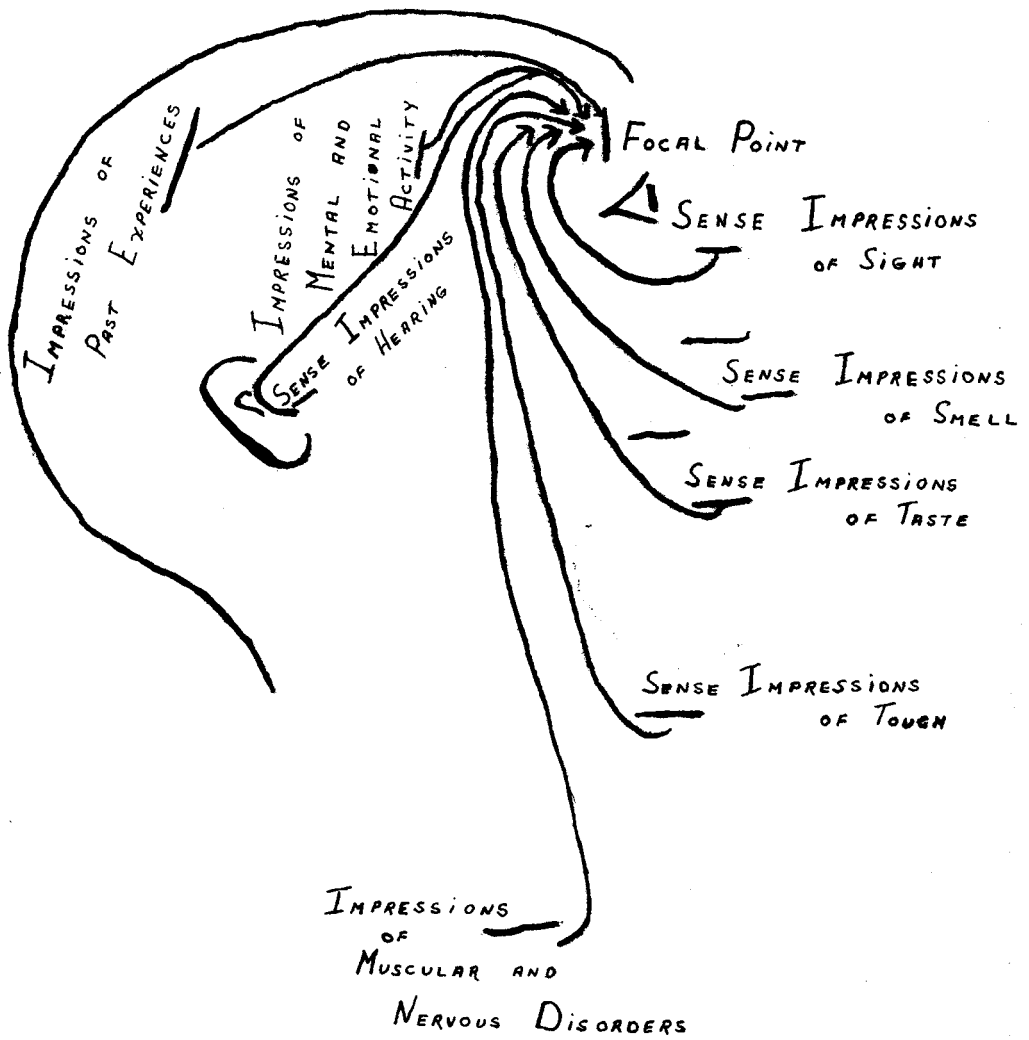
Removing the Impediment Self-Consciousness

Our first move in the direction of correct and effective

speech then is to remove the impediments of fear and self-consciousness. How can the impediment of self-consciousness be removed? To answer this we must analyze the condition of the mind during the spell of self-consciousness. Concurrency of this idea may be found in any of the following works, (Walter Dill) Scott, Psychology of Public Speaking, James, William, Psychology, Briefer Course, Titchner's Primer of Psychology, Pyle's, Outlines of Psychology, and others. Angell says, "Our attention moves very rapidly and never in any very literal sense lingers long in one place. How long it remains it is very difficult to say. Experiments would indicate that a few seconds is ordinarily the outside limit." Quotation taken from his Psychology. When we reflect on the times we have been self-conscious, the times when we were aware of our physical, mental or emotional short-comings, we find that the mind was filled with a complexity of impressions, each trying to crowd out the other and to hold the focus of attention, and each in turn momentarily succeeding, thus leaving the mind in a state of confusion. The impulses which prompt the organs of speech into action meet with hinderance in the brain centers and lose power. The method of introspection has been declared unscientific by the behaviorists who insist upon a more objective measure of behavior. The author's contention, however, is that introspection cannot possibly be left out of any method. Even the strictest of

objectivists must introspect to determine the reality of the phenomenon under observation. The author has found the method of introspection by far the most satisfying and helpful to the speaker in solving his problems, for truly they are his problems, and they belong to the self of him which he can determine only by "looking into" that self. As the mind can attend to but very little at a time and can attain its best results when it holds but a single impression at a time in the focus of attention, this division of labours makes a division or distribution of powers. Each impulse demands attention, consequently no impulse receives the attention it requires. The hands may beg for attention. They may be at unrest, feel ungainly and insist on ease and comfort. The knees may quiver and call for rest and quiet; the mouth become dry and want secretion from the salivary glands; the tongue thick, may try to make its discomfort the chief consideration of the brain; the faces of the audience may suggest the attitude of "show us what you can do" - on and on the impressions rush to command the mind. Not a one is steady, not a one lasting, but each is present, blurred, weak one moment, strong the next, flashy, firey, inconsistent, interfering. The same condition prevails as would prevail if a motion picture operator were to put into the machine many films at one time, the projected image would be equal to the mixed images of the films and no more. If the operator

FIGURE I

Illustrating Complexity of Impressions

places more than one film in the machine, the projection will be of mixed images, that is nothing more. And so with the speaker: if his impressions are blurred or mixed in any way, his expression of those impressions will be unclear and confused, but if the impressions are not crossed by other impressions, if they are crystal clear and the organs of speech are in a normal condition, the projection of these mental images will be clear. To rid himself of self-consciousness, then, the speaker must realize fully the principle of attention: he must allow but one impression at a time to take possession of his mind; he must hold that impression in the mind long enough so that he may allow it to reach, through the channels of speech, from his mind to the minds of his hearers. In this way, and only in this way, will he be able to remove that monstrous obstacle SELF-CONSCIOUSNESS.

For example, let us suppose that you are making a speech to this class on the subject of how you spent your summer vacation. You want to tell the class that you and a companion overhauled the old model T Ford - excepting the top - and hit the trail for Niagra Falls. You have your thoughts fairly well organized. You know the trip and its accompanying details; you decide to follow the order in presenting it to your audience that you followed in taking the trip. You begin with the repairs on the car, packing the luggage, and the first day out. You are confident that you have all your

thoughts arranged and you know just what you are going to say, but the moment you appear before the class and open your mouth to speak, your mind becomes a muddle. A flood of images rush in and out your stream of consciousness. You feel nervous; you detect your hands shaking, your elbows twitching, and your tongue becoming thick. The faces of everyone in the room seem to stare at you in an "I dare you" manner. One student has a cynical grin on his face. You think it is for you, something must be wrong with your sleeves; you knew you shouldn't have worn that tie; you never did like that fellow anyway; oh, here where's my speech; what's that fellow whispering to his neighbor about? Are they talking about me? What's the matter, you can't even get started? What has happened? How can you proceed? "Oh, this public speaking; I was never cut out for it; it takes too much special talent" - and you either go on or "get yellow" and quit. What is the way to proceed? There is but one sure way. When you find yourself in a circumstance such as we have just described, ask yourself boldly, "why did I come to the platform?" And boldly answer, for the answer is your salvation. You came to tell the class about your trip to Niagra, your Ford, the first day out etc. All the other things must be precluded from the mind. Fix your attention on what you want to say, hold it there, force it to act upon the subject and nothing else, and your self-con-

sciousness will leave you. Self-consciousness is nothing more than being conscious of yourself and what you are doing rather than thinking of what you want to get done.¹ Take your mind off yourself; direct your attention to your subject and you will have struck the root of your self-consciousness.

Fear is the next in order of the great impediments that must be removed before the way of correct and effective speech can be begun. This we leave for our third lecture.

Assignment: Be prepared to tell the class your experiences the last time you were self-conscious while making a speech. To prepare for this exercise properly, seat yourself comfortably in a chair and try to recall when you felt most uncomfortable while standing before an audience. Reflect very carefully on what took place in your mind at the time and, as the impressions are recalled, write them down in the order of their experience. Be sure that you account fully for your mental activity during the time of your discomfort. When this is done, make an analysis of the mind at a time when you felt at home while talking before an audience, or to a small group of friends, and compare the conditions of the mind in both instances.

N. B. - If the student has not had the experience while speaking before an audience, he should give an ac-

¹ Compare this notion with that expressed in Dubois' Essentials of Public Speaking, p. 8, (Prentice Hall)

count of his last experience of self-consciousness and also his experience of ease under other circumstances, such as: At work, or play; at a time when he was the center of attention; during an altercation, accident; while attempting any work in public, singing a solo, playing a musical instrument, etc.

"Self-Consciousness"

To begin with, there was no reason in the world why I should have been self-conscious on the occasion I am going to tell about. All I had to do was to stand before my English Class, read a not very lengthy poem from the poetry page of the Literary Digest, briefly comment upon it, and then resume my seat. Every other student in the class had to comment on some article or poem from the same magazine, and I had no grounds for a belief that I was less well prepared than the majority of them. As a matter of fact, I could really have presumed myself to be unusually well prepared for I had spent a good deal of time on this assignment -- far more time than I usually spent, and far more, I felt sure, than most of the other students had spent. Nevertheless, from the moment I entered the classroom, I felt self-conscious and afraid. I was in utter dread of hearing my name called. I kept clenching and unclenching my hands, which, no matter how often I wiped them with my handkerchief, always seem sweaty. Finally, after about fifteen minutes of this sort of thing, I

was called upon to speak. Summoning the last vestiges of a kind of dogged pride to my assistance, I rose and walked to the front of the room.

Well, it was a trial alright, but, all in all, I succeeded somewhat better than I had thought I would -- in other words, my speech merited something between a C and a B. I know my voice quavered at times, I can almost say that my teeth chattered, once or twice, I know also that my knees shook constantly -- in fact one of the students made particular mention of this in the course of the usual criticisms, and I am afraid that I did not hold the magazine very steadily at times. A few lines of the poem that I read stick in my memory today because of the way I bungled them. An old pioneer in speaking to his four grown sons says:

*It was the Sachem Connogret,
I killed ere you were born,
Because I coveted his field,
Which bore the tallest corn.*

As I recall it, I shook very visibly on the last line, most of all on pronouncing that very innocent looking word "tallest". Aside from these slips, however, everything went smoothly, so smoothly in fact that I felt quite disgusted with myself for becoming self-conscious on such an occasion.

To delve back once again in to the past, I recall another occasion on which I had as much cause, or as little to be more correct, for self-consciousness. I was explaining the proposed make-up of our High School Annual to a num-

er of other staff members, and, although it was really a difficult exposition, I felt quite at ease. The reason why I was not self-conscious on this occasion was that I was so enthusiastic for the acceptance of the plans I was proposing that I quite forgot all about myself. The theme of the book, the layout of each section, the color scheme in the view pages, and the distinctiveness of the cover design were all so fascinating to me that I wanted everyone else present to see them in the same light. An enthusiasm that showed itself in the eagerness of my voice and in the constant smile which I wore, took the place of those bodily discomforts which beset me on the first occasion.

One conclusion I would draw from these two contrasting experiences is that a very good cure for self-consciousness and fear, perhaps the best cure, is to lose one's self in one's speech. I know that if I could feel the same way about my every speech as I did about that talk on the Annual, could live the talk as it were, I have no doubt that I would be much more comfortable and "at home" on the platform than I usually am.¹

¹ Work of John Farrell

CHAPTER III

The Next Impediment -- FearWhy We are Afraid

Watson says there seems to be three or four principal situations which initiate the responses of fear in an infant: (1) To suddenly remove from the infant all means of support, as when one drops it from the hands to be caught by an assistant; (2) by loud sounds; (3) occasionally when an infant is just fallen asleep or is just ready to waken a sudden push or slight shake is an adequate stimulus; (4) when an infant is just falling asleep occasionally the sudden pulling of the blanket upon which it is lying will produce the fear responses. With his objective method can go no farther. We want to know why it is that we are afraid. To answer this question there seems to be but one sure way that is open, the method of introspection, that is our reason for employing it here.

The second object of our attack is the impediment of fear. Fear, like other phenomena of the mind can be controlled if we set ourselves to the task. The controlling of any object whatever, the complete mastery of that object, can be hoped for only when the subject understands the full power of the being or thing he wishes to control. Complete control can come only with complete knowledge. The subject, too, must realize his own strength; he must know and feel that it

is within his power to meet the opposing forces of the object; he must know and believe that his is the greater strength. To illustrate: In the past many times we have observed the phenomena of electricity. We have seen it give forth its great spark; we have felt its bite as we touched one of its bare wires; we have been startled by its cutting lightning flash in the storm, jumped quickly as it struck nearby, and we have grown cautious when aware of its presence. Yet intelligent man through observation, reflection, and experimentation has learned to control the forces of electricity; he has made it serve him in a multitude of ways. But man's control of this phenomenal force depends entirely upon what he knows of this wonderful object. He has learned the laws of its being, has seen those laws in operation; he knows the effects of such laws, their powers and limitations; he knows that if these limitations are set in operation against this force, the phenomenon of electricity can be made subject to his will. Until he had learned these facts about electricity, man feared it. Until he had learned the various workings of its laws, it was his dictator. But when he learned the extent of its powers and limitations, he soon became the master.

The Reasons We Fear in Public Speaking

So it is with Public Speaking. For many of you the subject is new and strange. Momentarily it has you baffled. You think that you will never be able to surmount the diffi-

culties which it and your imagination create. Prior to your getting up before the class, your fancy makes you afraid that you are not going to behave properly when you face your audience; and while you are on the platform it whispers to you secretly that you are an object of ridicule, that the class is smiling quietly at your weak attempts to make a speech, that your talents are insufficient.

You fear this fancied ridicule, you are afraid of criticism. The impression of fear is uppermost in your mind. It is the dominant factor. It is fear now that dictates your conduct. It is the impression of fear that holds the foreground of your attention, and calls for an outward expression of what takes place within. The knees tremble, the voice quakes, the breath is short, the hands are palsied; no member of your body seems to function properly in the making of speech. And all because the images of fancy tell you the wrong story. You fear that to make a speech is beyond you, you fear that you will be shipped in the attempt.¹

The Way to Uproot Our Fears

Let us act then as intelligent man acted in subduing the forces of Nature. Let us observe, reflect, and experiment in our new art, and see upon what it is our fears are founded. Is it true that the public speaker is an object of ridicule?

¹ For contradictory views see James -- Lang Theory of Emotions, Briefer Course.

What nonsense! In your experience, the speeches you have heard delivered, how often have you heard the speaker ridiculed? Did the audience hurl cat calls at him, rebuke him for his speech? Reflect on why the audience has assembled at this particular place at the appointed time. What purpose has the audience in so doing? Isn't it to hear what the speaker has to say? The average audience is most respectful; it has a feeling of good will toward the speaker and will give him every opportunity to deliver his message. Why then should the audience be feared? Are not these fears falsely grounded? Some delightfully interesting accounts of observations made and notes taken on the emotion of fear in time of war may be found in an article by F. Aveling, in the British Journal of Psychology, Vol. XX, Part 2., October 1929. The author found that portion of the article which deals with the Control of Fear, especially interesting.

Is your talent sufficient for making a speech? To see whether or not we are able to do the work of making a speech, let us compare speech making with a work that is most familiar to us and which we perform daily, the work of conversation. Public speaking is nothing more than conversation raised to the 'nth degree. Public speaking and conversation are alike in purpose; each has as its objective the transmission of thoughts, feelings, and desires from the mind and heart of the speaker to the minds and hearts of the listener

or listeners. Each employs the same medium, oral expression and its corresponding actions, to convey its messages. Identically the same faculties are employed in speech making as are employed in conversation; the difference, if any, is one of degree. The public speaker speaks louder, is more select in his choice of words and takes care to deport himself in a dignified manner. How often is it the case where a person in conversation attracts the attention of passersby who stop and listen to what he has to say, especially if he is unusual in his voice or action. If the message is of common interest, such as an announcement on the campus that there will be no classes today, the speaker will include in his conversation those who have stopped to listen. And, as the numbers increase, he may be obliged to raise his voice in order that he might be heard by all assembled. If the crowd becomes quite large, and the news is of concern to all, he may stand upon the entrance steps of the building in order that he may speak to and be heard by those assembled. This has happened in some degree to all of us. What were we doing? Did we call into play the same faculties of speech that are required in the making of a public address? Most certainly, for in the true sense of the word we were making a speech. Is it, then, within every normal being's power to speak before an audience? The answer is quite obvious.¹

¹ For a more extended treatment see: Winans, J.A., Public Speaking, Chap. II (The Century, New York, 1926)

Assignment: Prepare to talk for two minutes to the class, of your experience with the emotion of fear. Try to recall some object that at one time held your fear but lost it when you learned more of the powers and limitations of that object. Recall as vividly as possible the impressions provoked in the mind during both experiences, the experience of fear and the experience of the feeling of control. Record each impression carefully in the order of experience.

"Fear"

I at one time had a dreadful fear for water. I could not swim, and I was afraid to attempt. I cannot recall any incident which occurred in my earlier life which would cause me to hold that state of mind against water, other than reading of drownings in the newspaper. I do not think, however, that the reading of these occurrences instilled that fear within me; I believe that the fear was "native born" and held possession there because of my lack of knowledge of swimming and other water activities.

When I was twelve years old, I joined the Boy Scouts. It was through this organization I learned to swim. We were on a camping trip one week-end, our camp being pitched on the bank of a beautiful creek. One afternoon the boys all went swimming, and poor little frightful me stood alone on the bank. Of course, they all made fun of me and finally threw

me in to the creek. "Fear" is not the word to use; when I hit that water I was "scared stiff". The water wasn't deep, but I didn't think of that nor did I think of standing up. I made an attempt to swim, and to my surprise I found that I was able to keep myself on top of the water.

For a time afterward I still feared the water to some extent, but I continued to attempt to swim and finally succeeded in mastering the art.

A few years later found my "buddie" and myself the proud owners of an Old Town Canoe. We paddle it four continuous summers on the Wabash River. We fear no waters high, rough, or calm. Once we attempted a trip in our canoe down the Wabash to the Ohio, down the Ohio to the Mississippi, and on down the Mississippi to New Orleans.

This eventful trip would never have been accomplished had I not learned to swim, to handle a canoe, and thereby to have confidence of my own ability to master the water.¹

¹ Work of Joseph A. Mooter

CHAPTER IV

Other Sources of Fear and Self-ConsciousnessCondition Producing Fear Self-Consciousness

In the past two lectures we concerned ourselves with the removing of the obstacles FEAR and SELF-CONSCIOUSNESS. The methods we employed were the application of the principles of attention - for self-consciousness, and the tracing down our fears to see if they were falsely grounded - for fear. The student of public speaking must bear in mind that the mere knowledge of these principles is of little help to him - they must be applied constantly to his particular problem; they must be the object of his conscious attention until his mind has made them a part of the subconscious. If the student has faithfully performed the last two assignments, he will have recognized the merits of these principles. In the account given of the experiences with the feeling of fear and self-consciousness before an audience, a number of students found one or more of three conditions prevailing. First, the speaker had not mastered his subject fully; Secondly, he had it mastered but had no desire to communicate it to his audience; Third, he feared himself or his audience, because he imagined himself unequal to the task or felt himself inferior to his audience.

If the subject matter is not mastered completely, fear

and self-consciousness will result. The first forward step then is for the speaker to come to the mastery of his subject in so far as to what extent he wishes to speak about his subject to his audience.

Preparedness the Beginning of Success

Many students have been discouraged in early efforts at public speaking by their terrible blunders and miserable showings. Few have gone to the source of their failure. Too often such a one presents himself to his audience before he is ready - his speech being poorly memorized, his ideas vaguely or partially understood and the emotional force of his speech faintly felt. As a consequence he sits down condemning himself to be a failure. All the shaming or lamenting he does will avail him little if he fails to face honestly the source of his trouble. He may chide himself, appeal to his pride, force himself to the platform for a second trial but all this will bring him to no better end until he finds the reason for his failure and sets about to master his subject thoroughly.

Former Senator Beveridge in his recent book, **The Art of Public Speaking**, has this to say about mastery of subject, "The speaker must master his subject. That means that all the facts must be collected, arranged, studied and digested - not only the data on one side, but the material on the other side and on every side, all of it. And be sure that they are facts.

it mere assumptions, or unproved assertions. Take nothing for granted. Therefore check up and verify every item. This means painstaking research, to be sure, but what of it? Are you not proposing to inform, instruct, and advise your fellow citizens? Are you not setting yourself up as a teacher and counsellor of the public?"

What Does it Mean to Master Your Subject?

What does the mastery of a subject imply? Does it imply that the speaker possess full and extended mastery, to know all the knowable of his topic discoursed? Not at all. It implies merely that the speaker know definitely and thoroughly that phase of the subject he is treating from his particular point of view. It is as unnecessary for the speaker to know all the knowable of his subject as it is for the individual who uses an automobile to know all that is to be known of the automobile, its manufacture, construction, mechanism, distribution and so on, before he is able to drive his car successfully. A few simple movements are sufficient. But these the driver must know thoroughly if he is to be a successful driver; the more he understands of these specific workings of his car, and the more he employs this knowledge, puts it into practice, the better driver he is likely to become. So it is with the speaker, he must master his subject thoroughly in so far as the object or prupose of his speaking demands.

What Part Does Faulty Memory Play?

Self-consciousness and fear result when the memory is faulty. If the speaker has not applied himself honestly and diligently to the memorization of his speech, the confusion of his thoughts while he is speaking will draw the attention of his mind to his unpreparedness, put him in a state of mental chaos, and cause him to become awkward and afraid. He blushes, stutters, stammers and shakes like a leaf. This reaction is nothing more than natural, It is the result of conditions which are prevalent in the mind and can be remedied by natural means: Let the speaker learn his speech thoroughly so that the word and thoughts come freely and quickly to the mind, and the discomfort will not be known to him.

If the speaker fails to understand the significance of the thoughts expressed and the feelings contained in his speech, and he attempts to scrutinize them at the moment of their utterance, he is ready to become self-conscious and afraid. He cannot speak with clearness and effectiveness if the condition of clarity does not exist in his mind. Before he places himself in the presence of his audience, let him be certain to understand every word, thought, and feeling of his speech; let him see all clearly, seeing clearly he will have freed himself from the source of his worry and distraction. Daniel Webster who ranks among the very greatest of America's orators once said that "no man who is not inspired

could make a good speech without preparation;" His reply to Hayne, the most famous of his speeches, was based upon full notes that he had made for another speech upon the same general subject.

Assignment: Recall a time when you became self-conscious and afraid while speaking in public or making recitation in class because you had poorly learned your speech or lesson. Analyze the condition of your mind. Recall, as best you can, all that took place mentally; record the impressions that were present as you groped about in your confusion. What connection was there between your embarrassment and the condition of unpreparedness?

Now recall a time when you knew your speech or recitation perfectly and understood everything you said, make a similar analysis, and compare your feelings.

Tell the class the results of this experiment in a three minutes speech.

"Unpreparedness the Cause of Fear and Self-Consciousness"

When I was in Seventh Grade, I had a terrible experience of self-consciousness because of unpreparedness. The teacher we had at that time used to have History tests, which were conducted on the same lines as the old-fashioned "spelledown." The particular day I have in mind was along toward the close of the school year, and as we had a siege of very hot weather we were all very listless. However, most of the class had

prepared their matter fairly well, and I was almost the only one who had not learned the lesson, owing, of course, to the indolence induced by the extremely warm weather. When the History class came around, I realized with a start, that I was going to meet with disaster, unless I got a wonderful "break." It was too late then to do any studying, so I got in line with the rest and prayed for a question that I might know. Finally it was my turn. The teacher asked me a question about which I had not the least idea. I repeated the question two or three times, in the approved manner of school-boys when they are stuck, nudged the fellow next to me as a sign that I was in distress, stammered a bit, and then, as the teacher saw that I did not know anything about the subject, I was motioned to my place. All the time I had been blushing furiously, my mouth was dry, my lips were parched, any my mind was a chaos of emotions. And all this could have been avoided by a little study the previous night.

There was another one of these tests a little later in the month, and profiting by my former experience, I put in a few hours' study. When the time arrived for the test, I took my place in line as before, and, when it was my turn, rattled off the answer in an assured manner. I received a good mark. This time I thought of nothing but the answer I wanted to give, and I had learned the lesson so well that I did not even have to hesitate.¹

¹ Work of Edward Hines.

CHAPTER V

The Second Move -- Like Your Subject and Your AudienceThe Importance of Wanting to Communicate

The second and equally important move is for the speaker to have the desire to communicate his message to his listeners. Often a student will have his subject fairly well under control and yet fail in the attempt to be at ease before his audience. He develops a dislike for his subject; he feels that it is trite, uninteresting, annoying to his audience; or he doesn't care whether he succeeds or fails. His fancy running rampant clutters the mind with a complexity of expressions thereby robbing the speaker of his chance for true expressions.

Understanding why We Lose the Desire to Communicate

Many have had the experience in High School of learning and speaking the same elocution piece with thirty or forty other members of the class. At about the fifth recitation the selection became monotonous. Each succeeding speaker had to labor under the suggestion that he was only adding to the discomfort of his listeners. All interest in the subject was lost, and the desire to impress the audience was missing. The imagination then began to wander; the student could read all kinds of thoughts from the grinning faces of his classmates. Confusion reigned within him.

The resulting condition is natural and is truly no fault of the speaker. The discomforting fact is that at this point

many High School students become discouraged and say they'll have no more public speaking, for with them public speaking is associated with extreme embarrassment and failure; Our purpose in mentioning this experience here is to give the college freshman hope, to assure him that it was likely no fault of his that he failed under these circumstances, and in addition, to show him that when a speaker loses his desire to communicate with his audience, he leaves a wide opening for irrelevant thoughts to crowd the focus of attention and make him self-conscious and afraid.

The Effect of Losing this Desire

When a speaker loses his desire to communicate, his fancy again takes possession of him and tells him he is poorly equipped to perform the task. It whispers to him that he is blundering, doing a miserable job of it. This commotion of ideas distracts his mind and brings on self-consciousness and fear.

The speaker who has lost his desire to communicate with his audience has no business facing that audience. Not only is he wishing a hardship upon himself but also is he inflicting a severe and gruelling punishment upon his listeners.

Often this lack of desire is the result of a truly organic or physical cause. Unrest, ill-health, excitement, laziness, overwork, too much or insufficient preparation, the nature of the subject, a certain look from a member of the

audience, something that the previous speaker has said, the surprise of learning that other speakers have chosen the same subject - are among the customary causes.

What we aim to observe at this point is that this condition while extant makes it impossible for the speaker to become effective; that this condition is the effect of some pre-existing cause or causes; and that if the speaker is to begin the way to effective speech, he should ferret out the causes for his indifference so that the mind may be free to embrace the subject with a whole-hearted interest making it possible for him to concentrate his attention upon his message and to possess a desire to convey that message to his listeners.

Professor Brainard Smith in his text **READING AND SPEAKING**¹ relates an interesting story in this matter. It is credited to Nathan Shepard who published lectures on public speaking under the title, "Before an Audience". The story follows:

"I was riding on the cars one day when, at a certain station, a young man came in. I was glad to see him, for he was one of my boys; I had known him from babyhood. He had graduated from college with honor, then had a brilliant career in one of the best theological seminaries in the country, then spent three years in the universities of Europe, and now was home and looking for a charge. You wouldn't think such a man

¹ Smith, Brainard Gardner, Reading and Speaking, Chap. XIII, (D. C. Heath & Co., Boston, 1898).

would have to look long; but I knew he had preached for congregation after congregation, and no one 'called' him.

"Where are you going, Charlie?' I asked, as he sat down by my side.

"Oh, up to Blankville to preach for them. No use, though, I suppose,' he added gloomily; 'no one seems to want me. I don't understand it.'

"But I do, Charlie' said I; 'and you must let me tell you. You preach as though you didn't believe a word of what you say, and as though you didn't want any one else to believe it either. Now tomorrow you will preach in Blankville, and unless you wake up, you won't get another chance. Go into that pulpit and preach to those people as though you thought it was the last time you were to preach salvation to dying men, and the last chance of salvation they were to have. Be dead in earnest; pound the Bible; them all up; wake yourself up!'

"Charlie had got pretty red by this time. 'I don't want to make a fool of myself,' he growled.

"Yes you do; that kind of a fool. Take my advice. Goodbye', and I got off the train, and left the young preacher in no very good humor. The next I heard from Charlie was when a telegram reached me from him. It read:-

"Veni, vidi, vici; and I owe it all to you.'

"He had preached three times, and then received a unanimous call. He's there yet, and very successful. There's a

true story."

It is sufficient for our purpose, at this time, to urge you, as beginners, to be eager to win the interest and attention of your audience. Don't enter the game half-heartedly. The team that has lost its desire for victory has yet to win its game; the speaker who has lost his desire to communicate with his audience has yet to deliver an effective speech. Be aroused. Do your best.

Assignment: Recall a time when in conversation or while making a public speech you were very anxious to have yourself heard and understood. Consider whether or not you were conscious of any impediments standing in your way. Were you conscious of your hands, the way you stood, or the sound of your own voice? Did you imagine for a second that you couldn't make it? What chance did you really have for success? Try to discern the causes for the conditions existing in your mind. What was the thing you tried to get across? Who comprised your audience? Why were you anxious to get it over? Did you succeed? Can you find the reason why? Be prepared to tell of your experiences to the class in a short speech.

"The Effect of Being Anxious to be Heard and Understood"

In my fourth year in high school an organization was formed, "Quill and Scroll" by name, of which I was a member. There were only seven in the society; we held weekly meetings to discuss topics of interest. These discussions at times

became heated and the members became belligerent.

Shortly before graduation the question arose of giving new members their pins from the stage on the night of the Commencement Exercises. The number of new members to be admitted was holding the center of our attention at the time to which I refer. Whether to have merely one man, two, or a group march up to the stage was to be decided. For various reasons I preferred to have the number set at two. Some favored giving the pin to a single man; others wanted a group to receive the honor.

Of course, we all gave our reasons, and quite an argument followed. Half sitting, half reclining in a rocking-chair, I gave my views. Earnestly I desired the other members to think my way because I was convinced that I was right. My hands, or my feet, or the straightness of my neck-tie didn't seem to matter at that time -- at least, I didn't give them any attention. My thought of "two men" was foremost in my mind, and I was anxious to give my hearers the reasons for thinking the way I did. I was ready to fight for my convictions.

As a result, I believe I stood a much better chance of speaking intelligently, coherently, and forcefully. And the final outcome of the expressing of my views was that the members voted my way, and the number was to be "two". . . .¹

¹ Work of Roger F. Knittle

CHAPTER VI

The "Inferiority Complex"What Is It?

Again, a student may have his subject mastered thoroughly, have an earnest desire to communicate with his audience and still fail in speaking. He may imagine the inferior of his audience or unequal to the task and thus fear himself or his audience, or both. We have here what is more modernly known as the "inferiority complex." When a student who is normal fancies he cannot succeed, he is letting his imagination dictate to him. Until he has taken full measure of his talents, has put them to a fair test, he cannot in justice to himself permit this thought to dominate him. Let him clearly see what he is trying to do; that he is striving to transmit his thoughts, feelings or desires to his audience; that he has done this successfully in conversation a multitude of times before and can do it as many times again. He must bear in mind that the secret of success is not in trying to avoid mistakes but in the persistent effort to do better. The abcedarian should not be too hard on himself, demand more than he is able to give. He can expect his early attempts to be marked with blunder and mistakes. He will do poorly in the start, but if he studies his errors and discovers the reasons why he made them and tries to establish an effective remedy

then can he be hopeful of future success.

Not very long ago I had the experience of helping to defeat the "inferiority complex" of a young woman who was associated with my community players group. This lady was indeed talented. She had a full and fine appreciation of dramatic art. I gave her the part I had cast her to play. It was that of the character, "Widow Cagle", in Lula Vollmer's stirring drama of the Carolina Mountain folks. This girl was frightened to death, and all during the time of rehearsal she kept asking me did I think she could do it? She not only played the part exceedingly well, she also won the honors for the best acting of the National Little Theatre Tournament of 1930, merited the high praise of the New York press, and received a most enthusiastic commendation of her excellent work for Lula Vollmer herself. With her it was simply a matter of defeat before she began. Once the mental hazard of "I can't do it" was removed, success appeared.¹

Where is Its Source?

Very often this inferior feeling exists as the result of false pride. The speaker wants to hide his inexperience from his audience; he wants others to feel that he has more talent,

¹ For varied theories see the works of such men as Hunter, Watson, (Behaviorist), Keeler (Gestalt) Woodworth, Moore, (Dynamic), Morten Prince, McDougel (Purposive), Dunlap (Reactionist), Bently, (Structural), Driesch (Vitalist).

more ability, more power than he really has. Instead of honestly and sincerely doing the best he can, he poorly overacts and falls into error. The remedy is humility. Let the student be honest with himself and conscientious in his efforts. Let him realize that in the natural order of things, he can do only so well; that it is folly to strive to be what he can not, a novice and experienced speaker in one. If he is honest and sincere, he will do much to keep himself free from the impediments of fear and self-consciousness.

The fear of an audience is common to all classes of speakers whether freshman or graduate. If finds its cause in the circumstance of the audience. A number of free-willed beings who have the prerogative to think and feel as they wish about the speaker, sit in judgment of him. The uncertainty of how they will think and feel forces the speaker to be mindful of his ways and to proceed cautiously. He fears that his efforts might fail to meet the standard set for him by these free-willed beings; that perhaps they expect too much from him - more than he can give. This condition, however, is a wise provision of nature. It requires man to be on the alert, and brings him to the task of his best efforts. It has its place in our consideration in the fact that every beginner who is normal can expect to experience this fear of an audience.

It has been the writers experience to stand in the wings a stage and observe the behavior of seasoned actors on the

opening night of a play. Here was nervousness personified. In spite of years behind the footlights on Broadway and in every city of the United States, the eldest of them all seemed the most excited. Never was there an amateur performance that had an actor who seemed to be more afraid than the character man on this auspicious night. He paced the floor frantically, stumbling over and over again the lines of his part to doubly assure himself that he knew what he was going to say. Once or twice he gave a start as though he were about to leap out upon the stage, but it was a false move for the action of the play was far from the cue of his first entrance. Eventually it came. What a transformation. The audience seemed to marvel at his absolute composure; his every move bespoke confidence and gave the assurance that he knew what he was doing. Such nervous reaction as he experienced in the wings is quite natural.

It is bound to appear, but the speaker can dispel it if he takes the following into consideration. All here in this class are on about the same level of experience in public speaking. All here have one purpose in common, to learn how to speak successfully in public. No one has the right to expect from his class anymore in experience and successful public speaking than he himself can give to that class. This makes it possible for every student to meet the standard set by his audience, and meeting it to be able to dispel the

years which accrue from this cause.

Assignment: Recall a time when you suffered with this "inferiority complex" while facing a group of individuals; either while making a speech, playing a game, or performing some other act in the presence of an audience. Analyze what took place in your mind. What facts had you in mind which made you feel that you were not able to do this thing, play this game or make this speech? Had you tried under the same circumstances before and failed? Had you ever tried to do the same thing alone, away from the crowd and succeeded? Where then is your problem - in what you are doing or the state of mind you are in while attempting it? Give all specific facts concerned with these particular experiences - when, where, and what you were doing in a short speech to your class.

"My Inferiority Complex"

On looking myself squarely in the face, on getting down to the real truth, regardless of how much it is going to hurt me to realize these things, I find that I am a victim of this thing called "inferiority complex". There are many things that I can do, and do them just as well as the fellows I go around with; but when they have mastered some little trick which requires nerve to attempt and then just plain practice to perfect, I don't like to try it. It is not because I lack the courage, that is, the real backbone to do

it, but it is because I am afraid I will look clumsy and awkward when I make those first attempts before I get the knack of it.

I remember an excellent example of this inferior feeling which brought me to my senses. The fellows were in the habit of going over to the sand yards and doing various tricks and roughing it in the soft sand. We used to jump off the box cars and land in the soft sand. The first time I did this I had no hesitancy whatsoever. There was no trick to it; all that was needed was a little nerve. From the box cars we ascended to top of the higher shed, etc. I had no trouble. But one day one of the fellows got the idea of turning a flip in the air and landing in the sand, feet first. The first time he did it, he was awkward and did not even land on his feet. But he TRIED AGAIN. He didn't care if he looked foolish; he was going to do that thing and do it the way he wanted to, even if all the fellows laughed at his attempts. Needless to say he mastered it after a few jumps. I can still remember how I envied that fellow. Why didn't I try it myself? Because I knew that the first attempt would not be very graceful and that all the fellows would laugh at me. This friend of mine was eating my heart out and didn't even know it. I put up a good front by paying no attention to his feat and acting as if I was not interested. But I was, and one day when there was no one around I went over there and

tried it. The first attempt was a grand and glorious success. What is more, I had liked myself to a certain extent. The next move was to master something when they were around and laughing at me -- 1

CHAPTER VII

Our Third Move -- Maximum Thought Transmission

Having given thought to the immediate and trying barriers which stand between the beginner and his goal, and having considered the means to break down, surmount, or put these barriers aside, our third move shall be to consider what is required to get the maximum amount of thought transmission from speaker to audience. Let us examine the way to true expression.

Expression¹

By expression we mean the outward manifestation of a life within. This life within may be that of any animate being. For our purpose we shall regard only the inner life of man. The audible and visible representation of what is taking place within, of the thoughts, feelings or of the desires that pass into his stream of consciousness, we shall call expression. That expression which faithfully represents the inner activity, we call true expression. Thus if one is stirred by the beauties of a sunrise over Lake Michigan - when dawn creeps over the margin drawing the golden sunlight after it, the observer has at work within him forces which cause him to think, feel and act in a definite way. Whenever

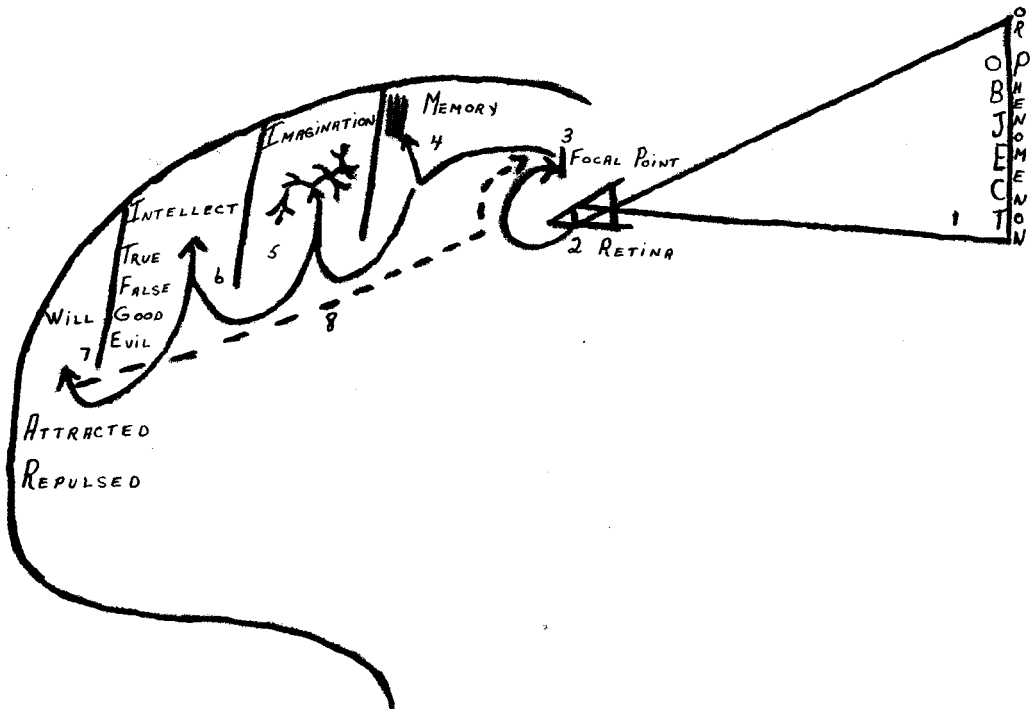
¹ See: S.S. Curry, Foundations of Expression, Chap. I, (The Expression Co., Boston)

he translates these thoughts and feelings into sounds and actions by which others can come to know the character of his inner life, he is expressing himself. Whenever by his sounds or actions he has made it possible for others to see perfectly what are his thoughts or feelings, he has expressed himself clearly. Now the particular thought, feeling or desire which prompted the expression is what we shall know as the impression. The impression may be a mental representation or image of a material something such as the lake, the sun, or its colors, or it may be a representation of an immaterial something such as the gladness, the faith, of the longing that the early morning experience may have awakened in the observer,

Impression Antecedent to Expression

Man's Mind is filled with impressions. These increase and multiply with the counting of new experiences and the recounting of old. Reflection will show that impressions take their origin from the reactions of the sense-organs and their development from the reactions of the mental faculties. When, in the experience of the sunrise over the lake, the observer received the sensations of color, as soon as the reflections of the colors in the sunrise struck the retina of the eye, the mind through its faculties set at once to work upon this reflected image: the intellect began testing, comparing, judging these particular colors with colors it had

FIGURE II

Illustrating Sense Impression of Sight

The object of phenomenon under observation.

Strikes the retina of the eye.

Is transferred to the focal point

Where it receives the attention of the mental faculties -
the memory

The imagination

The intellect

The will in accordance with the development of each
faculty

And is returned to the focal point a developed impression
different in many ways from the sense impression at 2.

experienced in the past; the imagination set to work applying them to her fancied pictures; the memory started recalling the association of similar experiences; the will worked at making the colors an object or father of some desire.

Here again the principle of attention was in operation. The impression which was best able to command the focus of attention, the place of clearest vision, had the best possibilities of gaining true expression.

Let us suppose that while enraptured with the glories of the sunrise, the observer heard a shrill, frantic cry and turning in its direction saw two helpless arms stick above then sink beneath the waters of the lake. It is obvious which impression will have the stronger force the sunrise will be forgotten and the plight of the drowning victim will grip the onlooker's attention. There is no difficulty in expressing consternation and alarm for the troubled one. These strong and forceful impressions on the mind of the observer call for bodily co-ordination. The vocal apparatus responds to the stimuli and cries out an appeal for aid; the legs move in the direction of the one in distress; the mind is stimulated into quick actions, ready judgments of what to do, and the observer behaves accordingly. The degree of his behavior is regulated by the strength of the commanding impression as it passes the point of clearest vision. Through the influence of his higher faculties, how-

er, the man on shore is able to subordinate these natural reactions by substituting other impressions and in this way gain control of his expressions. The substitute impression makes its own demands for specific bodily co-ordination.

If we but watch closely, we shall see the perfect balance of influence of mind on body and body on mind - the body using the sense organs and nerve centers to influence the mind, and the mind employing impressions to influence the body. The degree of the mind's influence upon the body depends upon the strength, vividness, and repetition of the impression; while the influence of the body upon the mind depends upon the force and recurrence of the sensation.

Assignment: Recall a time when you had in your mind impressions strong enough to influence the actions of your body. For example, some time when you were angered to the extent of striking a hard blow before you had time to think of what you were doing; made a difficult tackle during a hard football game; screamed out an alarm when you observed another in danger. Try to determine as faithfully as you can whether or not your bodily actions were the result of the vivid impression. Give as many of the attending circumstances of time, place, and manner as you can clearly recall.

Recall also a time when your mind was occupied in deep thought - some time when you were working out a problem or

are concerned with the study of some object, and were suddenly forced to direct your attention to the physical reactions of the body such as a sharp ache or pain, the presence of some bright object, a loud noise, a penetrating odor, a cold wind or a disagreeable taste. Give the circumstances as above.

Combine the two experiments and prepare a three minute speech for class on these experiences.

"How Impressions Dominated My Actions"

After classes one afternoon many months ago, I was waiting to catch an Elevated train and was made the victim of or rather was seized with an impression to the extent that my actions were correspondingly governed by it. As I said, I was waiting for a train, and several other students who live on the south and west sides were also waiting for the same train. Suddenly without warning the hat of one of the fellows was lifted from his head by a gust of wind and set down on the elevated tracks. One of the group proceeded to climb down onto the tracks in order to get it. He had reached the hat when suddenly a train appeared around the bend. I was struck speechless and stood there not able to speak or move. The impression had governed me completely. One of the fellows mastered his impressions and pulled the boy to safety just as the train whizzed bye. This is a perfect example of how completely an impression will grow on you.

Another example of an impression dominating me was as

follows. One day over in the library, I was deep in a book and my mind was traveling the roads of romance through past and forgotten ages when suddenly I was knocked out of my dreams by a sudden crack behind the ear. The power of the impression was such that it made me throw up my book, jump to my feet and swing before I thought.

These are two examples of what impressions can and did do. ¹

¹ Work of John Sheedy.

CHAPTER VIII

Receiving an ImpressionThe Camera

Possibly the easiest way to comprehend its significance, is to liken the impression to the imprint on a photographic plate. At the opening of the shutter (the eye-lid) of the camera, the object to be photographed is reflected through the lense (the pupil of the eye) onto the photographic plate or film (the retina of the eye) where the reflections leave their imprint (or sense- impression).

Through this sense-impression the mind sees the object, accepts or rejects it for further scrutiny according to the inclination of the one so impressed or the physical force of the sense impression. In compliance with other natural laws, this sense impression provokes physical and mental reactions within the observer. Each organ opens the way to the mind in its own characteristic manner. The eye by means of its detection of light, the ear - sound, etc.¹ Like the plates of the camera the sense impressions can be stored away for future use - in the sense-memory. The mind once having received imprints from the several sense-organs, is capable of making its

¹ For a more extended psychological treatment see such works as: Royce, Josiah: Outlines of Psychology, Chap. V (Macmillan), James, Wm.: Psychology, Briefer Course, (Henry Holt & Co.)

own impressions - having its own ideas, concepts, thoughts, feelings and desires. These in turn have the power with or without the consent of the will to bring forth definite physical, mental and emotional reactions from the speaker. The more trained the mind, the more is its power to select and reject impressions.

The Power of Impressions

To become aware of the power of impression, think on such examples as the following: A certain man primed with health went into the entanglements of a strange forest. He was there out of his love for Nature, to enjoy fully the beauties she discloses to those who court her. The enjoyment of his surroundings had reached its peak; the life, color, strength and splendour of the forest filled him with awe. He came to a clearing and stopped to take his bearings. He happily reached for his compass - it was gone! In a flash he saw his peril; he was lost! All beauty about him meant nothing now; fear overtook him. The joyful impressions were swept aside by the stronger and more frightful pictures of dark abodings. Concentration on anything else was far from possible.

Again: In the heat of a summer's day most every student has felt the joy of a good swim; the splash of cool water on a sun-scorched body, the thrill of a high dive, the excitement of a game of banner. At such a time the impres-

sions of joy prevail. But let there be a mishap - one of the "pals" attempting a high dive slips and strikes his head on the platform and drops unconscious to the bottom of the pool; heroic efforts are needed to bring him to the surface and out of the water. The impressions of joy quickly give way to those of deep concern and sympathy for the injured comrade.

And so on through an endless recounting of experiences we see the power or force of impressions; how they permeate our whole beings and take mastery over us. Truly is he the captain of his soul who can choose and direct his impressions.

Here then is the principle underlying all good public speaking: get the impression to give the expression. The impression must come first. This is the most fundamental of all principles. It is the "a priori" of expression. It is the why of public speaking. Because of it, the speaker has come to the platform. Because he has failed to attend to the impression, become familiar with it, subject it to his will, the average speaker fails in the making of an effective speech.

The Lesson for Speakers

Learn what it means to get the impression and you will be able to possess the power of effective speech; fail to learn it and no mastery of rules on declamation can bring this power to you.

Trace back over the steps we have taken on the journey

effective speech. How can we state them in definite positive terms of instruction?

- I. Clear the mind of its impediments, fear and self-consciousness.
- II. Observe the law of attention.
- III. Get the impression, let it govern the expression.

With the above definite instructions to follow and the constant practice of them, the student should begin to feel that it is possible for him to achieve success in public speaking if he apply himself honestly to the task.

Assignment: Test the value of impressions in sport.

Recall the time when you were learning to do some difficult task, such as the swan dive, the hurdle, the start of a hundred yard dash, tackling the dummy, hurling the discus or the like. How important was it for you to hold the impression of what you were trying to do in the mind? Is it true that the more exacting you were of the impression, the more chance you had to acquire bodily co-ordination?

Now recall a similar experience in some other sport.

Give the attending circumstances of both experiences, i.e., time, place, etc.

From this reflection make an interesting speech to the class applying the principles discussed in the notes to your particular problem.

"Power of the Impression"

One of the most difficult things I ever had to learn was the proper way to do a swan dive. It seemed impossible at the start of the task to remember to keep the legs together and straight as an arrow, besides having the proper arch to the body, and keeping the arms at the right angle, all at the same time. Time after time, I would get two of the essentials right, but would miss the third one. At last, however, by keeping the impression of what was wanted constantly before my mind, I was able to triumph. After that, I never experienced any more trouble.

Another time, I was watching young Ed Walsh of the White Sox baseball team, son of the famous Walsh of other years, throw a knuckly ball he had developed, which many experts agreed had practically the same wobbling curve as that of the "spitter" formerly thrown by his Dad. This curve depended upon a peculiar combination of side-arm and downward throwing for its desired effect, and the ball itself was held with only two fingers. When I arrived at home, I immediately started to practice throwing that ball with my brother. For a long time, I had no success, because through carelessness I did not strike the right combination. I then firmly fixed the impression in my mind of exactly how Walsh threw that curve ball, and set about to correct my mistakes. I was awarded with instant success, the ball taking such a peculiar

erve that my brother was non-plussed when it jumped right
at of his mit. Thus the value of a sense impression in
helping us to perform a difficult task is evident.¹

¹ Work of J. Koenig

CHAPTER IX

The Effect of Sensory Stimuli on ImpressionsClarifying Our Impressions

In our last lecture we said that clear expression is dependent upon clear impression. If this principle is true, it is of much concern to us that we clarify our impressions, that we be certain these imprints on the mind are deep. To improve our impressions, we must understand what steps are involved in their making and how important is each step.

The impression depends primarily upon the clear sensory stimuli, that is, the stimulation of the sense-organ which has been effected by some phenomena without. The clear sensory stimuli, in turn, depends upon the physical force effecting the sense-organ and the healthy condition of the sense-organ receiving the physical action. The color of an object for the observer depends not only upon the physical properties of the color but also upon the normal condition of the eyes. In the case of color-blindness the perception or imprint of the object color, is faulty because of the observer's defective organ of sight.¹ In the attempted perception of distant objects, the eye may fail to register these objects

¹ Read Helmholtz, Treatise on Physiological Optics, Translated from the third German Edition, edited by James P. C. Southall #26, Compound Colours)

through a physical weakness in the eye. And so with the other senses, the perception may never begin, and hence never reach the mind - it may be kept out of the mind by the physical deficiency of the organ. To improve the perception or imprint from which the mind makes its impressions, the physical condition of the respective organ must be improved.

First see that the sense organ is normal and then train it through sufficient and healthful exercise that we may develop its abilities to bring materials to the mind which make better and clearer impressions.

The Effect of Faulty Sensory Stimuli

Many student-speakers labour under grave physical handicaps, satisfying themselves with cloudy, dull or weak imprints and, as a consequence, do poorly in their studies. These students often suffer the ridicule of their classmates. They are looked upon as dullards. Sometimes they appear awkward and clumsy while trying to give responses to questions put to them in class. Their difficulties lie in the fact that they are not getting clear impressions. As a consequence they become nervous and excited while trying to express themselves. The compliment usually paid to them is that they lack sufficient gray-matter. While this compliment is justifiable in many cases, in many others it is not, for, in the cases where the compliment is undeserved, the deficiency may be found not in the mind but in the sense-organ.

Weak eye muscles may make it hard for one student to see the writing on the blackboard quickly. It may be necessary for him to concentrate his energy on the reading of the question, to strain weaker muscles to do the work Nature intended should be done by stronger and more healthy ones. Consequently the mind has had no chance at forming impressions before the instructor calls on a more ready student to give answer. Another student, because of some obstruction, in the ear, may have difficulty in forming impressions of the question put to him. A good part of the question may be lost to him entirely, His brain has no chance to analyze it, form impressions of it, and, as a result, he goes down to his defeat.

I once had a boy under my charge who was looked upon by the other students as being self-centered or conceited. I thought it strange, for he was indeed a likeable fellow once you got to know him. I began to observe him off the campus. One day I happened along as he was passing a classmate who was on the opposite side of the street. I noticed that he did not answer the salutation that the other gave him. This was indeed strange. A short time before he had spoken highly to me of the lad who had just given the greeting. I was truly puzzled. By this time I drew near and hailed him. It seemed that I was due for the same treatment, when suddenly the boy looked up, squinted his eyes then greeted me warmly. He apologized for being so slow in responding and said that

was having trouble with his eyes and experienced difficulty recognizing people. This young man was being blamed unjustly for feeling superior to his comrades when no such impression ever crossed his consciousness. As soon as the eyes were adjusted by glasses to a normal vision his personality was felt by the other members of the class and the misunderstanding about his conceit quickly disappeared.¹

Limitations of Sense Organs

Now the mind, as long as it is bound within the quarters of a material body must subject itself to the laws which govern that body. Before the mind can plumb the depths of objective perplexities, these perplexities must confront the mind. The presentation is dependent upon the respective sense-organs. In no other way can the phenomena be brought to the mind than through one of the five passage-ways Nature has provided, the eye, the ear, the nose, the mouth and the hand organs of touch. Each sense-organ is conditioned to respond only to a specific kind of stimuli. The sense of sight is conditioned to pick-up light-waves and to bring them to the mind; it cannot transmit sound, smell, taste or touch. Nor can the sense organ of hearing pick up light

For a clear, intelligent and informative discussion of "the influence of body on mind and particularly the effect of organ inferiority on the psychical development" see, Cuthbert Dukes, "Inferiority of Organs," (Psyche, July, 1929)

waves or stimuli other than sound waves. Each organ is designed to carry on a special and limited work; this it can do and nothing more. While it is true that we sometimes employ but one sense-organ and from this are able to determine all the qualities of an object, it is also true that we do not make up for the missing sensations within the particular sense-organ we employ. We supply what is lacking through the memory by the law of association or through the imagination. Hence the possibilities for a full and complete awareness of all physical properties of an object depends upon the maximum response of all sense-organs that are involved in the particular experience.

The Speaker's Move

Presuming that the normality of the sense-organ has been determined, the next move is to develop the particular sense so that its detection of the various characteristics of the impressionable object may occur most readily. Quicken the eye to the immediate detection of color - the primary colors, their combinations and tints, to the detection of dimensions - length, breadth, and thickness, and depth; sharpen the ear to the discriminations of the pitch, time, tone, strength and quality of sound. Enlarge the scope of the remaining senses to a similar manner, and the way to clear, strong, forceful impressions will have begun.

Assignment: Make an observation of place, person or

thing. Record the effect of this observation on the senses:

a) sight, b) hearing, c) taste, d) smell, and e) touch.

Allow each sense organ in its turn to be effected by the stimuli and record the sense perceptions.

Allow the sense perceptions to be worked upon by a) memory, b) imagination, c) intellect, d) will, and the emotions the faculties of the mind in turn and record the results.

"An Observation"

I woke the other morning to have my nostrils assailed by the pleasant smell of frying bacon. I let my imagination carry me back to the old farm and I could picture my mother cooking my breakfast while I was out milking the cows. As I lay there memories came rolling into my mind but at the same time my appetite was so stimulated that I found little trouble in getting up. I dressed and as I walked through the hall to the kitchen my steps were quickened by the sound of sizzling and spitting grease.

I could hardly wait to get my teeth into that bacon when I saw it there in the pan for my aunt can cook almost as well as my mother. As I waited I remembered the first time I ever really enjoyed bacon. It was at a picnic breakfast far up in the hills on a chilly, misty morning. Mm-m did it taste good. At last my aunt announced that it was ready and out they came, large brown slices crisp and hot.

What a meal! I wonder if kings or princes enjoy their breakfasts any more than the common American who can sit down and feast on bacon to his heart's content. Would I never stop. My mind compared it to some of the sumptuous banquets I have attended and found them wanting. Bacon, as only a mother can cook it, toast, browned and covered with butter, coffee, pungent and full of cream; what more could a man desire. It was only by a supreme effort of my will that I forced myself to say "enough", and so retain a touch of decency in the eyes of my dear, thoughtful aunt.¹

¹ Work of J. S. Kiefer

CHAPTER X

Training the Sense-Organ to be SensativeAwakening the Student to His own Powers

Training of the sense organ to be quickly responsive to stimuli will depend upon the attention you give to it in your moments of relaxation. The purpose of these lectures is not to take time out for the full and complete development of the sense organs but to point out the positive need for responsive organs to furnish material for speech. If the student has been awakened to the need of careful observation done with sense organs that are trained, if this realization makes him conscious of this need when hereafter he employs the sense organs, our purpose will have been accomplished and the student will have profited by instruction. Once his mind has been made aware of what it means to have strong, vivid, forceful sense perceptions, that these sense perceptions are the nutritious food for great thinking, great imagining, great longing, then he will want to apply the use of his sense organs to the best advantage. When he walks or rides to school, he will not stare blankly into space but will give himself reasons for being alert. He will make an effort to notice the little things as well as the big.

A Study of the Ear

To emphasize the meaning of training sense organs to be

sensitive, let us single out one of these organs and study it a while. Let us take the ear for example. Someone has said that the quickest and the most direct way to the imagination is through the ear. Let the ear detect a noise in the night, the sound of a single step scraping the sand on the pavement as you pass a black alleyway, the creaking noise of the boards of an old frame house in the early hours of a cold winter's morning, the indiscernable sound that startles you from your sleep in the middle of night, the pleasing rhythmic sound of a good dance orchestra, the appealing tone of the violin - and the imagination stirred into action dominates your spirits. The more sensitive the ear, the greater the imaginative effect. Such is the power of the ear.

Even though both have had the same opportunities, attended the same college classes, received the same scholastic honors, enjoyed the same social following, what is it that gives more to the one student than to the other in the appreciation of sound? One has developed his ability of sense perception of sound to a greater degree than the other. Which gets the more out of the hearing of a beautiful symphony orchestra, the one who has trained his ear by conscious attention to the finer discriminations of sound, or the one who has allowed his sense organ to take care of itself? The one whose sense organ of hearing has been trained, of course. His ear has been keyed to pick up the more delicate overtones

and to register them on the mind. The untrained, missing the distinctions in finer tones, fails to offer the mind anything but the broader and more obvious sound waves. Before one can become discriminate of sound, he must have developed in him a sense of pitch, time, tone or quality, and force. Every sound can be measured in terms of these elements and the more perfect the harmony in these, the more perfect the sound.

Discernment of Sounds¹

By pitch we mean the sharpness or acuteness of tone -- the scale or gradation of a tone from low register to high register.

The time or rythm means the life or duration and rate of degree or movement of the tone.

Quality refers to the pleasantness or unpleasantness of the tone which depends upon the purity and harmony of vibrations.

Force is the degree of strength or physical power of the sound in vibration.

While it is true that the mind does "the lion's share" in sound discrimination, it is likewise true that unless the organ of hearing be in the proper physical condition that no reception is possible. This physical condition must exist

¹ The author found Woolbert's treatment of this subject the most comprehensive. See Woolbert, Chap. H., The Fundamentals of Speech, Chap. X, XI, XII, XIII, XIV, (Harpers)

before the mental appreciation can be developed. Consider the person who goes blind or deaf. Mentally he is fully capable of detecting or judging the color or sound but the same cannot reach the mind, for the first requirement of nature is absent. Being physical, the sense organ can be made subject to physical laws. Apply these to develop the organ to acute detection of physical phenomena.

Perhaps you see now why it is some of you cannot appreciate grand opera or concert music. The more delicate overtones do not register - the ear misses them just as the crystal radio set misses the more delicate ether wave; it has not been built up to this kind of reception. When the ear is not developed to register the more delicate shadings of the tone, pitch, quality, time and force of sound no spark remains to fire the imagination.

Train the ear to the careful detection of sound and its variations. Listen for tones. How many varieties can you detect? Ask yourself such questions as these when you hear pleasant sounds, "What does pitch mean to my ear?" "Does the ear pick up rythmical sound?" "What sense of variations of force have I?" And do your utmost to improve these senses.

Assignment: Pick out four kinds of sounds,

- 1) General noises (ex. Loop)
- 2) Sounds of a musical instrument,
- 3) Sounds of a singing voice,

4) Sounds of a speaking voice,

Attend to each in turn, and observe the following:

- a) What changes took place in the rate of spec,
(Time); loudness, (Force); Pleasantness, (Qual-
ity); and acuteness, (Pitch) of the sound.

Relate your experiences to the class the next time we
meet.

CHAPTER XI

Our Fourth Move -- Sources of Speech Materials¹Where Found?

Now that we have agreed upon the importance of impressions and have observed their beginnings in the sense organs, it would seem logical for us as our fourth move to determine where we get those impressions that are concerned more directly with the making of public speeches. In oral just as in written discourses the impressions are the materials or subject matter out of which we form our compositions. In speaking, as in writing, these materials are found in the things we hear, see and experience - the things which have stirred the physical and mental faculties into life, activity, and movement. We find such causes for physical or mental activity in the things we observe, the things we read, in what we reflect upon, and in how we feel.

Observation

To gather in the materials for our speech making then, let us first observe. Let us go through life with our eyes and ears open, with the sense organs ready to respond to the physical happenings around us. Observation, however, does

¹ An excellent treatment of this subject may be found in Brigrance, W. N., The Spoken Word, Chap. I, (Crofts)

not end with the activity of the sense-organ, it merely begins there. It continues, calling into action the forces of our whole being. To be profitable the observation must be governed by the principle of selection. This calls into play the judgement and will of the observer, determining the good from the evil, the true from the false; accepting the good, rejecting the evil; admitting the true, denying the false. Not all things man sees or hears should he gather unto himself but only those things which make his life more "worthy of his hire." Not only is the judgment and will to be occupied with the observation, but also is the memory and imagination. The memory should play its part in the recording of those impressions that are worth while and useful in man's scheme of things; the imagination should busy itself making new experiences out of the present, combining it with those of the past.

In speaking of the early instructions he received from his great teacher Flaubert, de Maupassant had this to say:

" Talent is long patience. It is a question of regarding whatever one desires to express long enough and with attention close enough to discover a side which no one has seen and which has been expressed by none. In everything there is something of the unexplored, because we are accustomed to use our eyes only with the thought of what has already been said concerning the things we see. The smallest

thing has in it a grain of the unknown. Discover it. In order to discover a fire that flames or a tree in the plain, we must remain face to face with that fire or that tree until for us they no longer resemble any other tree or any other fire. This is the way to become original.

"Having moreover, impressed upon me the fact that there are not in the whole wide world two grains of sand, two hands, or two noses exactly alike, he forced me to describe a being or an object in such a manner as to individualize it clearly, to distinguish it from all other objects of the same kind . . . " 1

From the things we experience through the sense organs or actions of the mind, we get the stimulus for our emotional responses. We feel a certain way. In other words, we evaluate the experience in the terms of good or bad. We have a variance of feelings for the things we deem good and for the things we deem bad. The shades of feelings and emotions grow in number with age, education, and experience. Because we wish others to know how these experiences appear to us in the terms of good or bad, we write or we speak; we paint or we carve; we sing or we act. Our feelings then are a source from which we gather much of the impressionable materials for our

1 Rankin, Thorpe, Solve, College Composition, p. 599, (Harpers)

discourse. To give charm to them we must know and understand what those feelings are. For as Galsworthy says, "Unless a man has lived and felt and experienced and generally found out what life means, he has nothing to say worth hearing."¹

Reflection ²

When we reflect upon our physical and emotional experiences, we get as a result facts and ideas. Facts are the truths as they present themselves to the mind either directly through an immediate observation or through a series of observations. Ideas are the results we glean from relating our experiences. These form much of the material for speech. To equip ourselves with the proper materials we must not merely observe, but we must likewise reflect upon our experiences whether they be physical or emotional. Reflection will bring that enlargement of the mind of which Newman in his "Idea of a University" treats so scholarly.

"The enlargement consists not merely in the passive reception into the mind of a number of ideas hitherto unknown to it, but in the mind's energetic and simultaneous action

¹ John Galsworthy, HOW TO BECOME AN AUTHOR.

² Lee, Games, William, Talks to Teachers, Chap. XIII (Henry Holt & Co., 1899)

upon and toward and among those new ideas, which are rushing in upon it. It is the action of a formative power, reducing to order and meaning the matter of our acquirements; it is the making of the objects of our knowledge subjectively our own, or to use a familiar word, it is a digestion of what we receive, into the substance of our previous state of thought; and without this no enlargement is said to follow We feel our minds to be growing and expanding then, when we not only learn, but refer what we learn to what we know already."

Reading and Conversing

To observe and reflect is the most natural manner of collecting the subject matter for our talk. There are times, however, when it is impossible for the speaker to completely equip himself in this manner of personal experiences; he must then get his material from other sources. He must talk to those who have had the actual experience or he must read what they have written about their experiences. He is not, however, excused from reflecting upon his findings.

As Bacon puts it, "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is some books are to be read only in parts; others to be read, but cursorily, and some few to be read wholly, and with diligence and attention.

"Reading maketh a full man, conference a ready man, and writing an exact man. And therefore if a man write little he

had need have much cunning, to seem to know that he doth not." Francis Bacon, OF STUDIES (1597).

Reading

"When there is no recreation or business for thee abroad, thou may'st have a company of honest old fellows in their leathern jackets in thy study which will find thee excellent divertisement at home. To divert at any time a troublesome fancy, run to thy books; they frequently fix thee to them, and drive the other out of thy thoughts. They always receive thee with the same kindness." -- Thomas Fuller.

University training should give to the student in greater measure than he would otherwise obtain -

1. The ability to evaluate correctly the spiritual and material forces which affect his life.
2. The power and habit of clear, sustained, logical thought.
3. The ability to speak and write the English language correctly and forcibly.
4. A larger capacity for friendship and increased ability to appreciate people according to their worth.
5. High ideals of life and character and a fixed, definite purpose to be of service to humanity.

Now is the time to put yourself in touch with the best thoughts of the ages. "All that mankind has done, thought, gained or seen - it is lying as in magic preservation in the pages of books." -- Carlyle.

By what standard shall I judge a book or movie? The world has one standard; God has laid down another.¹

WORLDLY WISDOM

DIVINE WISDOM

"A man must keep up with the times."

"I would have you to be wise in good and simple in evil." - Romans xvi, 19

"Realism is true art because it portrays life as it is."

"Dying flies spoil the sweetness of the ointment." - Eccl. X, 1

"The Bookman recommends it."

"If the blind lead the blind both fall into the pit." - Matt. xv, 14

"You've got to know things if you want to get along in the world."

"Better is a man that has less wisdom and wanteth understanding, with the fear of God, than he that aboundeth in understanding and transgresseth the law of the Most High." - Eccl. xix, 20-21

"How can we learn about life?"

"I am the Way, and the Truth, and the Life." - John xiv, 6

"It doesn't affect me."

"A wise man feareth and declineth from evil; the fool leapeth over and is confident." - Prov. xiv, 16

"What's a fellow to do?"

"The labor of fools shall not afflict them that know how to go to the city." - Eccl. x, 15

"There is too much joy in life, too much that is clearly good and beautiful, and too strong an instinct in man of its mystic import, for him long to endure the books that merely disillusion and defile." -- Richard Le Galliene, "How to Get

¹ Taken from a bulletin given to Freshmen English Classes of Creighton Univ., 1923

the Best Out of Books."

Concerning the merits of conversation, Daniel Webster once remarked to Charles Sumner, "I have found that conversation with the intelligent men I have had the good fortune to meet had done more for me than books ever did; for I learned more from them in talk of half an hour than I could possibly learn from their books. Their minds, in conversation, come into intimate contact with my own mind; and I absorb certain secrets of their power, whatever may be its quality, which I could not have detected in their works. Converse, converse, CONVERSE, with living men face to face, and mind to mind - that is one of the best sources of knowledge."

- Whipple, DANIEL WEBSTER AS A MASTER OF ENGLISH STYLE, p.xxv.

Observation with reflection and reading with reflection and conversation with reflection, these are the ways to begin the gathering of materials for the impressions we shall use to communicate to our audience.

Recording

Now the means of observation, reading, conversation, and reflection in themselves are not sufficient. To be serviceable to us at the same time when they are most needed, during the preparation of our speech, they should be supplemented by the practice of taking notes. If the experience is to become serviceable or the thoughts which grew out of this experience are to be an aid in the making of speeches,

These experiences, these thoughts or, as we better know them, these impressions, should be recorded. If the beginner were to start with this lecture to develop the habit of writing down useful materials, impressions, in a note book reserved for that specific purpose, he would find within a short time that his supply will take on the appearance of abundance, and that when he sits down to prepare his speech he will not beumping himself dry for things to talk about. Many a man of experience has been at a loss for materials to shape his speech merely because he has neglected to keep a record of the worth while phases of his experiences.

Here then is our formula: Observe, Read, Talk, Reflect, React to and Record the wonders of life and you will step closer to your destination of effective speech.

Not only must the speaker have a fund of knowledge gathered through observation, reflection, reading etc., he must also develop the ability to react to these experiences. He must feel deeply, know life - be human. He must in imagination live the life of his listeners. "All genuine thinking" says Curry, "awakens feeling. To deepen and intensify the emotion we stay the attention. While emotion cannot be directly driven, yet by concentrating the mind on certain images deep feeling may be awakened. Feeling is often eliminated by abstract thinking, but it can always be aroused by

pathetic, contemplative, imaginative thought."¹

Lucy

She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love.

A violet by a mossy stone
Half hidden from the eye;
Fair as a star when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

Wordsworth

Assignment: A) Pick out some object which has absorbed your interest in the past. Observe that object - (The object may be a book, a play, a friend, a character in life or fiction, a radio, anything in fact which holds a deep interest for you and you have access to it for the purposes of this experiment.

B) Spend several minutes observing that object. Make your mind as curious about it as you possibly can. Ask yourself all the questions about it that you can think of while the object is in front of you. Write down the results in your note book.

¹ S. S. Curry, FOUNDATION OF EXPRESSION, (The Expression Co., Boston)

C) Spend several minutes reflecting on what you have written. Write the results of your reflections.

D) Read something about your object. Reflect on what you have read. Write down the salient points in what you have read.

E) Engage a friend in conversation about your object. Reflect on what you have said in the conversation.

Write in your note book the useful things which resulted from your conversation and reflection of it.

Come thus prepared to the next class.

"My Observation, Reflection Et Al"

The other day I uncrated a shell which had been in a box since the World War. We had acquired this shell before we left Erie, Pa., where my father worked for a company that manufactured cannon and shells for the government. I had often wanted to look at this, but I never opened the box until that day. I saw before me a mass of rusty iron with no point at the end. I asked myself why the shell was not pointed, and then remembered that the timing device had been removed. At the other end of the shell I noticed a copper band. After asking myself a few questions about its purpose, I decided that that is what caught in the threads of the gun barrel to twirl the projectile. After looking at it a few moments more, I retired to a quiet room and reflected on what I had seen.

Many thoughts of the shell, its use, and its origin, that I had never thought of before, came to my mind. I realized that thousands of such shells had been sent across the ocean to destroy human life and property - such homes as the one I was then sitting in. I realized that hundreds of children has been made orphans by the sister shells of that one in the basement. I realized that the shell was made of iron ore deposited in this earth of ours by Almighty God, not so that we could destroy other lives, but in order that we might help our fellow beings and raise our standards of living.

After reflecting on such thoughts as these, I picked up a scrap book which one of my brothers had made during the late war. The first page I opened to gave an account of the first boatload of troops leaving New York harbor. The next told that the munition factory in that town was to build over two hundred homes to house the thousands of workingmen who had come to Erie to work. The next page told that a shell had exploded while being loaded, and that fifty men were dead as a result of the wholesale explosion that followed. After this was a copy of a dispatch from France saying that a big gun had backfired and killed five American gunners.

As I reflected on this material I saw the cruelty of war, the misery that one shell can cause. I saw how the manufacturers of these shells can effect the financial conditions of a whole nation, making one nation wealthy and thrusting the

ether into depths of poverty. My father then entered the room so I asked him about the shell I had seen.

He told me that that shell was made for a French field gun, and that it would do twice as much damage as an English shell of the same weight. He told me that the French and Germans were the only nations that knew anything about making big guns at the time the war began. This made me realize how Germany had been able to fight against such great odds; that Germany's brains almost conquered the brawn of the allies. As I look back I am really surprised to see how much material of interest one piece of steel can give a person. And I could still expand this much more if I had the time.¹

¹ Work of J. Franey

CHAPTER XII

Our Fifth Move -- Organizing the Materials into a SpeechSelecting the Subject

We have seen the sources from which we gather our impressions for speech making. Let us determine what is to be done in the shaping of our impressions into a speech. The first move is to find a subject. That selection may lead us closer to our end; we should before deciding upon a subject answer several questions. Let us assume that some one has asked us to make a speech. We are in a quandry at what to talk about. There must be a logical and effective way of proceeding. The first and most sensible thing is to ask ourselves:

I. What is the occasion?

The success of your speech depends in no small way upon the answer to and common sense use you make of this question. For a speaker to disregard the question, is to direct his own defeat. He must consider why this audience has assembled at this particular time and place. What motive is back of each member's presence? These things, in some measure, at least, can and should be known to the speaker when making ready what he has to say.

Woolbert brings this idea out quite clearly in his text on THE FUNDAMENTALS OF SPEECH wherein he says, "In church and

on Sunday morning you say things quite different from the things you would say in the ball park on the Fourth of July. This is so elemental as to need no elaborate discussion. There are spirits that pervade places and occasions, and they can be invoked by the man who knows them. People are sensitive to these spirits, too, and the judicious speaker finds it out before deciding on his theme and his discussion. Men as business men, factory workers, congregations, club members, at meetings of chambers of commerce, memorial services, celebrations, dinner parties - are all different, though still the same men. Good speakers always take note of the occasion to ascertain just who constitutes that special audience."

Quintillian advises: " . . . No one should ever rise to speak in public without forming to himself a just and strict idea of what suits his own age and character; what suits the subject, the hearers, the place, the occasion; and adjusting the whole train and manner of his speaking to this idea."

Write down the answers to your own questions.

Knowing the occasion and the purpose the audience has in assembling, the next step is to make this knowledge help us in choosing our subject. We do so by looking into the occasion in search of a subject. We ask:

II. Does the occasion suggest a subject? If so, what

subject does it suggest?

We then write down the suggested subject.

Wherever it is possible, it is always best to have the speech grow out of the occasion. In this way harmony is secured, and the speaker is assured of the sympathy and attention of his auditors. To illustrate what we mean by the subject growing out of the occasion, let us imagine that a friend invites you to attend a banquet and that with the invitation he requests that you make a speech. You put the first question forward, "Why is this banquet given and why will the audience be there?" Your answers show that the affair is given in honor of your friend, Dr. Space. The occasion is a celebration of his latest achievement, the erection of a new hospital. You have known the doctor for some time - you went to school with him and have been his companion ever since. You know his personality better than you know that of any other man. You know his character, his ability, his standing in the medical profession - you have your subject, Dr. Space and his good works. Here the occasion has suggested to you a fitting subject.

Probably the most eloquent of all speeches that has had its subject drawn from the occasion is Lincoln's Memorable Gettysburg Address:

"Four-score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty,

and dedicated to the proposition that all men are created equal. Now, we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

"We are met on a battlefield of that war; we have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground: the brave men, living and dead, who struggled here, have consecrated it far beyond our power to add or detract. The world will little note nor long remember what we say here; but it can never forget what they did here.

"It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from this earth."

But supposing that no subject is suggested by the occa-

tion, what then? In this event ask yourself:

III. Of what subject do I know that will fit the occasion?

Before deciding upon your answer, make a list of the possible subjects about which you know or about which you can learn and master enough to make a speech.

SUGGESTIONS FOR SUBJECTS

The Freshman's Job	College Vs. High School Methods
Chicago's Gangland	The Ideals of Lincoln
State Rights	Co-education
Abolition of the Jury System	A Defense of the Chain Store
"Fording" a Vacation	The I. W. W.
Labor Vs. Capital	It Is to Serve
Corrupt Politics	The Eighteenth Amendment
Traffic Cops	Patronage
Armed Intervention	The Monroe Doctrine
The Modern Iconoclast	The Advent of the Talkie
Morality on the Stage	Leadership
Politics on the Campus	Freshman Green Caps
Poverty and Crime	The Passing of the Little Red Schoolhouse
Church and State	Religion in Public Schools
Metropolitan Living	The Decadence of Civilization
The American Indian	Intercollegiate Debating
Censorship of the Movies	Phillipine Independence
Judge Landis and Baseball	William Jennings Bryan
Babe Ruth Hits a Homer	Freedom of the Press
Extra Curricular Activities	Compulsory Education
City Manager Plan	Duties of a Citizen
Roosevelt and Leadership	Christian Influence
The Hypocrit	The Thrill of Being Honest
Intercollegiate Athletics	Intelligence Tests
Culture in a Commercial Age	Honor System
The School of Hard Knocks	Mr. Misfit
Carrying on with a Smile	William Howard Taft
My Buddy	Hobbies
Golf, an Old Man's Game	Knute Rockney
Sailing the Great Lakes	Visiting New York City
Communism	Government Ownership
The Blessedness of Humor	Grantland Rice
The Electoral College	Waterway via Great Lakes to Ocean

▲ Banks Clearing House
 Federal Reserve Bank
 Making a Talkie
 Hiking the Pike

On the Plains of Kansas
 My First Solo Flight
 Hunting Big Game in the
 Rockies

World Court
 My Favorite Fly
 My Favorite Short Story
 Spending the Summer in a
 Canoe

The Grand Canyon
 The Navajo Indian
 The First Night in the
 Mountains

Mountain Trout
 The Hare System of Preferen-
 tial Voting
 The Lie Detector

Chicago Worlds Fair
 Abolish the Fraternity
 Sacramento Valley
 Yellowstone
 Seventy Percent
 The Black Hills
 Stone Mountain
 Crossing the Border
 Using the Library
 Faith in Man
 ▲ Clean Mind

The Motor Bus
 College Electives
 A Third Term President
 Closing the Doors upon the
 Immigrant
 America's Foreign Policy
 Naval Disarmament
 Angling

Kellog Peace Treaty
 The League of Nations
 My Favorite Novel
 The Worries of a Life Guard

The Petrified Forest
 Mauhave Desert
 Across the Great Divide

A Storm in the Mountains
 Divorce Evils

Modern Conveniences for the
 Jailbird

Religion in Business
 Yosemite
 The Columbia River Highway
 Playing Safe
 Yellowstone
 The Bad Lands of South Dakota
 Niagra Falls
 Tiajuana
 The Need of Prayer
 Love Thy Neighbor
 Companions in War

From the list of possible subjects, choose one which
 you feel certain will:

- a) Fit the occasion.
- b) Be of interest to you.
- c) Lend itself to the interests of your audience.

Your subject chosen, proceed as follows:

IV. About my subject -

- a) What have I seen?
- b) What have I heard?
- c) What have I read?
- d) What have I thought?
- e) How have I felt?

Write down all the answers to these questions. General answers will avail you little. Your need here is specific things. You are taking into account past experiences in order that these experiences will aid you in the final construction of your discourse. Exercise precision and care when answering the questions. Distinguish between facts and fancies, opinions and knowledge. The answers are not to be fragmentary patchings of the imagination, they are to be the recordings of actual experiences in seeing, hearing, reading, reflecting, and feeling in relation to your chosen subject.

When you have exhausted the fund of your own knowledge, cast around for new materials which concern your topic. Determine for yourself:

V. What other sources have I to draw from for materials that I may use in my speech?

At this point consult references at hand in the library. Make a survey of the library catalogue for references on your subject and compile a bibliography of the books, periodicals, newspaper articles, reports, pamphlets, etc., which in all likelihood you are to make use of in preparing your speech.

Other authorities from whom first hand information may be obtained, the names of persons prominent in the field of your subject to whom you may go or write for information, should be listed.

The following instructions given to the Freshman English Classes of Creighton University will prove serviceable here.

Introductory Notes on the Use of the Library

The library is the students' workshop, and is the heart of every educational institution. To know its organisation and contents will prove of inestimable value to you in your capacity as a student, and in later life the same knowledge will be serviceable in any line of work.

These few notes are given for permanent possession; keep them and learn all you can from them. Combined with the lectures and your own notes they will be valuable for reference.

As books are purchased the librarian, through his staff, makes a record, so that these volumes are available to the users of the library.

The first and most important tool for your use in the library is the CARD CATALOG.

THE CARD CATALOG AND HOW IT IS ARRANGED FOR CONSULTATION

Every book has one or more entries in this catalog. These entries are filed in much the same order as words are in dictionaries. This catalog is therefore referred to as

the DICTIONARY CARD CATALOG. One card may be filed under the author's name, another under the first word of a title (never under the article "the" or "A") and a third under the subject. These are called the author, title and subject cards. The word, name or phrase at the top of the card by which its alphabetical position in the catalog is determined, is the heading. All these cards are arranged in one alphabet in the dictionary card catalog.

The AUTHOR card, having the name of the author as its heading, is called the main entry card; for it is the first, or principal entry for books by authors whose names are known, whether the author is an individual or an organization.

The TITLE card, having as its heading the title or name of the book as given by the author, is made for unusual or striking titles, works published anonymously, and for periodicals.

The SUBJECT card, having as its heading the word or phrase which indicates most specifically what the book is about. As a rule all works with the exception of fiction, plays, and poems, have subject cards.

The CALL NUMBER gives the location of the book in the library. It is really made up of two numbers, arranged in the form of a fraction. EXAMPLE:- 330 Ely, Richard Theodore
E 194 Outlines of Economics

Here the 330 indicates that the book treats of economics.

The rest of the call number El 94, stands for the author's name, Ely.

CLASSIFICATION. Each book is classified, i. e. is placed in a class, according to its subject matter. The system in general use is the Dewey Decimal Classification, so called from the name of its originator, Melvil Dewey. This system classifies all knowledge in a nine fold division, as follows:

000 General works	500 Natural Science
100 Philosophy	600 Useful Arts
200 Religion	700 Fine Arts
300 Sociology	800 Literature
400 Philology	900 History

The 000 class contains all subject matter which is so general as to belong to no one group. In this class we find the encyclopedias.

Reference books are such books as are generally consulted for definite bits of knowledge and are not meant to be read through.

SOME IMPORTANT REFERENCE BOOKS

ENCYCLOPEDIAS. -- "Catholic Encyclopedia"; "New International"; "Britannica"; "Americana".

DICTIONARIES. -- "Webster's New International"; "Funk and Wagnalls New Standard"; "Century Dictionary and Cyclo-
pedia" (of which Vol. 11 is a cyclopedia of proper names and Vol. 12 an atlas); Murray's New English Dictionary.

for SYNONYMS, Crabb, Fernald, Soule, and Roget are

standard works.

PERIODICAL INDEXES. -- "Poole's Index to Periodical Literature", 1815 to 1904 supplemented by the "Readers' Guide to Periodical Literature", 1905 to date. "International Index to Periodicals."

LITERATURE. -- Bartlett, "Familiar Quotations"; Hoyt, "Cyclopedia of Practical Quotations"; Edmund, "Toaster's Handbook". INDEXES to general literature: "A.L.A." index; Baker, "Guide to the Best Fiction"; Firkins, "Index to Short Stories"; Granger, "Index to Poetry and Recitations"; "Book Review Digest", 1905 to date; "Booklist", 1905 to date; "U.S. Catalog"; Ayer, "American Newspaper Annual and Directory".

BIOGRAPHY. -- "Dictionary of National Biography"; Appleton's "Cyclopedia of Amer. Biography"; "Who's Who" (For Englishmen); "Who's Who in America"; Webb, "Famous Living Americans"; Hyamson, "Dictionary of Universal Biography". Also encyclopedias.

ATLASES. -- "Century atlas of the World" (v. 12 of Century Dict.); Rand, McNally, "Commercial Atlas U.S. and Foreign Countries".

There are also HISTORICAL ATLASES e.g. Shepherd, "Historical Atlas"; v. 14 of Cambridge Modern History."

HISTORY. -- Larned, "History for Ready Reference"; "Cambridge Modern History". For OUTLINES, consult Ploetz,

"Manual of Universal History". Putnam, "Tabular Views of Universal History." For CLASSICAL ANTIQUITIES consult Peck, "Harper's Dictionary of Classical Lit."; Smith, "Dict. of Greek and Roman Antiquities". For UNITED STATES consult Harper's "Encyclopedia of U. S. History."

SOCIOLOGY. -- "Statesman's Year Book"; "Cyclopedia of American Government"; Wilson, Co. "Debaters' Handbook" series etc.; "Official Congressional Directory"; "Census Reports."

MISCELLANEOUS. -- Thorpe's "Dict. of Applied Chemistry"; Gannett, "Dict. of Altitudes"; U.S. Agriculture Dept. "Year book"; Monroe, "Cyclopedia of Education"; U.S. Bureau of Education, "Bulletins"; Baird's "Manual of Amer. College Fraternities"; U.S. Supt. of Documents, "Monthly Catalog of U.S. Public Doc." BIBLIOGRAPHIES are found in many books, at the end of articles in encyclopedias, and are often published separately.

Assignment: Choose your own occasion. Imagine that you are being called upon to make a speech. Continue as instructed above. Write out the answers to all your questions and bring to the next class the written work which you have done. Remember this is not a speech. This is part of the work which is to result in a formal address but is by no means the completion of that work.

"Preparing a Speech"

- I. The occasion is a banquet of business men of the city convened for the purpose of discussing the World's Fair and determining whether or not to give their approval and whole-hearted support of it. Everyone there is attending for the purpose of hearing the discussions put forth and of learning reasons both in favor and against the Fair so that he may make up his mind as to his stand on the question.
- II. The occasion demands that one speak on the World's Fair, either for it or against it.
- III. I know that the subject "No Chicago World's Fair" will fit the occasion for everyone present is probably more interested on hearing objections to the Fair rather than reasons for its existence. That subject is the one which stands out in my mind as being the best one I could talk on and the one I could best interest the audience in.
- IV. About my subject I have seen nothing, nothing but the city of the present. I have seen the city practically bankrupt. I have seen the great distrust by the citizens of the political factions, the failure of bonding issues to pass the referendum. The city has no money to spend at present. The people so distrust the government that no more money comes thru the only possible source, bond issues by referendum. And I see the bankrupt, distrusted city going blindly ahead planning for the expenditure of millions of

dollars which they can never get.

I have seen the plans for the Fair, the great system of islands to be built out in the lake, the plans for making new ground miles out on which to place the buildings. Looking back I have seen two other points with direct bearing on this plan for ground making. First of all I have seen the building of the present Grant Park, how the sand from the lake bottom just east of the present land line was sucked up to make the present land, and yet the lake just outside was considerably deepened. And now I see them planning to build islands in this deepened water. I have heard that the building of these islands will be practically impossible without first cribbing the entire needed area to prevent the sand from sliding. This cribbing would entail great expense because of the depth of the water and the arising difficulty. Then too, I have seen the Public Works system of the city, in an effort to give the city the purest lake water possible, going out in the lake miles and miles to depths where crib building is possible but terribly expensive in order to get as far as possible from the contaminating influence of the land. And now we see the city planning to go to great expense to build islands in the lake on which to put the Fair and to make, at the same time, the city water supply a germ-infested medium. That is what I have heard and seen, and that is how I feel.

Then too, I have read of the Fair of '93. But I have also read of the great fire in 1871, and of the condition of the city before the fire. The city before 1871 was a mass of blunders and foolish mistakes, carelessly planned and dying a natural and sudden death. People were moving away thinking that the city had started off on the wrong foot and indeed it had. But in 1871 the fire came and all the mistakes were wiped out. Everyone started over with a new enthusiasm and by 1893 the city had shown great progress. The Fair, then, gave great advertising to the rising new city. It brought people to see the city which started over after the fire and when it got them here it showed them the great strides we had made. It showed them that Chicago was a live city. But today the situation is different. Chicago is known all over the world as a center of trade, railroads, commerce, business; a great metropolis. Chicago cannot be advertised to the world for everyone already knows all about it. Chicago does not need the advertising of a Fair and all the millions spent on the Fair is just millions wasted on useless advertising. That is what I have read, thought, and felt about my subject.

V. Any new material seems unnecessary since I have three strong points against the Fair in general. The first tells why we do not need a Fair and the second and third show the foolishness of the present plan if we must absolutely have a

Fair. The names of two prominent men heard in conversation on the subject could be here given as sources of material but out of deference for them their names are not used here. Other material aside from the newspapers of the present would also be unnecessary to stress these chosen points and even the newspapers seem to give no help with regard to these points. This matter, however, is sufficient on which to make the speech.¹

¹ Work of Julian D'Esposito

CHAPTER XIII

Organizing Materials into a Speech - ContinuedDetermining the Purpose

When the subject has been selected according to the methods prescribed in the last lecture continue the program of self-questioning and determine:

- VI. What in general is the purpose of my speech?
- a) Do I wish to inspire?
 - b) Do I wish to inform?
 - c) Do I wish to convince or persuade?
 - d) Do I wish to entertain?

This done, fix clearly and definitely in mind the specific goal you desire to reach. This is a matter of utmost importance. Let it not be confusing to you what is meant by a specific goal. What is the thing you want to accomplish. Fix that clearly in mind before you proceed. Go slowly. Time spent at this juncture will save many false moves in the future. Give the thought here, the effort that it takes to define your actions, and you will spare yourself the trials of covering pages with irrelevant writing and having to discard them at the last moment.

- VII. What specific purpose have I in making this speech?¹
-

¹ A masterly discussion of this subject may be found in, Brigrance, W. N., The Spoken Word, Chap. III, (Crofts)

a) If to inspire -

What is the definite object to which I aim to attract my audience? What do I wish them to do?

In Wendell Phillip's "Toussaint L'Overture", the specific purpose might readily be said to have been: to inspire the audience with a respectful and kindly feeling for the negro race through its hero, Toussaint.

b) If to inform -

What particular phase of my subject do I wish to bring information about to my audience?

Wilson may be said to have had as his specific purpose in the speech he delivered before the New Jersey Historical Society, "The Course of American History", to inform the society that the course of American History has ever been westward.

c) If to convince or persuade -

What specific truth do I want them to believe? What proposition do I want them to accept? What is the definite thing or things I want them to do?

Henry W. Grady in his great speech, "The New South" had as his specific purpose: to convince the North that the South was reconciled and to persuade the North to bury her prejudices.

d) If to entertain -

Is my talk to be laugh provoking? Is it to give dig-

nified pleasure? What object, person, place, or thought will best enable me to do so?

Mark Twain's specific purpose in his great after-dinner speech, "Babies", was to: entertain his audience who were essentially military by showing the humor of the obedience of the stern army officers to the commands of their helpless, bawling babies at home.

The sincere speaker will decide these matters for himself before he makes any further move to complete his speech. Should he neglect to determine the goal he is striving to reach, his speech will be aimless, without purpose and consequently void of impressiveness. The one who follows such neglect acts as a carpenter would act were he to build without knowing what he wishes to make - when he is finished with his poundings the result may or may not have the appearance of a table, a bench, or what-not; it may be very fanciful and very striking of line but unable to stand the slightest strain. When the builder knows the end which his object is to serve, he is able to direct all his labors toward that end, thus saving himself much hard and ineffective work, which he cannot do if he goes at his work blindly.

With your purpose defined you are now ready for the next preparatory move. Ask yourself:

VIII. Can I arrive at my goal in the allotted time?

How much time am I given to speak? In this give

time, can I accomplish what I set out to do?

If the speaker is not careful he may set his goal too high or too low. It is equally as foolish to make his purpose too small as it is to make it too big. To consume a half hours time to arrive when ten minutes will suffice is as nonsensical as trying to achieve greater heights in shorter time. To illustrate, let us again make use of the carpenter. He is handed a blue print and is told to finish the work within a week, but when he studies the blue print more closely, he sees that he has been given the task of constructing a four-story office building. He cannot hope to get it done at the appointed time. If he wishes to act wisely he must lengthen the time or shorten the task; there are many things he can do effectively within a week but the construction of this office building is not one of them. And so with the speaker, there are many things he can say and hope to do in the time given him to speak, but what he can say and do is limited by the element of time. If he is to act wisely, he must fit his purposes to his time or his time to his purposes.

Assignment: Write out full and complete answers to the above questions. Come to class prepared to discuss the preparatory work which you have done thus far in getting ready for your first formal speech.

"Preparing a Speech"

VI. The general purpose of my speech is to convince the audience of my point. I must set forth my arguments and derive my conclusions so that they will be able to see my point and be convinced of my arguments.

VII. I wish to convince my audience of two things; first, that the World's Fair in Chicago is merely a waste of money and entirely unnecessary; and secondly, that, even if we must have a World's Fair to waste all this money we haven't got, the plans now being worked upon are unquestionably foolish.

VIII. Since there will be many speakers I should limit myself to eight or ten minutes at the most. I should not, however, sacrifice my points to time since every speaker is supposed to set forth his ideas in the best way without undue length. Since I have set out to convince my hearers of only the above mentioned points I should reach my goal in the allotted time and yet at the same time cover my points fully.¹

¹ Work of Julian D'Esposito

CHAPTER XIV

Organizing the Speech - ContinuedCollecting Additional Material

At this time it is well for the speaker to ask himself **AM I STILL INTERESTED IN MY SUBJECT?** If he cannot answer in the affirmative, he has little hope of interesting his listeners in what he is going to say. He will find difficulty in gaining and holding their attention. Although a speaker, so far, may not have been actively interested in his subject, it is still possible for him to make a successful speech. The reason being that interest in a subject is born out of the knowledge and understanding of that subject. When a young high school student is first introduced to literature, the subject is of no special interest to him because he understands little or nothing about it. As time goes on, however, by study and instruction many hidden beauties are uncovered for him, he becomes acquainted with the more popular works, has pointed out to him the richness of their treasures, and he becomes interested. This interest has been awakened by attention, nourished by knowledge, and developed by association. So it is with you and your subject, if your interest has been dormant, set out to have it awakened. Study, read, observe, inquire, reflect - gather all the information you can about your subject and new ideas will come, new viewpoints and with these a new interest.

To exemplify how interest grows with knowledge, Professor Winans, in his text, Public Speaking,¹ tells the following anecdote:

"The great scientist and teacher Agassiz, handed a new student a fish to study and report upon. Next day the student came back with the task finished. The master sent him back for another day, and then for another. The student became peevish; but soon with increasing knowledge he became interested, and he studied the fish for weeks with growing enthusiasm."

The thing now to determine is:

IX. What have I learned about my subject from other sources?

With your list of references made in answer to question number V, begin collecting materials from other sources. Read as many of the references time and opportunity will allow. It is not necessary to read all references. Read only those which bear directly on your subject. Take notes on what you read. The question immediately arises, what shall I take down as notes? The answer is: do not write down all that you read nor all that is wisely said about your subject but only those things which pertain to the specific purpose of your intended speech. The speaker should be like the car

¹ Winans, Jas. A., Public Speaking, p. 54 (Century)

pen-ter who goes to select his materials from the lumber yard. Before he chooses one stick of lumber he knows the thing he is going to make. If it is a building or a piece of furniture, he knows what specific end or purpose this thing he is to build must serve. Now in the lumberyard there are many kinds of material. Some in themselves are very attractive to him. He sees in them good qualities but he chooses only those materials that will serve his purpose. So should the maker of a speech act. He should select everything that is needed to fulfill the specific purpose of his speech and should refuse to accept everything that will not assist this purpose no matter how alluring it may be. Write down every-thing you read which you feel will aid you in arriving AT YOUR INTENDED GOAL. Reflect on what you have read, write down the results of your reflection, assimilate your knowledge, make it your own. Engage in conversation with those who know your subject, get their viewpoints, ask them questions and write down the answers.

A few things should be said here about the ways of note taking. Some speakers find the satisfactory method to be the use of an ordinary composition book reserved for this particular subject. Notes are copied into the book without any special reference to order, they are written in as they are come upon. Other speakers find the use of a loose-leaf note-book more to their liking. Only one side of the paper

is used. Each paper is given a heading, the heading may be one of the main points to be developed in the speech and only those things which pertain to the heading are copied on this page. The use of the loose leaf note-book has the advantage over the composition book in that the pages of the loose leaf book may be arranged according to the relation of ideas.

Probably the most efficient manner of taking notes is the card system. This system calls for the use of cards of a uniform size, say, 4" x 6". To employ this system:

a) At the top of the card write the topic of the discussion contained in the notes that are to be written on the card;

b) Leave a space about two lines;

c) Then write the name, (surname first) of the author of the book, text or article. On the same line and after the author's name, give the title of the chapter (if notes are taken from a book), the name of the article (if taken from a periodical;

Follow this by the title of the book, or the name of the magazine, the name of the publisher and the date of publication enclosed in parenthesis, On the same line write the page or pages on which you found the matter of your notes.

d) Skip a line.

e) On the next line and indented somewhat, begin the notation.

ample

: <u>Topic of Discussion Contained in Notes</u> :			
: Author's Name, Title, Magazine, Publisher	Date Pub.	pp.	:
: Chapter, Book, Publisher	Date Pub.	pp.	:
: Begin contents of notes on this line :			
: and continue as this illustration shows. :			

Factors Which Make a Merger Sound. 1

arnham, Dwight, T. "Factors Which Etc." (Nation's Business, Dec. '29) page 25. Washington, D.C.

"The present celerity of the combination movement is only the harmonious accompaniment of the quickened life of an active and enterprising people." "Disadvantages may outweigh advantages of industrial combinations, and failure is likely to result unless the situation is thoroughly investigated before a combination is formed. This is the day of the

Factors Which Make a Merger Sound (Cont.) 2

ACCOUNTANT, THE STATISTIGIAN, THE analyst."

"One of the outstanding sources of trouble is the failure to analyze the situation with sufficient care, failure to establish beyond a reasonable doubt a real economic reason for the proposed combination."

"Several types of combinations have justified their existence by adding the industries in which they are operating."

Factors Which Made a Merger Sound (Cont.) 3

"It must always be remembered that management, fashion and price are even greater factors in the success of a business than the mere fact of combination." "A blind faith in the

principle that in union there is strength is no guarantee against disaster." "Another type is the vertical. It is formed by a number of industries of such a sort that the finished product of one becomes the raw material of another. The movement is new. "Another type of combination known as the seasonal, includes indus-

Factors Which Make a Merger Sound (Cont.) 4

tries whose peak loads occur at different seasons.
(Coal and Ice; Oyster and Ice Cream)

The reasons for merging. 1

William E. Bassett: "Why Merge?" (World's Work O '29)
page 28d-t

The fact is that mergers are a natural, indeed an inevitable result of recent economic trends. The successful mergers are those that are in harmony with these trends." "What are the economic developments that account for the present tendency to merge? First and foremost is the acceptance by modern business men that the combination of low prices and high wages is not only

Why Merge? 2

possible, but highly desirable from the standpoint of both labor and business."

"There still remain great wastes over which the small concern has little or no control. To secure the ultimate in cost and price reduction, it is necessary to eliminate every item of cost between the raw material as nature provides it, and the ultimate consumer. The proper kind of

merger provides, a most effective means of reducing many elements of the costs of production, distribution, and administration."

The advantages of using cards for note taking are many. It is a simple matter to keep the cards on file and catalogued according to topic. The source of the notes is readily seen at the top of the card making it handy for the writer in the event that he should care to check his information or add to it at any time. The cards can be easily handled. Once the outline is made they may be arranged according to the desired order of the outline. Should the speaker wish to use the cards when he delivers his speech, they are readily manipulated and are less distracting than a notebook or large manuscript.

Exercise: Using the card method, collect notes from the material on your reference list. Follow carefully the instruction given in the last paragraph above. Bring your notes to the next class.

"On the Matter of Notes"

IX. Time doesnot permit my making too long a speech and I decided that my material collected from past experience and conversation was sufficient to make a successful and convincing speech. The two men who were mentioned above were asked questions and the relevant answers recorded. Aside from this source the papers seem to contain no matter dealing with my

subject and any more matter than that already collected would force me to sacrifice some of my already chosen points.

(Since, as mentioned before, the names of the two men consulted, i.e., conversed with, are not being given out of deference for them they are referred to as Mr. X. and Mr. Y. in the notes gathered on some of their statements.) The few notes collected contain no new material but merely statements to back up ones made before or deductions I had made from things I had heard, read, and seen in the past.¹

¹ Work of Julian D'Esposito

CHAPTER XV

Organizing the Speech - ContinuedKeeping the Audience ever in Mind

With his materials at command and his specific purpose in mind the speaker begins to plan his attack upon his listeners, to arrange these materials and to weave the fabric of his speech.

At the outset the beginner must bear in mind not only what he intends to do with his speech, but he must also consider the audience upon whom he wishes to work his effect. He must ask himself:

- A. What is the disposition of my audience toward my subject? Favorable? Unfavorable? Undecided? What predelections, preconceived notions, prejudices, prides, or vanities have they in relation to my subject?

When Henry Ward Beecher rose to speak to his audience at Liverpool at the time America was engaged in a great Civil war, he met a severely hostile body. England had carried on a large cotton trade with the south and she feared that this trade would be lost if the cause of the abolitionist were to win. The crowd that had come to hear this fiery orator, exponent of abolition, had come from a mob demonstration on the streets where they had paraded the town with banners be-

littling the speaker. They were bitter, prejudiced, and hostile. Beecher was aware of their feelings. He knew them well. But he was undaunted in his desire to speak to that audience. Knowing their sentiments, he adapted his speech accordingly.

B. Which topic or point of my subject can I best employ to meet this condition? What is there in my material that I can use to put me on good terms with my audience? What have I in common with my audience that will serve as an entre to their thoughts, emotions, desires? What have I in my material that is likely to appeal to them and lead them towards my subject?

He cast about until he found a common bond of interest. He needed but a wedge to open the doors of prejudice that barred the entrance to their minds and hearts. He found it in their habits of behavior. He knew that they admired courage, and likewise that they prided themselves on their fair play. Thus he appealed to them:

"For more than five years I have been made perfectly familiar with popular assemblies in all parts of my country except the extreme South. There has not for the whole of the time been a single day of my life when it would have been safer for me to go south of Mason's and Dixen's line in my own country, and all for one reason; my solemn, earnest, persistent testimony against that which I consider to be the

most atrocious thing under the sun - the system of American slavery in a great free republic. (Cheers) I have passed through that early period when right of free speech was denied to me. Again and again I have attempted to address audiences that, for no other crime than that of free speech, visited me with all manner of contumelious epithets; and now since I have been in England, although I have met with greater kindness and courtesy on part of most than I deserved, yet on the other hand, I perceive that the southern influence prevails to some extent in England. (Applause and uproar) It is my old acquaintance; I understand it perfectly (laughter) and I have always held it to be an unfailing truth that where a man had a cause that would bear examination he was perfectly willing to have it spoken about. (Applause) And when in Manchester I saw those huge placards, "Who is Henry Ward Beecher?" (laughter, cries of, "Quite right," and applause) - and when in Liverpool I was told that there were blood-red placards, purporting to say what Henry Ward Beecher had said, and calling upon Englishmen to suppress free speech - I tell you what I thought. I thought simply this - "I'm glad of it." (Laughter) Why? Because if they had felt perfectly secure, that you are the minions of the South and the slaves of slavery, they would have been perfectly still. (Applause and uproar). And, therefore when I saw so much nervous apprehension that, if I were permitted to

speak (hisses, laughter, and "No, No"), when I found that they considered my speaking damaging to their cause (applause) - when I found that they appealed from facts and reasoning to mob law (applause and uproar), I said: 'No man need tell me what the heart and secret counsel of these men are. They tremble and are afraid.' (Applause, laughter, hisses, No - No, and a voice 'New York mob.') Now personally it is a matter of very little consequence to me whether I speak here to night or not. (Laughter and cheers) But, one thing is very certain - if you do permit me to speak here tonight, you will hear very plain talking. (Applause and hisses)

You will not find a man (Interruption), - you will not find me to be a man that dared to speak of Great Britain three thousand miles off, and then is afraid to speak of Great Britain when he stand on her shores. (Immense applause and hisses.) And if I do not mistake the tone and temper of Englishmen, they had had rather have a man who opposes them in a manly way (applause from all parts of the hall) than a sneak that agrees with them in an unmanly way. (Applause and "Bravo") If I can carry you with me by sound conviction I shall be immensely glad (applause); but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply fair play. (Applause and a voice: "You shall have it, too.") Those of you who are kind enough to wish to favor my speak-

ing - and you will observe that my voice is slightly husky, from having spoken almost every night in succession for some time past - those who wish to hear me will do me the kindness simply to sit still and to keep still; and I and my friends the Secessionists will make all the noise. (Laughter)¹

Making the Outline

These questions answered and the significance of each answer understood, the speaker continues on to the making of an outline of his speech according to the conditions which the questions reveal.

The outline will contain the three parts of a speech, a beginning - the introduction; a middle - the discussion; and an end - the conclusion.

The introduction should contain a simple declarative statement of the topic, phase or main division of the speech with which the speaker hopes to attract attention ~~not~~ to himself, but to what he is going to say, and to place his auditors in a receptive mood.

The middle, body or discussion, should contain: a) in the case that the end is to inspire, the chief reason why the audience should rise to nobler thought, feeling or desire; b) in case, information, the main steps in the process or the main parts of the object or points of the thing, incident, or

¹ Beecher, Henry Ward, Patriotic Addresses, (Pilgrim Press, Chicago, 1887)

knowledge the audience is to be informed of; c) in case, conviction or persuasion, the chief contentions supporting the truth of the proposition; d) in case, entertainment, the highlights of the incident, story, episode or whatever is employed to make the entertainment.

The conclusion should contain: a) a summary or statement that will crystalize the desired feeling, thought, or wish of the speaker; b) the final step of information, the end of the process, or the finish of the thing, incident, or knowledge the audience is to be informed of; c) the proposition of which the audience is to be convinced, an exhortation of the thing to be done, or the belief to be accepted; d) the windup of the story or means of entertainment.

The suggested mechanical form for the outline is:

INTRODUCTION

A complete statement of the topic with which the speaker hopes to attract his audience to his subject; an indication of that which must be made clear to the audience before the subject can be treated according to the manner intended; and a statement of the device to be used to attract audience to the subject.

BODY

I. Statement of one of the main divisions:

A. Statement of the subordinate division of I.

1) Statement of the subordinate division of A.

II. Statement of second main division, etc.

III. Statement of third main division, etc.

CONCLUSION

Statement of the thing set out for, the specific purpose the inspiration, information, proposition or entertainment.

An outline of the famous speech of Henry W. Grady, THE NEW SOUTH, suggesting a possible way in which it might have been done.

Introduction

"There was a South of slavery and secession - that South is dead. There is a South of union and freedom - that South, thank God, is living, breathing, growing every hour." These words of Henry W. Hill will be by text.

I acknowledge my obligation as a guest to be courteous.

I beg that you will bring your full faith in American fairness and frankness to judgment of what I say.

The Puritain and Cavalier have united to become the American.

Discussion

I. The problem of the South after the war was a great problem.

A. Picture the southern souldier returning home.

1. He is ragged and half starved.

2. He finds his home in ruins.

3. He is, without money, credit, employment, or material training, confronted with the problem of

establishing a status for the vast body of his liberated slaves.

The South has done a noble duty well.

- A. Her soldier returned with an undying spirit.
1. He stepped from the trenches into the furrow.
 2. He caught the sunshine in the bricks and builded no ignoble prejudice or memory.
- B. Her work has been prolific.
1. She has established free schools.
 2. She has grown a \$400,000,000. annual cotton crop.
 3. She has reduced the commercial rate of interest from 24% to 6%.
 4. She has floated 4% bond.
 5. She has learned the value of the northern imigrant.
 6. She has harmony in her household.
 7. She has established thrift in city and country.
 8. She has fallen in love with work.
 9. She has restored comfort to her homes.
 10. She has achieved a fuller independence.
- C. She has solved the negro problem.
1. She has made the labouring population of the negroes prosperous.
 - a) They share our school fund.
 - b) They have the protection of our laws.
 - c) They have the friendship of our people.
- D. The South realized that when Lincoln signed the emancipation proclamation that your victory was assured for,
1. It made ours a cause reason could not defend, or the sword maintain.
- E. The relation of our people and the slave has been close and cordial.
1. The fidelity of the negro during the war brought this about.
 2. The faith of our people has been kept with him.
- F. The South has kept her faith with you.
1. When Lee surrendered the South became and has been loyal to the union.
 2. The South found her jewel in the toads head of defeat.
 3. The New South presents a perfect democracy,

- a) 100 farms for every plantation,
- b) 50 homes for every palace,
- c) A deversified industry,
- d) Her soul is stirred with a new breath of life.

III. These things are said in no spirit of time-serving or apology.

- A. The South has nothing for which to apologize.
 - 1. She believes the late struggle a war not rebellion, revolution, not conspiracy.
 - 2. She believes her convictions as sincere as yours.
- B. I am glad human slavery was swept from American soil and that the American Union was saved.
- C. This message comes to you from consecrated ground.
 - 1. The city I live in is sacred as a battle ground of the republic.
 - a) It is hallowed to you by the blood of your brothers who died for victory.
 - b) It is hallowed to us by the blood of those who died hopeless but undaunted in defeat.
 - c) It is rich with memories that make us purer, stronger, better.
 - d) It is a witness of white peace and prosperity.

IV. What answer has New England to this message?

- A. Will she permit prejudice to remain?
 - 1. Withold the hand of Grant?
 - 2. Make the vision of her dying captain a cheat?
- B. Or will she verify the prophesy of Webster when he said, "Standing hand to hand and clasping hands, we should remain united as we have been for sixty years, citizens of the same country, members of the same government, united, all united now and united forever."

Conclusion

In my judgment,

"Those oppose'd eyes,
Which like the meteors of a troubled heaven,
All of one nature, of one substance bred,
Did lately meet in the intestine shock,
Shall now, in mutual well becoming ranks,
March all one way."

Writing the Speech

With his outline to guide him, the speaker is now able to complete the writing of his speech, develop fully the points indicated by the outline and give to each point the prominence deserved. The rules which govern written discourse also govern the writing of a speech, excepting, of course, that it must at all times be remembered that the speech is to be given oral expression and depends for its effectiveness upon the medium of the spoken word.

Words must be chosen, thoughts arranged with this truth ever in mind. The auditor unlike the reader can never turn back to review what has been said; he must follow the speaker forward to the end. For this reason it is the supreme duty of every speaker to be certain of each step in the progression of his speech, to leave nothing cloudy or hazy for the listener to stumble over in the forward movement of the speech. The style must be clear, concise, definite, specific, direct and forceful. Illustrations, examples, figures of speech should be used fully; appeals to the imagination should be made through the ear; visual impressions awakened in the minds of the listeners through choice picture making and thought provoking words. Notice the effectiveness of the style of Russell Conwell's "Acres of Diamonds."

. . . "As I went through the war, I learned a lesson I will never forget until the bell of time ceases to swing for me,

that greatness consists not in holding office, Greatness really consists in doing great deeds with little means, in the accomplishment of vast purposes, in the private ranks of life, in benefiting one's own neighborhood, in blessing one's own city, the community in which he lives. There, and there only, is the great test of human goodness and human ability. He who waits for an office before he does great and noble deeds must fail altogether.

"I learned that lesson then, that henceforth in life I will call no man great simply because he holds an office. Greatness! It is something more than office, something more than fame, more than genius. It is the greatheartedness that encloses those in need, reaches down to those below and lifts them up. May this thought come to every one of you who hear me tonight, and abide through future years.

"I close with the words of Bailey. He was not one of our greatest writers, but after all he was one of our best:

*We live in deeds, not years
 In feelings, not in figures on a dial,
 In thoughts, not breaths;
 We should count time by heart throbs.
 He lives most who thinks most, -'

"And friends if you forget everything else I say, don't forget these two lines; for if you think two thoughts where I think one, you live twice as much as I do in the same length of time, -

'He most lives who thinks most,
 Who feels the noblest,
 And who acts the best.'¹

A helpful practice is to keep a picture of your audience in mind constantly as you write your speech. Sharpen that image until it becomes so clear that as you go on you can see and read the expressions on their faces, their smiles of approval, their looks of doubt, their jaws set stubbornly in prejudice, their eyes showing their keenly catching or questioning the meaning and import of what you are saying. The more you know your audience, their shortcomings, limitations, their strengths and possibilities, the more chance you have to lead them to the place for which you started. Remember, an audience like any individual is subject to its own idiosyncrasies which depend upon, native endowment, environment, education, habits of living, ethical, moral, and religious convictions and practices, and contact with the outside world. Find what these idiosyncrasies are and adapt your speech accordingly.

Literary grandures and rhetorical splendour must give way to simplicity and understanding; the style should above all else be conversational. To achieve this, write your speech as you would talk it - talk your best; raise your con-

¹ Conwell, Russell H., Acres of Diamonds, (Modern Eloquence, Vol. 8)

versation to the highest degree, but keep it conversational. Remember at all times that you have your audience before you just once, what you have to say must be said in that time, if anything is missing, if you fall short of your expectations, if your listeners fail to comprehend what you are saying, you cannot go back to make it over. Everything is done with a forward movement. Proceed slowly then and cautiously to the point, leaving nothing essential out of your speech and putting nothing unnecessary into it.

Exercise: Make an outline for your speech. Write your speech, using the outline as a guide. Write the final speech keeping in mind the instructions given above. Hand in all the work you have done in preparing and writing your speech.

Author's note: The treatment of style in oral discourse is not taken up here; this matter is left for advanced work in P.S. Here it is the author's intention to emphasize fundamental principles only.

"Outline"

A. The audience is undecided about my subject. Some may be slightly favorable to the Fair; others may be slightly against it; but, in general, the attitude of the audience assembled to discuss the matter must be considered as undecided.

B. I have in my material one thing which is likely to appeal to them and lead them to the subject. That is the history of

Chicago, the comparison of those times with ours, and the general falling back into our city's early history to reach my first point. This history could well be my introduction and from that I could then fall into the main body of the speech and the convincing of the audience on my three points. With all this in mind the outline can now be begun.

OUTLINE FOR SPEECH ON
'NO CHICAGO WORLD'S FAIR'

INTRODUCTION

- I. In 1870 Chicago was in a state of critical importance.
 - A. The people were tired of the poor progress, the lack of spirit of the city and they began to leave.
 - 1) Mistakes had been made in planning, mistakes that seemingly could not be overcome.
 - 2) Mistakes were made in running and managing the city.
- II. In 1871 the fire came and
 - A. Wiped out all the mistakes.
 - B. Gave the people a new chance.
- III. On this foundation the city built the Fair.
 - A. We needed advertisement for
 - 1) We had progressed in the right direction from '71 to '93.
 - 2) We had the spirit of progress, the spirit of success.
 - 3) We had natural opportunities which should be of

interest to many newcomers.

BODY.

- I. Today Chicago does not need a Fair for
 - A. We are known throughout the world as the market of the great middle West, the railroad center of the world, the transportation center of the country both from position and facilities, and the logical center of the great wealth of the United States.
 - B. We do not need the advertising that a Fair may give, for this advertising is wasted in a world that knows all about Chicago.
- II. Chicago cannot prepare adequately for the Fair for
 - A. The city is bankrupt at present and unable to meet its everyday requirements.
 - B. The people of the city will not approve of a bond issue to cover all the expenses as long as the present government continues.
 - 1) Everyone in the government is distrusted by the majority of the citizens.
 - 2) No voter will give a dishonest man, a proven dishonest man, his own money to pocket for graft.
- III. If Chicago must have a Fair as a great civic venture the plans now being carried out are foolhardy and expensively careless and reckless.

- A. The islands planned for the lake outside Grant Park are foolishly conceived.
- 1) The lake bottom has been sucked to fill in the present Grant Park and the water there is so deep that building islands entails the great cost of
 - a) building cribs at great depths
 - b) getting the necessary dirt for the task
- B. Building the islands out in the lake will greatly hamper the water system of the city of Chicago.
- 1) Great expense has been gone to to get our water from as great depths as possible and to draw water from as far out in the lake as possible to
 - a) get away from the polluting influence of the shore.
 - 2) The present system of cribs is about as far out as is practicable or possible and now
 - 3) We plan to move our shore line out almost a mile and thus bring our water cribs that much closer to land. The only result can be that the water will again become polluted and the great expense of building islands will only cause more tremendous expense for our water supply.

CONCLUSION

I. Chicago should not have a World's Fair for

A. She doesn't need the advertisement; she can't pay for

it.

II. If Chicago must have a World's Fair let's get some practical plan to curb the expenses necessary to make up for foolish mistakes.¹

L.D.S.

(Unrevised speech omitted)

¹ Work of Julian D'Esposito

CHAPTER XVI

Revising and Memorizing SpeechWhat to do with Your Written Speech

Your speech written, revise it with care. Go over it again and again; strengthen its weak spots; select more choice and simple language; supply what is needed to make it concrete; watch for abstractions, loose rhetorical constructions, vague references and mixed figures. The late Colonel Roosevelt offers a splendid example of the speaker who exercised meticulous care in preparing his speeches. It was his practice to call into conference his friends to whom he would read his speech and call for criticisms. It was expected of every man to attack severely what he heard; then in the light of what was said in discussion, the colonel would revise his speech, often rewriting it five or six times.

A recommendation common in most texts on public speaking is that the speech be written and let "cool off" and then be revised. The advantage of this procedure is that the mind given a rest is made better fit to discover and remove error.

Our next step then is:

- X. Rewrite your speech as often as time and opportunity will allow.

Shall I Memorize My Speech?

The revision made, advance now to the final preparatory step, memorize its contents. A question that will likely

puzzle the earnest student is: which is better, to give an extemporaneous speech or to give a memorized speech, he has heard at a debate or similar contest, which the speaker delivered in a sing-song way, stumbling over a word, going back and repeating again and again the same line he had spoken repeatedly before. The speaker had had no contact with his audience, his style was stilted, cold and unnatural; he was much like the school boy declaiming an elocution piece.

The puzzled one then remembers a time when he heard the extempore speaker; his contact was good, his tone conversational, his speech vital and spontaneous. He seemed to be creating his ideas as he went on. To the beginner this truly appears to be the method. Let us not accept it too readily, at least, let us not set upon its adaption for novices until we have gone more under the surface to discern its true value.

Shall I Extemporize?

For the inexperienced, an extemporized speech has some meaning as this; the one who is to give the speech has the general ideas of what he wants to say fixed in his mind and develops them as he meets his audience; he talks to that audience as he would in conversation. Back of this notion is hidden the suggestion that the extemporized speech doesn't require the time and energy as does the preparing and memorizing of a speech. Nothing is farther removed from truth

than this. Bryan, possibly the greatest extemporizer of them all, was indefatigable in his preparations. Webster on an occasion where he delivered what appeared to be an impromptu speech told that he had been preparing thirty years for this speech. He once said to a student, "Young man, there is no such thing as extemporaneous acquisition."

The disadvantage in extempore speaking for the beginner lies in the fact that it allows too great a chance for his laziness to dictate to him. The student gambles with the extempore speech thinking that it doesn't need preparation. This mistaken idea leads him to many blunders. The inexperienced attempts at once what the greatest speakers have spent years developing, a way to effective extempore speaking.

Ponder carefully the words of that great and inspired orator, Henry Ward Beecher, "But it is said, 'our great orators have not been trained'. How do you know? It may be that Patrick Henry went crying in the wilderness of poor speakers, without any great training. I will admit that now and then there are gifts so eminent and so impetuous that they break through ordinary necessities; but even Patrick Henry was eloquent only under great pressure; and there remain the results of only one or two of his efforts. Daniel Webster is supposed, in many respects, to have been the greatest American orator of his time; but there never lived a man who was so studious of everything he did, even to the buttons

on his coat, as Daniel Webster. Henry Clay was prominent as an orator; but though he was not a man of the schools, he was a man who schooled himself; and, by his own thought and taste, and sense of that which was fitting and beautiful, he became through culture an accomplished orator."¹

It is true that beginners can learn to speak by following the extempore method from the start, but the dangers that lurk in the offing are of more concern than his inclinations. Inclinations to follow the promptings of laziness too often prove stronger than his power to resist them. We recommend a method which if properly understood and observed, will assure strength and effectiveness - the method of memorizing speeches.

The first sane notion the student must come to in this connection is that the memorized speech need not be given in parrot-like recitation, must not be given parrot-like. It can be as spontaneous as the extempore, as creative, far more selective in choice expressions, for it can be subjected to rigorous treatment in revision and can be made perfect before it is stamped upon the mind. Read the speeches of Wendell Phillips - his Toussaint L'Overture, of Russell Conwell, "Acres of Diamonds", and Hedley's "Sunny Side of Life", speeches

¹ Beecher, Henry Ward, Lectures to Yale Divinity Students

that were delivered hundreds and hundreds of times over in identically the same way without losing a shade of their effectiveness through memorization, and you will get a fair idea of the effectiveness of this method. If the speaker takes his time and recreates each of his thoughts and feelings, before he utters them he can be as alive as any impromptu speaker hoped to be, and more than this he can give greater power to his delivery for he can measure the values of his speech without floundering around for right words to use in expressing his ideas. If the speaker sees mere words, of course, he will be mechanical in his utterances. He must see more than the word: he must see the idea back of the word, and feel the spirit back of the idea. He must let each impression take possession of the mind, call into play the different mental faculties, the imagination, the intellect, and the emotions. Every thought and feeling must be recalled with the audience in mind; it must be remembered that this thought, this feeling, this desire is expressed to them, and is to travel from the mind and heart of the speaker to those who listen, with the hope that it will arrive intact. To do this properly the speaker must be free from all encumbrances of halty memory, for as Beecher so wisely puts it: "When the thing which a man does is so completely mastered as that there is an absence of volition, and he does it without knowing it, he does it easily. When the volition is not subdued, and when, therefore, he does not act spontan-

sciously, he is conscious of what he does; and the consciousness prevents his doing it easily." ¹

How the Memory Works

To give the memory every possible chance to serve you well at the time you make your speech, consider for a while those factors upon which the memory depends to render aid to the speaker. Reflect upon some scene that you remember from your childhood experiences. Recall it. It is as vivid today as when you first saw it. As I write, there comes to my mind a childhood experience. To the best of my knowledge, I can in all sincerity say that I was but three years old when it happened. Across the street from where we lived was a building used as a bakery and confectionary store combined. On this particular day and in the yard back of the store, a boy was kneeling over a large wooden tub chopping ice. While he was working an old brown, bushy haired cur dog came snooping around. The boy made several attempts to "shoo" the dog away, but after each attempt the animal returned to nose some more. The boy soon lost his temper and in a rage jabbed the ice pick he was using into the dog's back. With terrified yelps the canine went dashing down the street carrying the ice pick in him.

Searching for the reason why this experience has stayed

¹ Beecher, H. W., Yale Lectures

with me so long I find that the impressions entered my stream of consciousness with such force and severity that they left an indelible mark; that I held this single experience in the foreground of attention and was bothered with no other impressions during the time I was experiencing these.

Analyzing other things remembered we may also find that they have their basis for memory in the frequency with which the experiences occurred, such as the way to school when we were youngsters, the lots we crossed, and the fences and allies we climbed to shorten the distance. These impressions are as plain today as during those early yesterdays.

From these particulars we conclude that the memory depends for its existence upon the intensity, strength and duration of the impressions of the original experience and upon the repetition or frequent recurrence of that experience to the mind.

"Very great" says Ebbinghaus, "is the dependence and reproduction upon the intensity of the attention and interest which were attached to the mental states the first time they were present

"Under ordinary circumstances, indeed, frequent repetitions are indispensable in order to make possible the reproduction of a given content

"Left to its every mental content gradually loses its capacity for being revived, or at least suffers loss in this

regard under the influence of time " ¹

If what we have to present to our audience is impressive to us as speakers when we are getting our speeches ready, we should have little or no difficulty in remembering what we wish to say. Most of us fail because in preparation we do not concentrate upon the content matter of our speeches. We do not receive strong and vivid impressions or receive frequently the same impression. Our memory also fails us when we are prodded with other distractions that draw the attention of the mind from what we desire to recall.

To insure our success in memorizing our speeches we must make the speech we are trying to commit to memory vivid, strong, clear and impressive to ourselves. We must repeat the impressions of the speech over and over until the mind has made them a part of habit. At the time of utterance, each idea should be thoroughly understood and the impressiveness of each realized.

Ways of Memorizing

There are several ways to memorize a speech. One way is by rote. When using this method the speaker pictures the word or sound of the word in its association with other words

¹ Ebbinghaus, Herman, Memory, Henry A. Ruger, Translator, (Teachers College, Columbia University, N. Y., 1913).

See also, James, William, Talks to Teachers, Memory, Chap. XII (Henry Holt & Co., 1899).

or sounds; he learns each by turn. Jamie's first reading lesson was a lesson in the rote method. He learned to read in some such fashion as this: "This-is-a-cat." "The - boy - runs." "This - is - a - man." While each sentence contains a complete thought, Jamie at first had no conception of what he was saying. "This - is - a - cat." meant to him what words of a speech usually mean to the speaker who learns his speech by rote - words and nothing more. Up to this time, Jamie hasn't thought, neither has the speaker. Jamie has trained his sense-organs to adjust themselves and respond to certain physical stimuli, so has the speaker. This kindergarten method should be abolished in speech preparedness for not only does it lead the speaker to mechanical recitation, but also it serves poorly as a device to remember by for if a word in a series is lost, then the series is lost. In using this method the declaimer when he comes to a blunder goes back to the beginning of the series, starts the whole thing over again, and betrays his mechanical device to his listeners.

A method very often employed is the photographic method. A picture is made on the mind of the physical appearances of the paper on which the speech is written, the print or writing of the words, the spacing of the lines, the indentations of the paragraphs, etc. The speaker fixes these material properties in the mind then reads his speech from this photographic representation. Supposing that you intended to em-

ploy this method to memorize what is in this paragraph, the first impressions you would be likely to fixate on your mind are the whiteness of the paper, the blackness of the ink, then possibly the style of type, the physical relation of the first line to the preceding paragraph, the margin, the indentation of the first line, the capital "A" used in starting this paragraph, then the last and first words of every line; here and there might appear focal words upon which the eyes seem to rest, and so on until you complete the picture as a unit. This is the method used by the majority of actors who have new parts to learn every week. It is an effective method but not the most intellectual.

A third method is to remember by fixating thoughts, impressions, or ideas. Instead of attempting to recall words the user of this method searches for ideas and their places in his speech. He sees clearly and unmistakably the outline of his speech and the relationships of his main ideas. He visualizes each impression clearly with all its emotional and intellectual connotation. He has fixed firmly in mind the design of his speech, its purpose, its goal, what it sets out to accomplish and the steps needed to bring the desired end. He sees his speech as a unit. In this he is like the carpenter who has a mental picture of the object he is building, its appearance, the end it is to serve, and who sees likewise the plan for making this object serve that end. This

indeed is the method to be recommended. To apply this method, study the outline of your speech carefully. Realize what everything means to your unit. See the physical appearance which the ideas assume when put into outline form. Realize fully the emotional and imaginative power of each thought then place the care of remembering every word to the subconscious mind.

Assignment: Revise your speech. When it is perfected employ the thought method and memorize your final copy. When called upon at the next class, be prepared to give your speech from memory and without the aid of a single note.

NO CHICAGO WORLD'S FAIR

Back in 1870 Chicago's future hung in the balance. The people were tired of the conditions in the city, the lack of effort on the part of the ones in power, the lack of spirit. They were tired of everything. The real trouble was that some terrible blunders had been made in planning the city, in the business line, in the commercial line. And these mistakes were ones that could not well be remedied. The people were tired of sitting by and watching another small prairie town full of blunders grow up about them. They began to leave. More people came in but the spirit was lax, the effort none, and the general feeling and opinion that the city would go the dead road of many other poorly planned, poorly executed cities.

But then the "live-saving" catastrophe came. There was a great fire in '71, no one will ever forget that, and all the blunders were wiped out, all the mistakes forever erased from the face of the earth. The people had a new chance. They were tired of living in the old city but in the building of the new they had the energy and the foresight to avert all former mistakes. They started all over and they started well. The majority really had the spirit before, but until they got a new chance, a chance to start over, they hid their spirit behind a sham front of carelessness and sat by to let the city die a natural death. And with this new start the city thrived. The people eagerly lent their aid toward making their city great; they planned wisely for the future; they took advantage of every natural and commercial opportunity offered either by natural central location of the city, or by the business advantages of general transportation which were centered here. With this a new city was begun.

On this foundation Chicago's first World Fair was laid. The advertisement to be given by a Fair was badly needed. No one thought of Chicago as being a great city, but we had progressed in the right direction between 1871 and '93, and the Fair was the best way to tell people. We brought people here and we showed them the natural advantages of which we had made great use, the terminals for the great railroads

which must naturally give the city some great advantages in business, the general spirit of the people and their eagerness to ever improve their city. And that is what the Fair did for Chicago. It proved to people that Chicago was not the dying city of the past, the poorly planned, mistake laden, spiritless little middle-west prairie town of years before. The world had known little about Chicago, but in '93 they learned all.

But today Chicago doen not need a World's Fair. We do not need the advertisment of the Fair. Indeed we cannot be advertised. Can you advertise a city to the world when the world already sees in Chicago the center of the wealth of the United States, the veritable transportation center of the civilized world, the market of the great Middle West, the market of the great European countries, the market of the world, and one of the greatest manufacturing centers on the earth? Can you advertise a city which daily greets more travelers than any other transportation center, a city which is almost always in the minds of men of business throughout the world, a giant cog in the machine of business, the third city in the world? Can you advertise such a city? Can you advertise Chicago? You cannot.

When we were young and rising we needed the advertising and the money so spent was well spent. But today we do not need the publicity, which, after all, is the sole purpose of

the 1933 Fair. We have not the money to spend on such a venture. The city is practically bankrupt even now and there are many necessary improvements to be made for which we have no money. The people so distrust the present government that they vote no more bond issues into its hands. Yet where does the city intend to get the money for this scheme? The time is short now and the money is lacking. We can either rush the Fair and leave the necessary city improvements hang over for six years, or keep improving our city with the Fair money and drop this money-wasting venture entirely. We can never have a real city and a real Fair in 1933 and what is a Fair without a real city to exhibit? Take your choice, a permanent city or a half year Fair? Which?

But if at all costs we must have a Fair there are two objections I must put to the present plan. By planning the Fair as we are we are unwittingly piling upon ourselves greater burdens than we think. We are planning to carry out a reckless and expensive plan without taking other important questions into consideration. In the first place building the islands out in the lake is a foolishly conceived plan. When the present Grant Park was built the sand was sucked from the lake just outside the present shore line to make the filled in ground. This sand-sucking deepened the lake considerably. The brilliant plan now is to build islands in this deepened water. The cost of such a task will be much

greater than people now seem to figure. In order to keep the ground, which is sunk to make the islands, from flattening out on the bottom again, it will be necessary to build cribs, retaining walls, in the water to hold the dirt. Due to this unforeseen difficulty the expense of the present plan is going to be greater than estimated. And yet we are plunging ahead blindly, closing our eyes to the very necessary facts.

Then too the building of the islands will greatly hamper Chicago's water supply system. For years the city has been striving to build cribs and pumps as far out in the water as humanly possible in order to draw water free from the impurities of the shore line. Today we have a system of cribs in very deep water, a system that has cost millions, but a system that draws water from a distance just great enough to secure unpolluted water. And now we are going to build great islands, to move our shore line out, to crowd the lake away from the city. What will be the result? By doing this once more we merely move our cribs and pumps a mile or so closer to land and place our water supply too close to the impurities of the shore line. Our water supply system will again be antiquated. Excessive chlorination or some other process, expensive and only partially successful, will have to be employed. The water supply will be, at best, very unsatisfactory and not befitting a city of Chicago's greatness. Yet we

are blindly taking another step for which there seems to be no remedy once the step is taken. Cribs at any greater distance and depth of the lake are either tremendously expensive or utterly impossible. And still we are spending millions of dollars to create a situation which will require countless more millions to remedy. We are stepping blindly, wildly, foolishly into these plans but at the present rate it seems that it will be 1933 before we learn.

We should not have a Fair for we need all the money for other more necessary business, and we certainly do not need the advertisement. But if we must have a Fair, if we must, at all cost, make one foolish mistake, why should we continue in our plans and not only make the Fair a mistake but also make mistakes that more concern the city than the squandering of millions? We need our water supply if ever a city needed anything, and all the islands in the world to house all the World's Fairs ever staged are not as important to us as our water supply system. It was such mistakes as these that were made before 1871. It was such mistakes as these that once almost killed our city. If we must go ahead and build a Fair regardless of the dictates of our common sense, let us not kill our water supply system at any cost. A dead water supply means a dead city. Chicago! Be sensible! ¹

¹ Work of Julian D'Esposito

CHAPTER XVII

The Final Move -- Delivering the SpeechPersonality of the Speaker

To know his subject is not sufficient. The speaker must desire to communicate that subject to his auditors. He must be individual, earnest, and eager to get his message across, desirous to have his audience accept his thought, his reflection and his emotional reaction to the subject of his discourse. Unless he is interested in life and its perplexities, unless he thrills over the solving of the multifarious problems about him, he will take little interest in his speech. That he be eager to know and search for the truths of life; that he feel the rapture of its joys, the pain of its sorrows and disappointments, the awe of its wonders, the excitement of its surprises, the satisfaction of its problems solved, and the pleasure of its beauties, is essential for success. He must wish strongly to share these glories with the less fortunate, the less capable, the less eager, the less ambitious, and the less curious of his listeners.

The Speaker's Eagerness

Let us look now to the delivery of our speech. When the speech is prepared, drawn into its final form and memorized for public utterance, the speaker should take one last look at himself to determine his fitness to appear before an

audience. Is he making this speech under compunction or is he fired with the desire to reach and influence each of his listeners with what he has to say? The first principle of delivery to observe them is: the speaker must have the desire to communicate his message to his audience. Without such a desire, and it must be strong, all might be in vain; with this desire, every means becomes a vital force that gives power, beauty and strength to the speakers contribution.

With your speech thoroughly prepared and with an eagerness to impart it, you are ready to study the problems which arise between you and your ultimate goal, effective speech.

His Appearance

The first thought **after** the preparedness and desire to speak should be given to your appearance. See to it that your clothes are well brushed and pressed. Under only extreme circumstances should anyone allow himself to appear before a public audience in soiled linen. Many a speaker has forced himself into embarrassing situations by failing to carry a clean handkerchief with him to the platform.

I once saw a speaker dressed immaculately clean and fittingly for the occasion. He was proceeding nicely towards making an effective speech, when under the stress of circumstances he was forced to sneeze. The emergency brought out his handkerchief, a dirty, crumbled rag which had to be unwrinkled and turned many times around before a suitable corner

could be found in which to blow his nose. The effect upon the audience was a decided one. That fraction of a moment undermined everything that the speaker had builded before. It turned an attentive, receptive, interested audience into cold, casual, indifferent listeners.

Cleanliness then is the watchword. Clean body and clean clothes suggest that the speaker is capable of the same in thought and deed. Take counsel then: Dress for the occasion. Be neat. Wear nothing that will distract from your speech no matter how fine its luster or beautiful its color. If it is too attractive, it robs the attention that should be given to your speech. On the other hand, neatness and good taste beget a hearing. Contrast the speaker whose whole appearance is that of neatness with that of the one who is careless, with hair dishevelled, a coat collar covered with loose hairs and dandruff, trousers that bag at the knees, and shoes that need polish; then ask yourself "which has the greater chance to attract and hold his listeners?" Your answer brings you to the next principle: Before the speaker appears on the platform to deliver his speech let him see to it that his dress is in keeping with the occasion - that nothing about it will distract the audience from what he wishes to say to them, that on the contrary HIS WHOLE ATTIRE WINS FOR HIM RESPECTFUL ATTENTION.

I once heard a speaker in a college oratorical contest

deliver a well rounded and well polished oration. In his manner of delivery he had poise, dignity, reserve, dramatic power, a rich and well modulated voice, but he failed to effect his audience because of his appearance. It was at a time when collegians were letting the socks go without support. The young orator was right in style. His socks sloped about his ankles, and, as a consequence, the audience was aware of nothing but the speaker's appearance.

His Approach

Having made the suggested preparations you now stand ready to appear before your listeners. If your speech is to be delivered from a platform or a stage, mount the platform and cross to your place with dignity and precision. The speaker who stumbles or wobbles to his place sets his audience on the alert for something laugh provoking and he loses the first chance for getting respectful attention. If the speaker is to be announced by a chairman and the chairman approaches the platform with you, mount the platform before the chairman, advance to your seat and await the introduction. Sit erect in your chair. Don't hunch your shoulders or go into a huddle in your seat. Entertain no such false notion that to appear at ease you must lounge around in your chair, play with your shoestrings, do contortions with your legs and knees, or perform similar apelike maneuvers. God judgment and taste condemn such behavior and

call for ease tempered with refinement. Extremes make hazardous your first goal, respectful attention. In the event that the chairman will introduce you, rise as he turns to you, advance to the line with him, make a slight bow of acknowledgement, then proceed to give your attention to the audience.

His Posture

Before speaking a word stand in an erect and comfortable position. Look into the eyes of those you see before you. By this quiet pause remind them that you are here to claim what is rightfully yours, their undivided attention. Do not fall into what is the common practice of most beginners and start talking too soon.

I have often seen the efforts of well prepared student speakers prove wanting because the speakers tried to talk to their audiences before it was time. On one occasion, I attended a student-faculty banquet where a senior student presided as toast master. His remarks were well expressed, his words were chosen with care, and his thoughts were well ordered, but he battled alone. Nobody listened to him. The hubub of conversation ran on, dishes clattered, knives and forks were dropped on chinaware and distraction ruled. The speaker made an extreme effort to overcome the impediments before him. He talked louder and more earnestly, but to no avail. He had simply begun too soon. The crowd wasn't

ready to listen, and it didn't listen. The speech was a failure. Had he waited to begin with attention in all likelihood he would have surprised his classmates and teachers with a genuinely effective speech.

Wait until all distractions have ceased before beginning your speech. If you proceed at once unmindful of distractions, in all probability you will be talking above the din and commotion of an inattentive audience throughout your entire speech. Such procedure condemns itself. No audience is impressed that fails to give its attention to the speaker. Attention comes first.

Our third maxim for delivery then is: Command the attention of your listeners from the start. Proceed only in so far as the audience is willing to allow you to proceed. Tell nothing without attention. A few seconds given to pause at the start will arrest the attention of the audience and place them ready to listen. If they see you are waiting on them and that you will not begin your speech until you have everyone ready to listen to you, they will speedily come to order. There is yet to be assembled the crowd that has ever wanted to miss anything, and when you refuse to go on, your "crowd" will feel that they too are going to miss something. Make the most of this knowledge.

Physical Handicaps

Before going on with the delivery of your speech, it is

well at this time to speak of the physical impediments which are the common experiences of most speakers, obstacles for which the novice should prepare lest they surprise him and prove a hindrance to the effective deliverance of his speech. One of the first things to know is the part which the hall, (auditorium, theatre, room or place), plays in the getting what the speaker says over to an audience. The acoustics of every room is of immeasurable importance in its relation to successful speaking. The first requirement for gaining the acceptance of what you say is that the audience hear and understand you. This requirement is often thwarted by the physical impracticabilities of the building in which you make your speech. Buildings that are rectangular in shape, long and boxlike halls, offer poor qualities for hearing because of the interference of sound waves rebounding from the walls. Many of the newer auditoriums and halls are subjected in construction to fireproofing materials, and are made with cement walls and floors offering peculiar problems to the one speaking, problems in making himself heard and understood. In such buildings, the less volume and force the speaker has back of his voice and the more care he exercises in enunciation and articulation of his words, the better are his chances of being heard. Large assembly halls, such as those used when a gymnasium is changed to an assemblage place, tax the speaker greatly. In places of this description he must speak

loudly, slowly, and distinctly, making the most out of his pauses. Sometimes a curtain hangs back of the speaker. When this is the case he will do well to keep close to this curtain so that his voice can travel by the aid of this improvised resounding board. Small rooms and dry frame buildings offer little or no problem for the speaker. They afford him the best conditions in which to be heard in all the varied uses of his voice.

But the problem of acoustics is not the only physical handicap to be met with. There is the problem of external noises and of immediate disturbances in the audience. External noises such as rickety L trains, bumpy street cars, shrieking auto horns and similar distractions sometimes offer even greater difficulties to the cicerone. Confronted with such problems the wisest move is in the direction of patience. If the disturbance is too severe he must pause, wait until it is over, and then continue. Above all he must keep from registering any annoyance, for once the audience is aware that the one to whom they are listening is annoyed at something apart from the speech, they will divert their whole attention to the disturbance. The least suggestion given to the crowd that there is a distracting element, the better. Annoyances of people getting in and out of their seats should also be handled with patience. Wait until the offenders are seated, all the while restraining from giving

the slightest hint that you are annoyed.

There is invariably in every audience one or more individuals who persist in being out of order who talk profusely to their neighbors. When these agitators are in session it is well to know they can be controlled in a quiet yet effective manner. Often a look of the eye and a pause are all that is needed. The speaker has but to look directly at them, pause, and hold the pause until every eye in the audience has turned and is focused on the offenders. As soon as the noisy ones become aware that the eyes of everyone are centered upon them they lose courage, feel discomforted under the silent condemnation of the crowd, and fall at once into respectful attention.

Another common source of worry to the speaker is the crying, cooing, or talkative baby. It is always best to have it understood with those in charge of the management of the house that when a disturbance results from such a cause, the ushers will quietly request the one in charge of the disturbing youngster to take him from the assemblage until he regains his composure. If no such understanding has been reached before hand, it is possible for the speaker while giving his talk to catch the eye of an usher and suggest by means of a look in the direction of the noise that the speaker wishes baby removed. In cases where the above method fail, and the baby continues on his rampage there is nothing

left for the speaker to do but to stop abruptly, request the parent or guardian to remove the noisy one and await results. While there is danger that such procedure may provoke an unthinking parent to extreme irritation, nevertheless the remainder of the audience will lend its hearty approval and will often make known its appreciation by applauding.

Boys and girls in their teens often prove the undoing of an unseasoned speaker. They are given to giddiness and seemingly are unquenchable. In this circumstance it is wise to break off in the middle of the speech - look directly down upon the offenders, tell them plainly what they are doing and publicly make the request that if their behavior continues to be disrespectful the ushers are instructed to remove them from the hall.

"Correcting Unforeseen Obstacles"

A man was being tried for robbery with a gun. The state was asking the jury to find the defendant guilty and to impose a sentence of one year to life. The trial had progressed as far as the final pleadings and the defense, the first to make his plea, plunged into the evidence and circumstances of the case in a final effort to win an acquittal. In the midst of these arguments the prosecutor arose, strolled across the court-room, took a few sips of water and returned to his seat. He repeated this action a second time with the same sneering look on his face. The third time, just as he reached the

center of the court-room the defense attorney stopped abruptly whirled about and stared at the surprised and bewildered prosecutor. The offensive one hurried back to his seat where he remained until the defense had concluded his arguments. Upon the faces of the jurymen, one could see looksof disgust at the actions of the prosecutor; they seemed to feel that it was a deliberate attempt on the part of the prosecutor to distract attention from the arguments in favor of the defendant. At any rate, by correcting this unforeseen obstable the speaker had aided his speech and had put himself in a favorable light with his audience. ¹

Weather conditions also exert an influence upon the audience and make specific demands of the speaker. In wet, rainy or damp weather, the crowd is restless and hard to get settled. This is especially true if the auditorium or hall is damp. Under such conditions it is wise for the speaker to open with a battery of vital and startling expressions to potentialize his hearers, to lift the heavy blanket of discomfort by attracting the mind forcefully and at once to the alluring features of his speech. Exaggeration skilfully used will awaken the response desired.

Assignment: I. Recall the times when you heard speeches delivered under some such circumstances as these,

¹ Work of J. Mc Gowan

A

The speaker was unfamiliar with his subject.

B

The speaker was poorly dressed.

C

The speaker talked before he had the attention of his audience.

D

The speaker had many unforeseen handicaps to overcome and ignored them.

E

The speaker had no desire to communicate with his audience.

II. Now recall the times when the circumstances were

these,

A

The speaker knew what he had to say.

B

The speaker was correctly dressed.

C

The speaker waited for the attention of his audience before he spoke.

D

The speaker had to meet unforeseen circumstances and meet them as they arose.

E

The speaker was eager to get his message over.

III. Compare the effectiveness of each speaker. Describe the place, occasion, and time of the speeches, and the profession or calling of the speaker. Come to class prepared to make a speech embracing all points mentioned above.

N. B. Be specific. The whole assignment is based on your actual experience as an observer and not on the fancies of your imagination.

"Bughouse Square"

On north Clark Street, at Walton place is a little park of three acres named Washington Square, but more popularly known as "Bughouse Square". The latter title is the result of the weekly group of radicals who collect there to harangue the "bums" and the "IWW's" on various subjects of politics, labor, and more frequently, religion.

One Sunday I stopped at the square, and listened to several of the speakers. A man was holding forth from a box on the subject of the bible. He was a dirty specimen, dressed in a worn and filthy suit and a disreputable slouch hat upon which time and use had left imperishable marks and stains; in addition he boasted an unkempt mustasche of the nineteenth century variety. He had needed a shave for several days. His only stock in trade was a King James Bible, which he was attacking in a far from masterly manner. When I arrived, he had little competition from other speakers, and his auditors were many. As he talked, I observed the effect of his words upon his group of listeners. No one seemed impressed, and not a few were angry. Finally an Irishman broke forth in a tirade against him, and the speaker immediately proceeded to indulge in a wordy combat with him. The Irishman soon re-

tired from the controversy as beneath him, and drew about half of the audience to himself, as he defended the bible. The speaker, after several attempts to regain his lost audience, continued, but was soon disturbed by the appearance of a new attraction, heralded by a shout and a hymn. His listeners deserted in a body, and flocked over to the new speaker.

A well dressed man introduced "a high-falootin preacher from a big church on the Avenue", and the Preacher mounted the soap-box. He was a dignified little man, dressed in a morning suit and derby and wearing the most impressive spectacles. He surveyed his audience, waited for quiet, and began. Each of his listeners was spellbound by his manner. There was no interruption, and he easily subdued any uneasiness by a pause. No one left until he finished his sermon, and when this audience did leave, one knew that what he had said was imprinted in their memories whether they would have it or not.

An experiment of this type is most revealing when conducted with a group of people who are swayed entirely by their emotions. As the group here considered were distinctly of that type, the experiment is quite conclusive in proving the points desired. ¹

¹ Work of Russell T. O'Connor

CHAPTER XVIII

Speaking Words to Convey Meanings

With a knowledge of what you are to do, your subject selected and adapted to the occasion, clothed in a language made comprehensible to your particular group, memorized and mastered for delivery, and with an understanding of many of the physical handicaps that await you on your way to successful speaking, you stand ready to face the problems that remain unsolved - problems that must be attended to before you will be able to transmit effectively your thoughts and feelings to your audience. The first of these remaining problems is an understanding of the mediums that you are obliged to use in the accomplishment of your task, the mediums of the spoken word and its corresponding action.

Our purpose at this point is not to regard the spoken word in the light of its fitness to represent ideas. This work we leave for the classes in English Composition. The purpose here is to regard the human voice as an instrument keyed to register or interpret the exact shades of meaning of words and to express the speaker's attitude toward the subject involved.

Perhaps during the course of these lectures you have become conscious of a certain underlying principle of psychology being applied to each of the steps leading toward our goal, the principle of attention. To recall, we first attended to

an understanding of the thing we aim to do in making a speech, then to the reasons why we bother at all with the study of public speaking. In the obstacles of our own fears and self-consciousness we saw a misapplication of this principle of attention. We observed that if we rightly directed our attention to the thing we wanted done that such procedure would bring us nearer to the getting it done. We saw how necessary it was to direct the attention of the mind to the thing desired; how through the agencies of attention the mind receives and is influenced by impressions; how, by applying the principle of attention, it gives the impressions a chance to exert their influence upon the body. We saw the necessity of knowing and keeping our attention fixed on occasion, purpose, materials, central idea, and writing of our speech; how repeated and forceful attention makes more indelible upon the memory the markings of all that goes into the speech.

And continuing in the use of this principle we now turn our attention to the mediums we shall employ to transmit our thoughts, feelings, or desires to our audiences. That intangible something which we are aiming to give to our audience, requires in the process of transference a physical means. This means is supplied through the vocalization of sound and through bodily action. By the use of either or both mediums the transfer is made possible. It can be said

to be perfect and effective when the medium truly represents the character of the image within, and when through healthy sense organs and responsive and attentive minds the condition of perfect physical and mental reception has been established on the receiving end of the line of communication.

At the present time we shall not consider the reciprocity of the listener. We presume he is capable. We shall give our attention first to the sound mediums and the manner of adjusting them to fit the likenesses of our ideas, or feelings, and then to the action mediums.

The conveyance of an idea in its fulness and completeness, does not rest with the word alone. If it did, there would be no advantage in hearing a speech delivered. Time and energy would be saved if we were to sit comfortably in our library and read the speech, rather than transport ourselves to the assemblage place to listen to it. The transmission and evaluation of an idea continues on its way to perfection by means of the sound of the voice and the accompanying bodily action, and it depends for its final meaning upon these particular media. In your work in the English classes you considered words in regard to their fitness to represent thoughts; you looked upon them as symbols or signs which stand for ideas, emotions etc.; now we are ready to study the aid which the vocalization of these words lend to the effective transferences of images from the speaker's

mind to the minds of his listeners.

Inflections¹ - Natural and Otherwise

In every word there is imbedded an idea. Many words fit with glove-like exactness the ideas for which they stand. This exactness can show itself in the use of words. Words in themselves, however, have this limitation, they can represent the idea only. They can express thought perfectly, and can describe feeling, but in themselves they are limited to this kind of expression. In addition to each idea, there is the speaker's attitude or reaction to that idea. For example, I may employ this particular group of words, "Come home with me," to express the idea of someone coming home with me. If I have these words isolated from any other context and stand them apart, I can get but one meaning, the idea of coming home. I am able, however, by means of the proper use of the voice to take this same group of words, give to them a finer shade of meaning and express fully my attitude toward the idea of anyone coming home with me. I can show whether or not I am pleased, displeased, disappointed, surprised, indignant, provoked, harassed and many other attitudes which I might possess regarding the idea of someone coming home with me.

¹ A fine treatment of inflection may be read in Woolbert and Weaver, Better Speech. (Harcourt, Brace & Co., New York, 1922)

To continue with this illustration:

"Come home with me".

By using a direct and forceful downward stroke of the voice, we are able to convey the attitude of command:

"Come home with me".

By suspending the voice on the word "come", starting it on a lower plane and raising it higher at the end and by continuing to raise the voice slightly on each succeeding word, we may ask "Did you ask me if he had come home with me?" - implying the possibility of his staying behind.

"Come home with me?"

With a continued upward glide of the voice on the words "come", "home" and "with", and with a bit more stress upon the upward glide of the voice on the final word "me" we single out the question "come home with me and not another?"

"Come how with me?"

Bending the voice in identically the same manner but placing the stress upon the word "with", we imply that there is room wherein another circumstance may enter such as "after" or "before" me.

And so we change our meanings and convey our attitudes of the ideas expressed by the peculiar ways we bend or manipulate the voice. We give in addition to the idea its relation to us, the effect it has upon us, or the effect we desire it to have upon another. We see from this the reason why our

friends often say to us, "It isn't what you said, it's how you said it." It is in this too that we find the secret charm of the human voice, shades of meanings are doubled, trebled and even multiplied accordingly.

It is interesting to note in animated conversation the natural and true use of the voice. Yet in conversation we never think of applying the voice mechanically to the expression of the thought in hand. Our thoughts, feelings, and sentiments make their demands and are recognized; the voice aids in a direct way the finer workings of the mind. Truly there is needed much refinement in speech, but refinement of conversation usually accompanies refinement of thought and feeling.

As we grow in our appreciation for better things and as we develop intellectually and continue to strive to express ourselves orally, we correspondingly grow in our ability to exchange our ideas in conversation. Yet when we come to make a speech before an audience we become mechanical and utter sounds that far from express the finer and more subtle meanings of our thoughts - sounds that awaken only an awareness of the possible meaning. If we are natural in animated conversation and freely use the voice to express the true meanings of words, where then lies the source of our difficulty in public speech? All things considered - training, education, vocabulary, and rhetorical construction -- all having

been properly attended to before hand, it is my belief that the trouble lies basically in the mind of the speaker at the time the words are being uttered. We fail to become effected by the content of our speech. Our attention is directed not upon the thought of what we are saying but upon the mechanical construction of the words within the speech.

Thinking in Speech

In our preparatory actions we may think clearly, see vividly the fullness of the thought we are writing, become deeply moved by what is in our speech, but as soon as we face an audience the situation seems to startle us and we fall in reliance back upon the more primitive methods of our early training, we search for speech words. We are worried lest we shall forget what we have to say; we ignore the unit which our speech is to construct, and we think in terms of words only - their physical appearance or sound, void of any significant meaning. We are satisfied in our hunt if we discover the mechanical means without the notion of what these means represent in images, thoughts, feelings, and desires. We do not think beyond the words, see fully the thought these words represent, nor feel strongly the reactions that at one time resulted from these thoughts in such times as preparation or moments of animated conversation; our attention is directed to other things; as a result, we lose the natural power that should be ours, and we give way to a me-

chanical form of expression - conveying impressions of the same to our listeners. The remedy is to improve thought activity, and emotional life. Respond fully and completely to the contents of the speech. Begin now to master your thoughts completely, be possessed with an understanding of them and their true relation to the unit of your speech. Know your own attitude towards each thought; exercise it, live it again at the time of its deliverance. React to the spirit of what you say. Humanize your speech; think it out for your audience, and you will bring about the true condition necessary for correct speech.

Another reason why we are natural and correct in the intonational and inflectional use of the voice in spirited conversation is the direct and deliberate attempt on our part to reach the listener. Everything is directed to him. We watch him closely to see if we have hit the mark. We observe his reactions to what we are saying. We choose our words for him. We want him to understand, to see and to know not only what we think, but also how we feel about the whole matter. Thus we have directness and obtain the proper bendings to our voice. When pressed by our conversant for the correctness of meaning we proceed at once to the correct use of the vocalization centering the mind not on the voice, but on the thought to be voiced.

In public speaking we often do the opposite, we talk at

our listeners. We fail to communicate with them, and we establish no contact. We are impersonal and are anything but intimate with them, we fail to humanize our speech. Something else is bothering the mind, memorized words. The mind forces are directed to the recalling of these mechanical means and consequently lose sight of the spirit behind the means. If we are to remedy this situation we must be alive. We must talk all over; we must let our whole being enter the race; we must live our thoughts again and not permit them to be cold and ashen things but warm vital beings, inhabitants of an active mind.¹

Experiment:

Pick out some animated conversation and observe carefully the inflections of the voice. Record several sentences of the talk, give them proper inflectional markings. Study the words carefully, discover how the words can by means of inflections of the voice represent a variety of notions and attitudes. Come to class prepared to deliver a speech on the results of this observation.

¹ A technical or more detailed treatment has been avoided as it is the author's purpose here to treat only fundamental principles. He has found that the fuller treatment tends to confuse rather than to help the student in a beginners course; he reserves this matter for advanced classes.

"Inflectional Uses of the Voice"

Regardless of the fact that I have heard many public speeches about a great variety of subjects I can say that all the addresses which I have listened to can be classified into two groups; those which held my interest, and those which failed to do so. Perhaps some of those which were not attractive were uninteresting because they dealt with subjects which I knew little about. In the majority of cases, however, this was not true, the reason being that the speaker either failed to obtain my attention or he failed to retain it. This lack of interest can usually be traced to the speaker's method of delivery, to his failure to use voice inflection. No matter how inherently interesting a subject is, it will fail to move those who hear it if told in a monotonous way. From this can be seen the importance of voice inflection.

One of the favorite excuses given in order to avoid any kind of work is "I just haven't that kind of natural ability." Such an excuse won't be accepted in this case, however, because each of us has the ability to inflect the voice. If we did not possess it we could not hold the interest of our friends in the most informal conversation. Voice inflection is not a thing which must be acquired or developed, we need only use it. It is used in every animated conversation.

A few weeks ago when the White Sox were winning steadily, and the Cubs were losing just as steadily, I noted an every-

day use of voice inflection. The Cubs were playing in Pittsburg and the Soxs were in Chicago. One of my friends had gone to Comiskey Park and when I saw him returning I said, "Díd they wín?" An even amount of pressure on each word and a slight raise in the voice as the last word was uttered gave the effect of a simple inquire. In reply to my question he answered, "Díd they wín?" By using equal force on the first two words, dropping the voice and exerting greater pressure as "win" was uttered an ironical or sarcastic clause was created. A moment later another friend appeared. He is an ardent Cub fan and having already heard the North-Siders had lost, he was anxious that the Sox should also be defeated in order that he would not be "razzed" about his choice of teams. He said "Díd they wín?" Stressing the word "they" he produced a desparing inquiry. Here we have the three same words used in the same order yet the results of one resemble the results of another only slightly. If the desirable quality of intimacy with one's audience depends on so simple a thing as voice inflection surely it is worth using.¹

¹ Work of James F. Rafferty

CHAPTER XIX

Action and SpeechUse of Voice - Movement of Body

Having spoken of the voice as an instrument with which we are able to transmit our thoughts and feelings, we now turn to a consideration of the body, another means used by itself or in conjunction with the voice to convey meaning. The body, like the voice, reveals its powers of expression only after careful study. It is capable of much. Like the voice it can suggest not only the broader and larger, but also the finer and more delicate shades of thought and feeling. It can assist or hinder the work of the voice, depending upon its affirmation or contradiction of the voice meaning. In addition, like the voice, it behaves naturally when there is no mental or physical barrier standing in the way.

There are two conditions upon which the proper action of the body depends, muscular freedom and mental clearness. If the muscles in the body are stiff and awkward from the lack of use or over development, and attempts are made to express the thoughts freely and easily through the body, ludicrous results will follow. If the mind does not clearly see the thought and feel the emotion that is to be expressed, and the body is called into action to assist the voice, the response is awkward, contradictory, unfitted to the expressions of the voice. In consequence, the actions or movements

of the body instead of assisting, hinder the work of the voice and puzzle the minds of the listeners over which to believe, body or voice.

Freeing the Body

In this fundamental course, time will permit us to give direct attention to the making of our muscles acute. For this reason we shall have to depend upon our activity outside the classroom to give us a body with muscles free and active. Any sport moderately engaged in will bring about this result. For limbering the wrists and hands and also freeing the feet, there is no better sport than handball. Swimming loosens up the muscles of the arms and legs and in addition develops lung capacity. Tennis, baseball, basketball and football have their advantages. Boxing is good exercise for the use of the arms and feet; it teaches a speaker how and what to do with his hands and to be quick and light on his feet. We are, however, to take this precaution, overindulgence in the strenuous sports like football, basketball, boxing and wrestling, instead of liberating the muscles hold them bound. Let us be true lovers of sport, neither overdoing nor neglecting its indulgence.

Although time forbids us directing our attention to the exercising of the body, it does not demand that we overlook the head, the face, the arms, the legs, those parts which tell most by their actions what is on the speaker's mind. By the

proper use of the head, both literally and figuratively speaking, the one talking can get more of his message across. The particular manner in which the speaker holds his head suggests his attitude toward the idea expressed. By the way he holds his head, he reveals his character, nature, disposition and customary mode of thinking. He may tell the story of false pride, haughtiness, conceit, humility, sympathy, forbearance, strength of will and all. But the mere physical placement of the head will not correct or change these suggestions; the remedy or change must be effected within the speaker. The position of the head is but the outward showings of a life-time's training. Time and meditation are needed to complete the task.

The Importance of Facial Movement

The face of the speaker plays a part in the transference of thought. It, more than any other factor, suggests the habitual thinking and feeling mood of the speaker. In animated conversation the most stoical of faces is alive with expression. It too talks to the audience and pushes the idea along. The most important feature of the head and face is the eyes. They must tell the story. If the exponent fails to use his eyes, in the work of conveying his thoughts and feelings, he lessens his chances for complete effectiveness of speech. And how shall the eyes do their work? The eyes of the speaker must be concerned with his audience. The

orator must watch the audience carefully to observe whether they are getting what he has to say, whether they understand, believe, and feel what he wants them to understand, believe and feel. How can he hope to do this if he rests his eyes upon the floor, or looks out the window or over the heads of his audience. He must be concerned with them. He must observe their every move and show by his concern for them that he wants them to be impressed by what he has to say. Any departure from this course shows a lack of proper knowledge of what he is doing. As soon as the man on the platform speaking prescind from the presence of human beings listening to him, he is doing an irrational thing, for a speech of its very nature demands that the speaker have concern for those to whom he is talking.

The reason most speakers fail to concern themselves with and look at their audiences is because of the presence of one or all of three conditions: bashfulness, unpreparedness, or disinterestedness in subject or audience. The remedies are obvious. In addition to being more self-confident, better prepared, and eager to get across, be human. Employ the same methods you employ in your spirited conversation; look at the persons to whom you are talking; don't fear them; be anxious to impress them and your eyes will act as they were intended to act.

Where to Put the Hands?

Often the speaker's hands are in the way. What should he do with them? Is it wrong to clasp them behind his back? Put them in his pockets? Fold them in front of him? Should he be natural? What is the rule? As far as I see, there is but one fundamental rule, and it is fundamental rules that concern us in this text, that we need remember. What is the relation of our hands to our speech? Answer that and we have it. Our hands are not the speech, they are not even a part of it - they are a means to be used to communicate our thoughts in speech. Whenever the hands cease to be this means in speech, then is an important rule being violated. Now when the hands fail to transmit the thought or when they call attention to themselves, that is, draw the minds of the listeners from the idea or feeling of the speech, then are they being improperly used irregardless of their apparent ease and grace, their delicateness of line, whether they are hands prone or hands supine. And the converse of this is true: whenever they are suggesting the thought or feeling to the full, they are, regardless of their position being correctly used. It is because their misuse prevents the message from getting over that we make some attempt to place and use the hands properly. How then can the speaker know the fitness of his gesture or use of his hands? He cannot, save he watch carefully his audience, study their reaction and acceptance of what he has to say, and save that he ask someone who has

been a member of his audience and who has some knowledge of thought transference, how his gestures were. In this latter case if he gets the answer "I never noticed", he may feel assured that his gestures were in keeping with what he said.

How to Stand

And now, how shall the speaker stand? Should he move around much? Must he keep the right or left foot forward? How should he hold his knees? Should he keep his heels together? And the battery of questions continue, but we remain constant to our fundamental principle: posture and gesture are means to help the voice and body convey the inner life of the speaker. Posture is not the end of the speaker's action. To illustrate, the vaudeville performer doing a balancing act has in his twistings and turnings the purpose to convey to the audience the acts themselves, hence his purpose is fulfilled when the action has been completed. With the speaker, however, the purpose has not been completed with the act. It will not have been fulfilled until the actions succeed in carrying to the observer the thought of the speaker. Posture, gesture and voice bear the same relation to speech that the grocery wagon bears to the groceries, a means of getting the groceries to the customer. We would think a grocerboy insane if he were to leave his horse instead of the groceries at our door, yet this is what we do every time we leave the action or sound without the thought

it is to convey. We must never make our posture the end and determining factor of our behavior upon the speech platform. It must subject itself to a greater end, the idea and feeling of our speech. How a speaker is to stand then depends upon what he wishes to get done, the nature of the thought he aims to transmit. No formula other than the one expressed above is adaptable to every occasion for there is no set position that will fit every occasion, every audience, every speech and every speaker. When the speech has been shaped to fit the audience, the speaker must stand in such a way and deport himself in such a manner as not to offend his listeners' good tastes and sensibilities. Just as in conversation, when talking to some persons of dignity and importance, the speaker of normal intelligence and good breeding will adapt himself and his manners to conform with the circumstance, the subject, and the listeners, so also in public speaking his manners should meet these conditions.

Being Natural

Should a speaker "Be Natural?" My belief is indeed that every speaker should be natural if we mean by natural the giving nature's laws a chance to work uninterrupted in the making of the voice and body tell the story; yet to be natural does not mean that the speaker must behave on the platform as he behaves in everyday life. It may be natural for him to twiddle his thumbs, or to rub his nose nervously

with the forefinger, or to slouch and be slovenly in his stand. Such conduct while on the platform might detract from anything he has to say. When this condition exists we have defeated our otherwise rational actions. We draw the minds of our listeners away from the thoughts of what we are saying and how we feel about it, to something irrelevant, and as a consequence we undo all that we have done to make this a good message.

Stand then in a manner that will put you at ease, put your audience at ease, and harmonize with your speech. Think your thoughts deeply. Be possessed with them; feel their importance; understand their meanings; know your audience; and you will experience little ineffectiveness caused by bodily behavior.

Assignment:

Study the actions of someone actively engaged in the expressions of his thoughts and feelings by means of bodily actions - such as a movie actor or someone in spirited conversation. Observe the looks and movements of the head, the face, the eyes, the arms, the hands, and the feet. Describe these actions in writing. Hand the paper in next class and be prepared to tell of your experience to the class.

"Observing My Neighbor"

Last night I had an occasion to make an observation of bodily motions which convey thoughts and feelings. A young

lad living below us had come upstairs to visit my dad on matters concerning the radio. As soon as he entered the room I decided to make him the subject of my observation since I was just beginning to prepare this lesson. As a rule he is talkative, but last night he spoke only when necessary. His face bore an expression of anxiety and fear. This was not hard to account for, because we all knew that his mother was seriously ill in a hospital. He was only slightly interested in the radio, but stiffened and became tense when the phone began to ring. He relaxed and sighed when he heard that the ring was a mistake. This feeling of nervousness left him, however, when Amon and Andy came on the radio. His face brightened and he ceased moving about on his chair. He even laughed frequently. It was obvious that he had forgotten momentarily the worry and fear for his mother. This expression of his inward ease for the time being, was abruptly changed when his uncle entered the room and told him both verbally and by the expression on his face that the boy's mother had passed away. The lad's face smiling from the jokes of Amos and Andy changed to one of deepened sorros. His eyes partly closed, his head bowed low, and his arms hung motionless at his sides. He walked falteringly on the arm of his uncle. It was not hard to tell here the inward feelings by this outward behavior.¹

¹ Work of Herman Knop

CHAPTER XX

A Word about Pronunciation, Enunciation and ArticulationThe Danger of Mispronunciation

Before closing our course in fundamental principles of public speaking it is well that we do not overlook an important point in the deliverance of our speech - correct pronunciation, enunciation, and proper articulation of the words that we utter. Just as with the use of voice and body the use of words is subordinate to the idea of feeling we wish expressed. A word that is improperly pronounced may have the same effect upon our auditors as a gesture improperly made - it may undo the purpose for which it exists. It may distract the hearer, it may call his attention from the idea clothed in the word to the word itself or to the particular way that we speak the word.

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines."

-- Hamlet.

Much has been written about pronunciation of words. Dictionaries sometimes disagree in their markings of a word; people in educated circles disagree upon the pronunciations of certain words; provinces of the nation have their own peculiar accents and dialects. As yet there is no standard

common to all. Each in his own sphere insists upon his own prerogative. The Texas cowboy with his open free droll, is as insistent upon his own way of pronouncing the words of his vocabulary as the Bostonian pedagogue is with his. Let a little southern girl fresh from Virginia come into a circle of new acquaintances across the Mason Dixon line and everyone is eager to have her talk that he may listen to the peculiar way she speaks. Little attention is paid to the thought of what she is saying; everyone is absorbed in how she says it. And so also the northern boy who finds himself encircled by a group of ladies from the south shortly after his coming there; he too because of his harsh, cold, and metallic pronunciations of the same words used over and over again by his curious but admiring listeners, is an object of curiosity.

If there is such a wide variance of how words should be spoken, how then can a definite standard be raised for public speakers to follow? What are the rules of pronunciation?

¹ Margaret Prendergast McLean in her excellent book, Good American Speech, recommends the following: ". . . . Give every teacher of every subject in every school of every kind in the United States a clear understanding of what good, or standard spoken English really is When he fully understands that it is the international, world-wide form of cultural usage which he is advised to adopt he does so eagerly and whole-heartedly"

See also: Sweet, Henry, A Handbook of Phonetics, (Oxford, 1877) Ripman, Walter, The Sounds of Spoken English, (E. P. Dutton Co., N.Y., 1929) Launsbury, T.R., The Standard of Pronunciation in English, (Harper) Whitney, Wm. Dwight, Language and the Study of Language, (N.Y., 1891)

In searching for fundamental facts or principles we must revert to our oft repeated basic question: What is the purpose of pronouncing words? We return with the same answer, to convey the thought and meaning in the mind of the speaker.

Having this as our guide, we may advance the following: Each speaker should be familiar with the pronunciations of words as they are given in a standard dictionary. He should place the accentuations according to the markings of his own standard dictionary. In addition to this knowledge, he should know from observation how the word is spoken in educated circles, how it is pronounced in general throughout the country, and in particular, its pronunciation within the circle he is about to address. We must not infer from this that the northern boy speaking to the circle of southern pulchritude must immediately assume their manners; true after he has spent much time in the south, associating with southern people and southern ways, he is likely to adapt their manners of speech, but the speaker entering the province for the first or short time must not try to ape the inhabitants - chances are he will botch his job if he does. In doing so he would be certain to draw attention to his peculiar accent, to his effort to affect a dialect. This would have greater possibilities for harm than were he to speak in his own natural way. In addition to calling attention to the way he is speaking, he would be likely to give offense to his listeners, another

element which robs them of the attention that would otherwise go towards the speech. Whereas, if he speaks in his own way, it may take the audience some time to get its mind off the speaker's pronunciation, but there is still the chance for them to become used to it and to direct their minds to what it is supposed to convey.

Every speaker can enunciate his words properly. By enunciation we mean the careful, distinct utterance of every syllable of the word. Lack of correct enunciation is due to slovenliness and laziness in speech. The actions of the lips and tongue are improperly or half heartedly entered into by the speaker. As a consequence there is a slurring and neglect for certain syllables belonging to the word. Pronunciation deals with the complete utterance of the word, enunciation, the clarity of utterances of parts of the word; articulation concerns itself with the accentuation of syllables and distinctness of utterances of sound, consonantal sounds - the cutting of t's, k's, d's, the defining of n's and m's and the like. Enunciation and articulation demand practice, care and precision of utterance. The speaker should rehearse his tongue, teeth, and lip actions which concern themselves with the pronunciation of certain words. When the speaker gets lazy and fails to utter clearly the vocal sounds and does not form them as the dictionary indicates, he lays himself open to the misattention of his audience, and to what is even

a greater fault the misunderstanding of his audience. While on the other hand, the speaker who exercises care in getting his words out distinctly has an enviable power; he can be understood by all. A speaker incapable of using great force in his voice can always make himself heard if he speaks distinctly, enunciates clearly, and gives time to and pronounces each syllable.

In the work of Ernest Legouve', *READING AS A FINE ART*, we read, "Articulation plays an immense part in the domain of reading. Articulation, and articulation alone, gives clearness, energy, passion, and force. Such is its power that it can even overcome deficiency of voice in the presence of a large audience. There have been actors of the foremost rank, who had scarcely any voice. Monvel, the famous Monvel, not only had no voice, he had no teeth! And yet no one ever lost a word that fell from his lips; and never was there a more delightful, more moving artist than he, thanks to his perfect articulation. The best reader I ever knew was M. Andrieu, whose voice was not only weak, but worn, hoarse, and croaking. Yet his perfect enunciation triumphed over all these defects."

Learn then the proper uses of a dictionary. Observe its markings of words. Study carefully the key to the markings which key is to be found in the first pages of the dictionary in use. There is likewise a summarized key to aid the user

of the dictionary, at the bottom of the page on which the word referred to appears. Too much emphasis cannot be placed upon the proper study of this key. Observe carefully the instructions given how to use this key. Do not fall into the error and believe, as many people falsely believe, that there is but one system of markings for all dictionaries. Some dictionaries use two keys, each requiring its own instructions. Note this circumstance carefully; be certain that you know which key you are using and that you understand the proper way to use it. Without the proper understanding of this meaning a dictionary aids little in correct pronunciation. I remember distinctly of an experience in which several well educated persons of literary and artistic training participated. It was the rehearsal of Edmund Rostands delectable play "The Romancers". During the course of the rehearsals the pronunciation of a certain word was called into question. The host of the evening was placed on the defensive and he immediately parried with "We'll get the dictionary and see". With the greatest assurance of correctness and a quiet insistence of being in the right, he turned to the page and pointed out the word, gently but assuringly smiling what he thought his vindication. His smile, however, was turned quickly to a look of chagrin as an equally gentle guest with a more quiet smile, reminded him that he was misreading the second markings for a second pronunciation when they were one

and the same pronunciation but of a different key.

With this last instruction we bring to a close our course in the fundamentals of public speech. It is the wish of the author that each student see clearly the things that he has done for himself in this course. Let us remind him, then, what he has been about. In the beginning a journey was started, the journey to effective speech. Across the path-way there was found obstacles which had to be removed, obstacles of fear and self-consciousness, of ignorance of what to say and how to say it. And now that the year is over, and the way has been traveled the student can look back and see the ground he has covered. He may feel - in fact if the year has meant anything at all, he will feel that he is still far from the goal of effective speech. If these pages have helped to give him the courage to go on seeking the satisfaction which possession gives, if from the wild fruits along the wayside he has received the inspiration to go forward and find his quest, the author may then drop his pen and sigh relieved. May good fortune come to the reader on the remainder of his journey and may he never regret having traveled thus far on the road to effective speech.

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R E F E R E E S ' R E P O R T S

It is the practice of the Graduate School to have theses read by three referees. If the first two votes are favorable, the third reading is sometimes omitted. The Graduate Council regularly recommends for the degree all students who have a majority of favorable votes.

Students are frequently required to rewrite portions of their theses because of the referees' criticisms. This will explain why references to pages are sometimes inaccurate and why shortcomings concerning which comment is made in the reports are found not to exist.

THESIS: A PSYCHOLOGICAL APPROACH TO THE TEACHING OF PUBLIC
SPEAKING

I would recommend the acceptance of this thesis. The author has revealed a mastery of the subject matter in question and an excellent technique in the organization of the same.

The one outstanding weakness of the thesis is the lack of sufficient evidence of authorities for many of his statements. Such evidence of authorities as he does present are rather general. I trust the author will remedy this defect in the thesis even if he does not consider it essential to his published text.

Wm. H. Johnson

THESIS: A PSYCHOLOGICAL APPROACH TO THE TEACHING OF PUBLIC
SPEAKING

For a first attempt at textual writing I believe Mr. Costello has done well. His sequence is, for the most part logical; his style is clear, and his illustrations well chosen. The underlying principles embodied in each chapter are indicated vividly and effective transition has been adhered to.

The writer mixes many persons freely: I, one, you, the student, etc. There are many typographical errors, omissions of words, quotation marks, etc. He is not consistent in the manner or place of citing references and several citations give the reader the impression that they are being thrown in. There is no explanation in the context of Figure I and II, but these are trivial things which can be eliminated with a final polishing.

If students are asked (as they are) to recall mental processes, impressions, etc., it seems to this reader as if an elementary course in the Principles of Psychology should precede this course in public speaking. Naturally such a provision would nullify the text for use in freshman classes.

If this material is supplemented by teachers in a class meeting twice a week, I believe it can be used with profit.

Howard Egan